

Ciudad Abierta / Open City

Tracing, Mapping and Plotting and its Trajectory

by

Hector M. Perez

Bachelor of Architecture
California Polytechnic State University San Luis Obispo, 1987

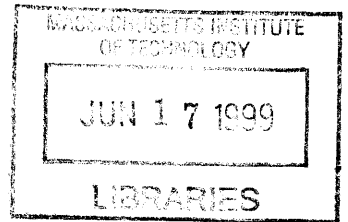
SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE IN PARTIAL FULFILLMENT
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Ciudad Abierta / Open City Tracing, Mapping and Plotting and its Trajectory

by
Hector M. Perez

Submitted to the Department of Architecture
on May 20, 1999 in Partial Fulfillment of the
Requirements for the Degree of
Master of Science in Architecture Studies

ABSTRACT:

The Universidad Catolica de Valparaiso and its annex the Open City is a school of architecture that for 46 years has been developing a unique approach to architectural education founded in the relationship between architecture and poetry.

This thesis project is not a research paper in the senso estricto nor is it meant to fully explain the school's unique pedagogy. Instead, It is an attempt to offer an alternative response to two basic questions: How does one measure inspiration?, and How can we quantify poetics?

Faced with the reality of this place and the deep and involved philosophical underpinnings that ground the school, I searched for a way to describe the meaning and value that this school holds.

Words were not enough and photographs and video were not enough either. So as words and photos failed me to capture the poetic meaning that this place holds, I began to draw and cut and glue desperately before it all slipped away. In the process, I constructed a collage; a 'tapestry' that attempts to hold the intangible of this tangible place and group of people.

The 'tapestry' I constructed is 'weaved' with three stories: first- my personal journey through this place, second- some factual moments of the history of the school and third- my constructed metaphor that bridges my personal experience with that of this tangible metaphor (the Open City School of Architecture).

I believe this school holds through its teaching methodology and architectural production things that are not of the countenance but of the essence of architecture.

I hope that as each of you unfold the fragments of these parallel histories contained in my 'tapestry' of images and words, you will discover through its loose fragments some of the poetic essence that this place holds.

Ann Pendleton-Jullian
Associate Professor of Architecture
Thesis Supervisor

ACKNOWLEDGEMENTS

I want to thank:

God and my Parents, for giving me life and together with my Family for filling it with good and beautiful moments.

My companion, my friend, 'Mi Amor' Alison for her constant and unconditional love, support, inspiration and patience over the last two years.

My friends and peers, for sharing their knowledge and inspiration and giving me their most invaluable treasure: great memories together.

My Professors for showing me the way to new ideas.

Dennis Adams and Manjari Mehta for encouraging me to insert myself into my thesis and assuring me that it would work.

Ann Pendleton-Jullian for her book (The Road That Is Not A Road) that inspired me to embark on this journey and for her skepticism that 'forced' me to stand firm on my beliefs and faith in the poetic.

Felipe Raby for his invaluable guidance and introduction to Ciudad Abierta.

La Familia Vives and Andres Torres for their hospitality and generosity making me feel as family.

Fernando Perez-Oyarzun and Rodrigo Perez de Arce for their insights, thoughtful guidance and for allowing me to make use of their University's Library (PUC) in Santiago.

Mi mas sincero agradecimiento a los Profesores, Fudadores y Alumnos de la Univeridad Catolica de Valparaiso y Ciudad Abierta por su amabilidad, hospitalidad y generosa disposicion para compartir conmigo un poco de lo que son, piensan y hacen.

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INTRODUCTION

Among the many schools of architecture in Latin-America there is one that for 46 years has been developing a valuable and unique approach to architectural education; The Universidad Catolica de Valparaiso in Chile with its annex Ciudad Abierta / Open City. From its beginning the school was founded under the premise and complete acceptance of the poetic condition of Mankind and “from this poetic condition, man is responsible to construct their individual life in a poetic manner”¹ Felipe Raby. The school translates this condition of man into a potential relation to architecture; by attempting to fuse (or fuse oneself) with poetry in order to make and reside. It is through this line of thinking that the school establishes the relationship between architecture and poetry which has always been the founding principle of the school.

As a logical derivation from the school’s aim to explore the relation between architecture and poetry, the school considers Architecture to be an Art (not a mere profession that responds only to the needs of the market) and as such it is a creative act; poiesis- a Greek root of the word poetry, which denotes the most basic forms of artistic production. Architecture is distinct from all other art forms in that its main concern is to give shelter to the human being. The school believes that as an art, “architecture has the capacity to embrace the indications of function, constructive methods, material, economy and social or ecological factors but never should these become its foundations”² Alberto Cruz.

¹ Conversations with Felipe Raby, 1999

² Iommi and Cruz: Amereida Poesia y Arquitectura, 1992

As the school attempts to re-create rather than copy as most schools in our continent do, architectural education is explored as the most comprehensive general education possible. Life, School and Work become inseparable and this quest for wholeness blurs the boundaries between learning, teaching and building. This school's pedagogical orientation was conceived as a Modern ideal of a particular way of understanding the world. Modernity was conceived as a new state of consciousness, originating in the work of Baudelaire and the poets maudits; it was therefore rather independent of the functional and technical determinism of mainstream Modernism as it manifested in the architectural doctrine of that time. As a result of this ongoing experiment in architectural education, this school has developed a pedagogical system that extends its influence beyond architecture and fosters in its student a sense of unity between life, work and school. Another aspect of the school's pedagogy that grounds their philosophy and work to the American continent is the concept of Travesia; poetic journey or crossing. Once a year the students and professors plan and execute a trip together to a remote place within the continent. These travesias become the vehicle through which the school attempts to reveal the poetic meaning of a place through the building of a work or installation. "The trip itself is not considered an instrumental means to arrive at another place, but rather an experience that changes the meanings of things and makes one more acutely aware of the world's reality." 3 F. Perez-Oyarzun

3 F. Perez-Oyarzun: The Valparaiso School, Harvard Architectural Review- #9 1993, p. 98

I have found the school of architecture at Open City to be an exceptional source of inspiration. It is a place where the personal and subjective is connected to the collective and through these individual contributions a strong culture is shaped.

The school promotes a very close relationship between professors and students. The professors play a unique role by “provide[ing] the student with a situation that invites the student to critically observe, act and give form to the specific human activity that emerges from each observed situation” 4 A. Cruz. Throughout this process, the professor acts as both a guide and companion that inspires, challenges and ultimately becomes an accomplice with the student in their search to find meaning and give form to that which they produce. As most people, I have many interests outside architecture which hold an important place in my life. Through a closer examination of the relationship between architecture and poetry advocated by the Open City school, I have reinvigorated my faith of linking these ‘other affinities’ to the way I conceive architecture. Finally, the School’s commitment to integrating life, school and work is embodied by the Open City itself. Professors and Students live in the structures (Hospederias) that they make. They study and learn from the process of conception and construction of these works as it is they (students and professors) who are responsible for the labor to make these ideas a tangible built experience. A natural outcome of this philosophy is a holistic view of life beyond architecture as it promotes a constant search for beauty and meaning in the quotidian experiences of life.

4 Conversations with Alberto Cruz, 1999

As I search for words and concrete examples to explain that which inspires me about the Open City School, I ask myself two simple questions: how can we measure inspiration in a tangible way? and how can we quantify poetics?

These two questions led me to define this project not as a research paper in the 'senso estricto' but instead as a poetic response to a poetic place and group of people. When words and photographs failed me in describing the meaning and value this place holds for me, I drew and cut and glued desperately before it all slipped away. It is for this reason that I do not attempt to prove through a written argument the value that I have found in this school's pedagogical practices and production. Instead, I will use my collages to present these observations as a tapestry of images and words.

Through this collage work I will attempt to weave three stories: the first is my text and collaged quotidian experiences as I journeyed through Chile and the Open City School, the second is made of pure text narrating pivotal historical facts of the school's trajectory, pedagogy and philosophy and the third story is made of collaged images of crystallized moments that bridge the parallels of the tangible experience with the poetic (my personal interpretation of the school and the ideas behind their work.)

This work is not meant to fully explain, re-present or summarize the entire work and philosophy of Open City and its Founders. Instead, the words and images that I collected and made assign loose points in space and time through my exploration of this school. They remain my subjective interpretations of what I observed, read and gathered from conversations with the founders, professors and students and their work produced collectively.

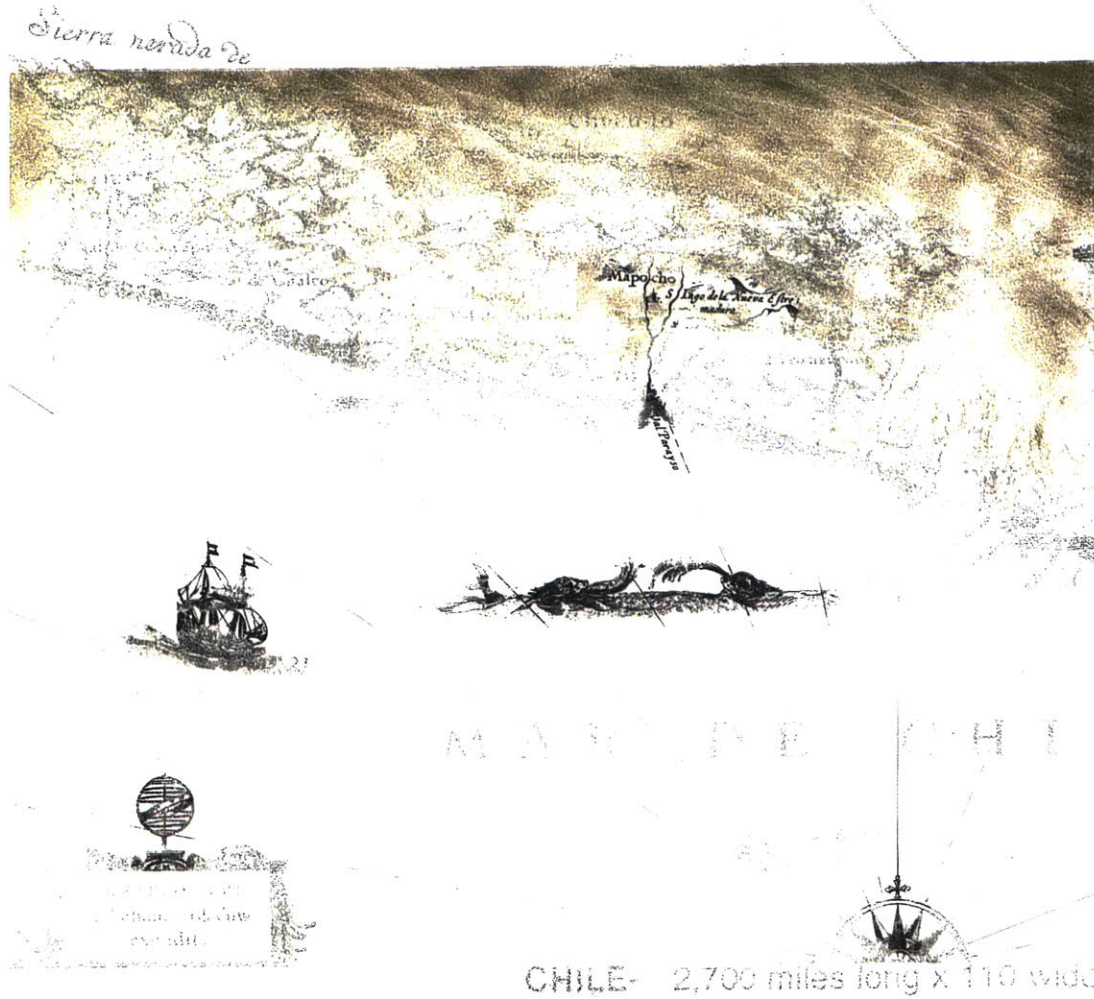
Hector's Journey

METAPHORIC IMAGES

Fragments of the History of the Open City School

"at the end of creation, God's angels came back with 'leftovers' of forests, deserts, valleys, lakes, rivers, hills, etc. and they asked the Creator what they should do with all of this unused fragments of earth. God responded; scatter them between the mountains and the see. That is how this long strip of land (Chile) came to be."

Guillermo Vives



In September of 1536, after a hostile of a bright and beautiful bay, and with VALARAISSO, (the first city the Spanish founded when

The first European to see Chile was the Portuguese explorer, Ferdinand Magellan, who sailed through the straits which took his name on November 1, 1519

ORIGEN DE CHILE

“...at the end of creation, God’s angels came back with ‘leftovers’ of forests, deserts, valleys, lakes, rivers, hills, etc. and they asked the Creator what they should do with all of this unused fragments of the world. God responded; scatter them between the mountains and the sea. That is how this long strip of land (Chile) came to be.”

Conversations with **Guillermo Vives**, Valparaiso, March 12, 1999

The first European to see Chile was the Portuguese explorer, Ferdinand Magellan, who sailed through the straits which took his name on November 1, 1519

In September of 1536, after a hostile expedition from Peru, Juan de Saavedra saw a bright and beautiful bay, and with nostalgia for his homeland named the bay VALARAIISO,
(the first city the Spanish founded when they reached Chile)

CHILE- 2,700 miles Long x 110 wide

Hector M. Perez Tapia

1960 Born in Cuapala, Mexico

1974 Immigrates to USA

1992-96 Studies Architecture at:
Cal Polytechnic San Luis Obispo

1988-87 Cal State University in Florence, Italy

1997-95 Massachusetts Institute of Technology



is between the Andes and the Pacific

VIAJES de EUROPA a AMERICA:
Magallanes 1519 / Loaiza 1525 / Alonzo
Rivera 1539 / Pastene 1544 / Aldrete

redition from Paris, Juan de Saavedra saw
nostalgia for his homeland named the bay.....Vaiparaiso

ney reached Chile)

"This land (Chile) is such that life here cannot be equalled.
There is soil to sow, materials for building and water and
grass for animals, so that it seems as if God had created
everything so that it would be at hand."

13

Pedro de Valdivia, 1541

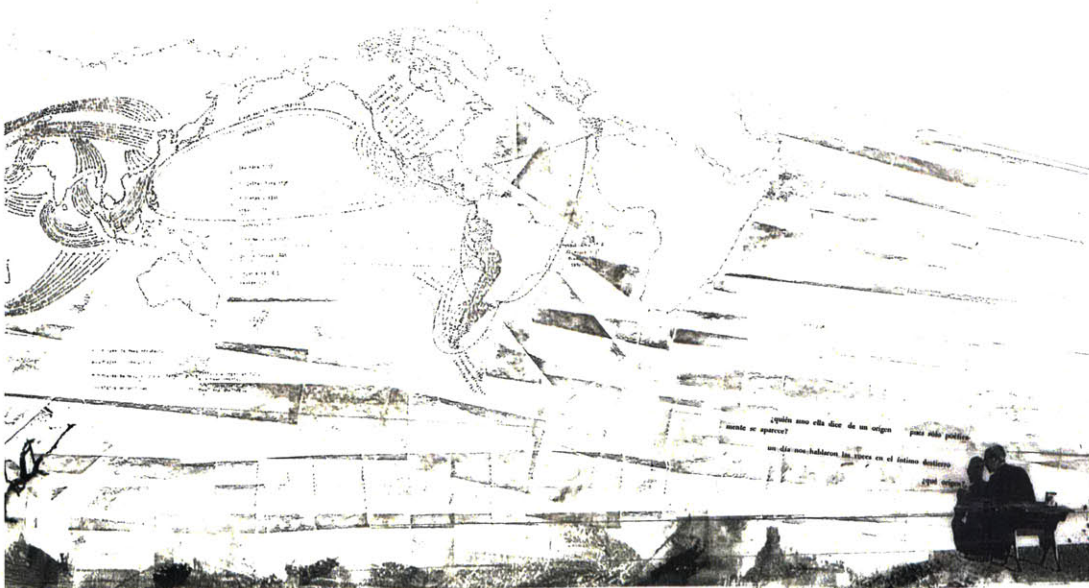
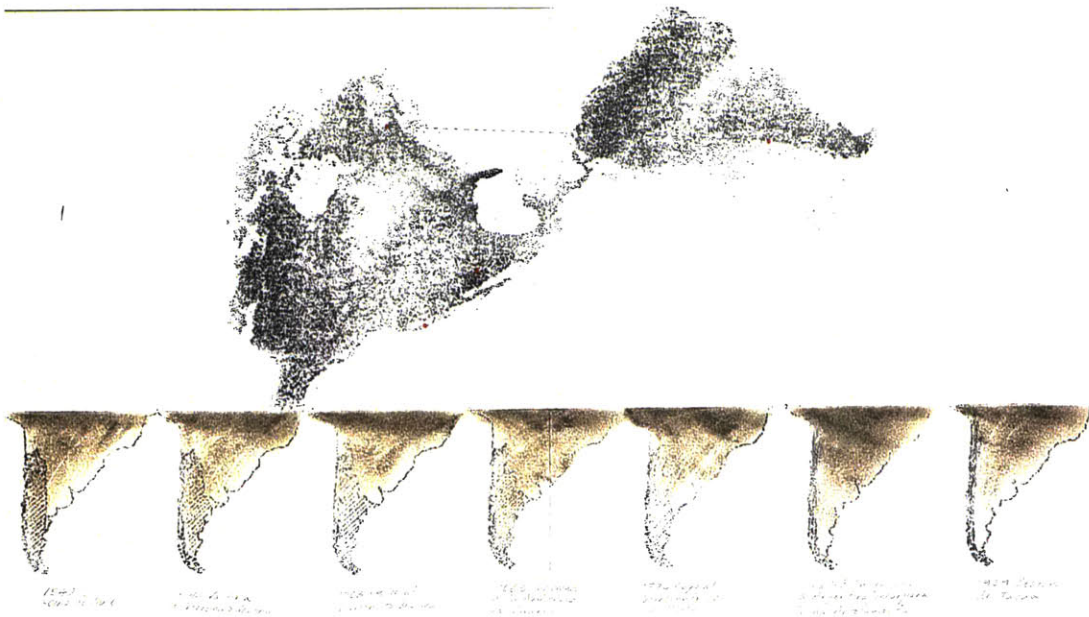
IOMMI TRAVESIA

Important points of my journey through life...

VIAJES de EUROPA a AMERICA- descubrimiento / conquista / comerciales:
Magallanes 1519 / Loaiza 1525 / Alcazaba 1534 / Ladrillero 1537
Rivera 1539 / Pastene 1544 / Aldrete-Ulloa 1557 / de Gamboa 1578 / de Veá
1675

CHILE- is between the Andes and the Pacific

“This land (Chile)is such that life here cannot be equaled.
There is soil to sow, materials for building and water and
grass for animals, so that it seems as if God had created
everything so that it would be at hand.”
Pedro de Valdivia, 1541

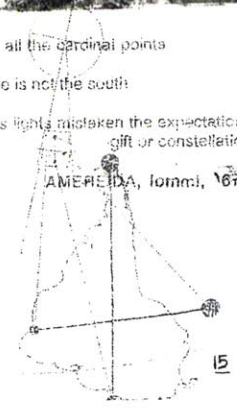


descubrimiento / conquista / comerciales
 azaba 1534 / Ladrillero 1537
 -Ulton 1557 / de Gamboa 1578 / de Vea 1675

... they (the stars) open in their eyes
 the north designates it south
 because in this American sky
 to ignite again the new map

all the cardinal points
 but she is not the south
 also its lights mistaken the expectation
 gift or constellation
 AMERICA, form 1, 167

between simulations and phantoms (we) the people of America imitate
 does our origin have a sign? what is origin?
 Columbus never came to America
 amidst his task this land he was looking for the Indies
 America as gift burst forth as a gift...
 has it accepted itself?
 AMERICA



CRUZ ORIGEN

Diagram of my journey

Between simulations and phantoms (we) the people of America only imitate
does our origin have a sign? what is origin?

Columbus

never came to America

he was looking for the Indies

amidst his task

this land

burst forth as a gift...

America as gift

has it accepted itself?

AMEREIDA, G. Iommi, '67

... they (the stars) open in their cross

all the cardinal points

the north designates it south

but she is not the south

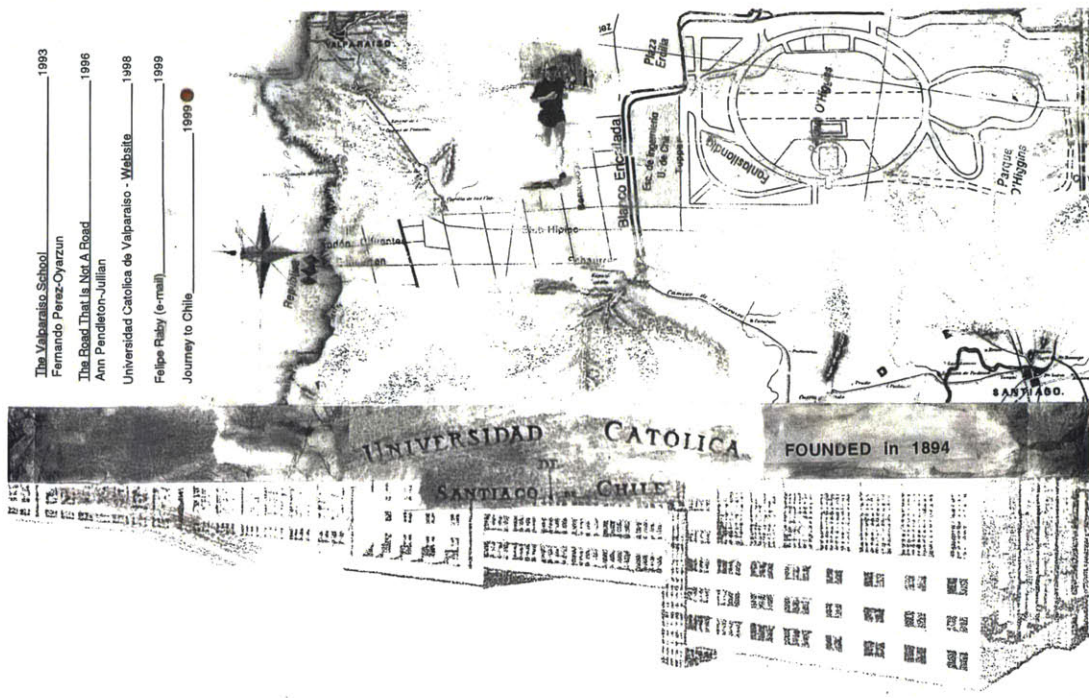
because in this American sky

also its lights mistaken the expectation

-gift or constellation

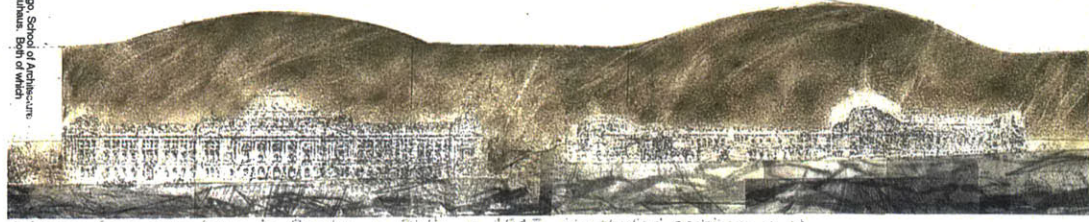
to ignite again the new map

AMEREIDA, G. Iommi, '67



1983 The Valparaíso School
 Fernando Pérez-Oyarzun
 1986 The Road That Is Not A Road
 Ann Pendleton-Jullian
 1988 Universidad Católica de Valparaíso - Website
 Felipe Rialy (e-mail)
 1999 Journey to Chile

Through out the history of the Pontificia Universidad Católica de Santiago, School of Architecture, two main pedagogical systems have operated: the Bauhaus Arts and the Bauhaus. Both of which unified architectural education throughout the western hemisphere.



Alberto Cruz was born in Santiago, Chile in 1917. He studied architecture at the Catholic University of Santiago, traveled to Europe upon graduation and later returned to Chile to begin a professional practice and teaching.

1946-49 Alberto Cruz began his career as a docent at the Universidad Católica de Santiago. His unorthodox teaching methodologies immediately gave him notoriety for their radically different approach to architectural training and eventually were the cause for his expulsion from that school in 1949.

The Pre-Architectural Composition Class that Cruz taught began with the assumption that in order to make architecture one needs to have a mature plastic capacity and this maturity is only acquired through the making (practice) complemented by readings and lectures on modern art. exercises assigned in this class.

Most analogous to architecture were abstract drawings made intuitively by planes, lines, colors, materials and textures that approximate spatial relationships. The content and format of the exercises that Cruz gave his students were considerably unusual and radical for that period (1947), specially in the context of a school that required the instruction of the '5 orders of architecture' by Vignola to same first year students in Alberto's class.
 (information is found in an article published in the magazine PLINTO of Oct. 1947)

Godofredo Tomal was born in Buenos Aires, Argentina, also in 1917, and studied economics for two years before dedicating himself entirely to poetry.

UNIVERSIDAD CATOLICA DE SANTIAGO

Chronology of 'encounters' with Universidad Catolica de Valpraiso
Santiago
Parque O'Higgins

Alberto Cruz was born in Santiago, Chile in 1917. He studied architecture at the Catholic University of Santiago, traveled to Europe upon graduation, and later returned to Chile to begin a professional practice and teaching.

Godofredo Iommi was born in Buenos Aires, Argentina, also in 1917, and studied economics for two years before dedicating himself entirely to poetry.

1946-49 Alberto Cruz began his career as a docent at the Universidad Catolica de Santiago. His unorthodox teaching methodologies immediately gave him notoriety for their radically different approach to architectural training and eventually were the cause for his expulsion from that school in 1949.

The Pre-Architectural Composition Class that Cruz taught at UCS began with the assumption that in order to make architecture one needs to have a mature 'plastic capacity' and this maturity is only acquired through the making (practice) complemented by readings and lectures on modern art. The nature of the exercises assigned in this class by Cruz, were intended to be analogous to architecture through their nature and process. He also claimed that the most effective exercises for this class and also the most analogous to architecture were through the making of abstract drawings made intuitively by planes, lines, colors, materials and textures that approximate spatial relationships. The content and format of the exercises that Cruz gave his students were considerably unusual and radical for that period (1947), specially in the context of a school that required the instruction of the '5 orders of architecture' by Vignola to same first year students in Alberto's class.



CONDOMINIO SUELO
 SANTIAGO, CHILE
 FONDO JPI 1988

RESIDENCIAL ALEMANA



arquitectura poesía

← 1956 Alberto Cruz (an architect) and Gerardo de la Torre (a poet) met in Santiago, and immediately became good friends. Their friendship was bound by an intellectual affinity that has lasted for 59 years and one can assume that from this meeting the school of Quén City was resultant and perhaps this was not the casual meeting of two people but the beginning of a shared vision that has attempted to fuse architecture and poetry through their teachings and artistic production.

[conversations with Fernando Pérez-Oyarzun]

→ "walking between the University and the sea Mapocho, there was a point, a moment where knowledge would be left behind, and reverie had not fully set in, it was perhaps in this neutral point where Gerardo and I first met and began planning together concerning architecture and poetry..." 19
 A. Cruz, '89

ARQUITECTURA Y POESIA

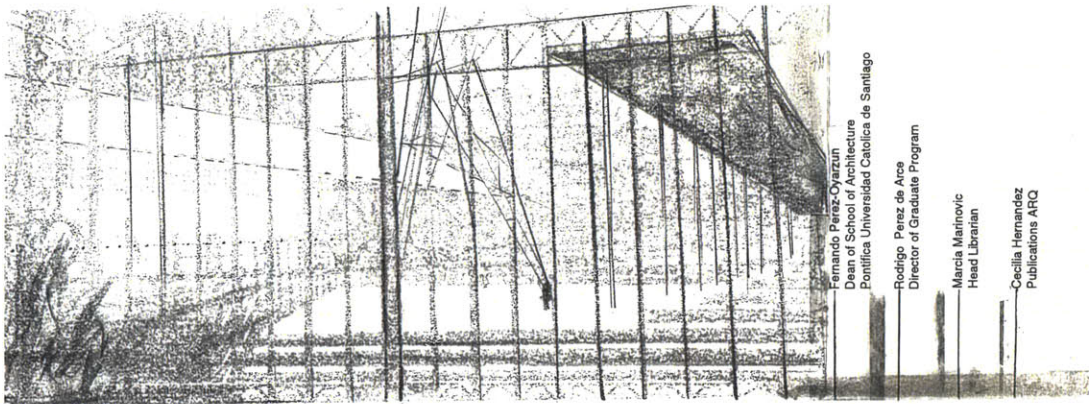
Santiago: Calle Republica #220

Iommi and Cruz met in 1950,
“walking between the University and the river Mapocho,
there was a point, a moment where knowledge would be
left behind, and reverie had not fully set in, it was perhaps
in this neutral point where Iommi and I first met and began
planning together, convening architecture and poetry...”

A. Cruz, '89

1950 Alberto Cruz (an architect) and Godofredo Iomi (a poet) met in Santiago and immediately became good friends. “Their friendship was bound by an intellectual affinity that has lasted for 59 years and one can assume that from this meeting the school of Open City was a resultant and perhaps this was not the casual meeting of two people but the beginning of a shared vision that has attempted to fuse architecture and poetry through their teachings and artistic production.”

[conversations with Fernando Perez-Oyarzun]



Fernando Pérez-Oyarzun
Dean of School of Architecture
Pontificia Universidad Católica de Santiago

Rodrigo Pérez de Arce
Director of Graduate Program

Marcia Marinovic
Head Librarian

Cecilia Hernandez
Publications ARQ



1952 Alberto Cruz was offered a teaching position at the newly formed Universidad Católica de Valparaíso which he accepted under two conditions: first, that he be hired together with his dear friend, the poet, Godofredo Lora and other six young professors from the University of Santiago (Jaime Bellata, Fabio Cruz, Miguel Eyzem, Arturo Baeza, Francisco Mendez, Jose Vial), and second, that they be given full control and freedom to make changes in the curriculum. This act of faith by the dean of the school gave Cruz and Lora the opportunity to implement their farfetched and radical idea to create a school of architecture that would explore the relationships between poetry and architecture. "The relationship between architecture and poetry that the school attempts to establish is manifested as the architectural response to the poet's words developing from a shared vision about human life and inhibition rather than from a set of external requirements" < . . .

[*information found in an article published in the magazine Diseño#5. 1991]

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In... 1952 the professors of the school... lived in a commune near the school at Cerro Castillo with the intention of forming a stronger bond among themselves, sharing ideas and inspiration and blurring, as it was their purpose, the boundaries between life, school and work.

ABRIENDO CAMINO

First Visit to Universidad Catolica de Santiago

Meetings with:

Rodrigo Perez De Arce, Professor

Fernando Perez-Oyarzun, Dean

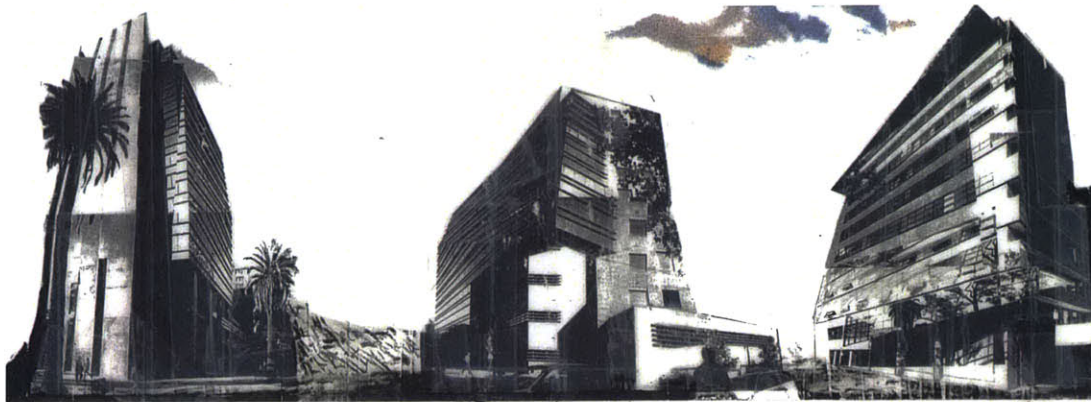
Marcia Marinovic, Librarian

Cecilia Hernandez, Publications ARQ

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Perez-Oyarzun, 1993



1965 The first Travesia (poetic journey) took place from Punta Arenas in the extreme south of Chile to Santa Cruz de la Sierra, Bolivia. The creation of the myths: America as Found not discovered (a gift), the new north to the south and the interior sea of the American continent

In October 1969 they purchased a strip of land (280 hectares of dunes and coast) some 30 km north from Valparaiso with the intention to use this property as canvas for their architectural investigations and of course to live together. The following year, 1970 a ritualistic ceremony took place and thru this poetic act the Open City was founded.... [pg. #76, *America: Una experiencia arq.-poetica Chilena*]

(not a mere profession that responds to live act (poetics); the most basic forms of forms in that its main concern is to give

In 1965 the book *America* was written by Godofredo Tomuri (after the first *travesia*) as an articulation of intentions and approach. As a poem that poses a critical set of questions about the Latin American heritage, it introduces to the work of the Catholic University's faculty of architecture a re-representation of the historical and cultural context of the New World.

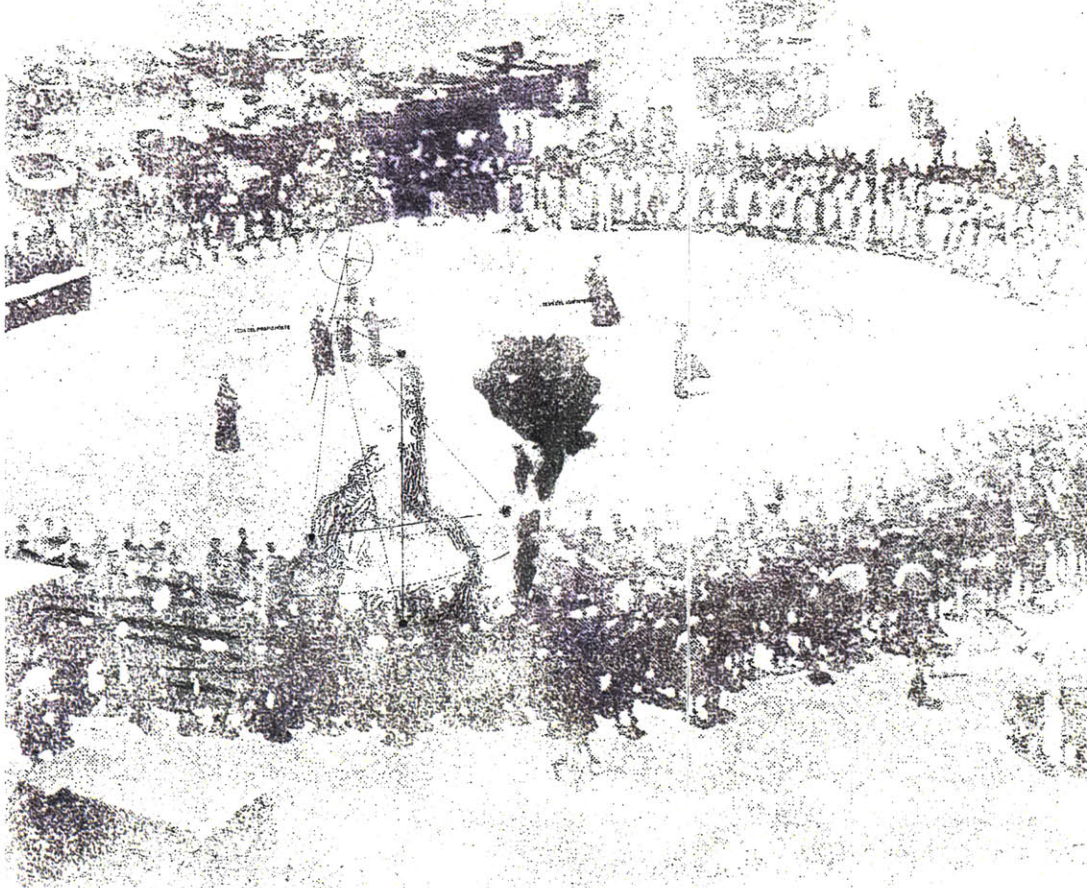
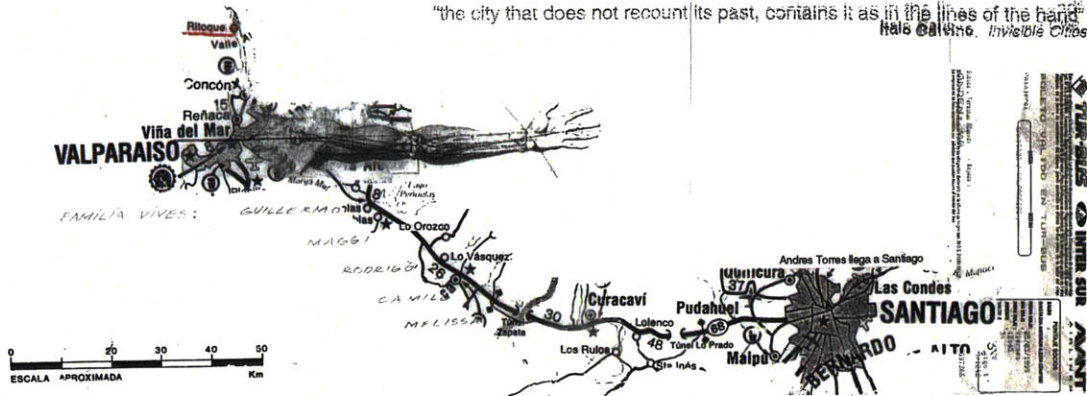
PROYECTOS EN SANTIAGO

Tour of projects by Graduates of the Universidad Catolica de Valparaiso with Felipe Raby.

“In 1965 the book *Amereida* was written by Iommi as an articulation of intentions and approach (this was a byproduct of the first travesia / poetic journey). As a poem that poses a critical set of questions about the Latin American heritage, it introduces to the work of the Catholic University’s faculty of architecture a re-presentation of the historical and cultural context of the New World.”

Ann Pendleton-Julian

"the city that does not recount its past, contains it as in the lines of the hand"
 Hal de Vries, Invisible Cities



"there is two ways to establish or determine the relationship between the Open City School of Architecture and the Profession:
 1- the activity (arch production) of the architects educated at the school.
 2- the intellectual influence of the school itself."

Perez-Oyarzun

The stated relationship between architecture and poetry that the school attempts to establish is translated to "the architectural response to the poet's words developing from a shared vision about human life and inhibition rather than from a set of external requirements."

Perez-Oyarzun

From its beginning the school was founded under the premise and complete acceptance of the poetic condition of Mankind and "from this poetic condition, man is responsible to construct their individual life in a poetic manner" (conversations with Felipe Fraby). The school translates this condition of man into a potential relation to architecture, by attempting to fuse (or fuse oneself) with poetry in order to make and reside, as it is professed by the modern French poets: words should be coupled by actions. Throughout the years the school has "discovered" that what is permanent, transcends and pushes towards the making, and it is inseparable from poetry. "That which lasts is production of poets"; A quote by Heidegger found in 'Amereida', a literary work, a poem that since 1967 has served as "Fundamento" to lead them into the exploration of the American continent and produces a way (their way) to conceive and produce

25
 The school considers architecture to be an art (the needs of the market). As such it is a creative production) that is distinct from all other art (shelter) to the human being.

PHALENE (POETIC ACT)

Andres Torres Llego a Santiago - Valparaiso
Familia Vives en Valpariso

From its beginning the school was founded under the premise and complete acceptance of the poetic condition of Mankind and “from this poetic condition, man is responsible to construct their individual life in a poetic manner” [conversations with Felipe Raby]. The school translates this condition of man into a potential relation to architecture; by attempting to fuse (or fuse oneself) with poetry in order to make and reside.

School considers Arch. to be an Art and as such is a creative act (poiesis; the most basic forms of artistic production). Architecture is distinct from all other art forms in that its main concern is to give ‘shelter’ to the human being.



the school is and has always been apolitical

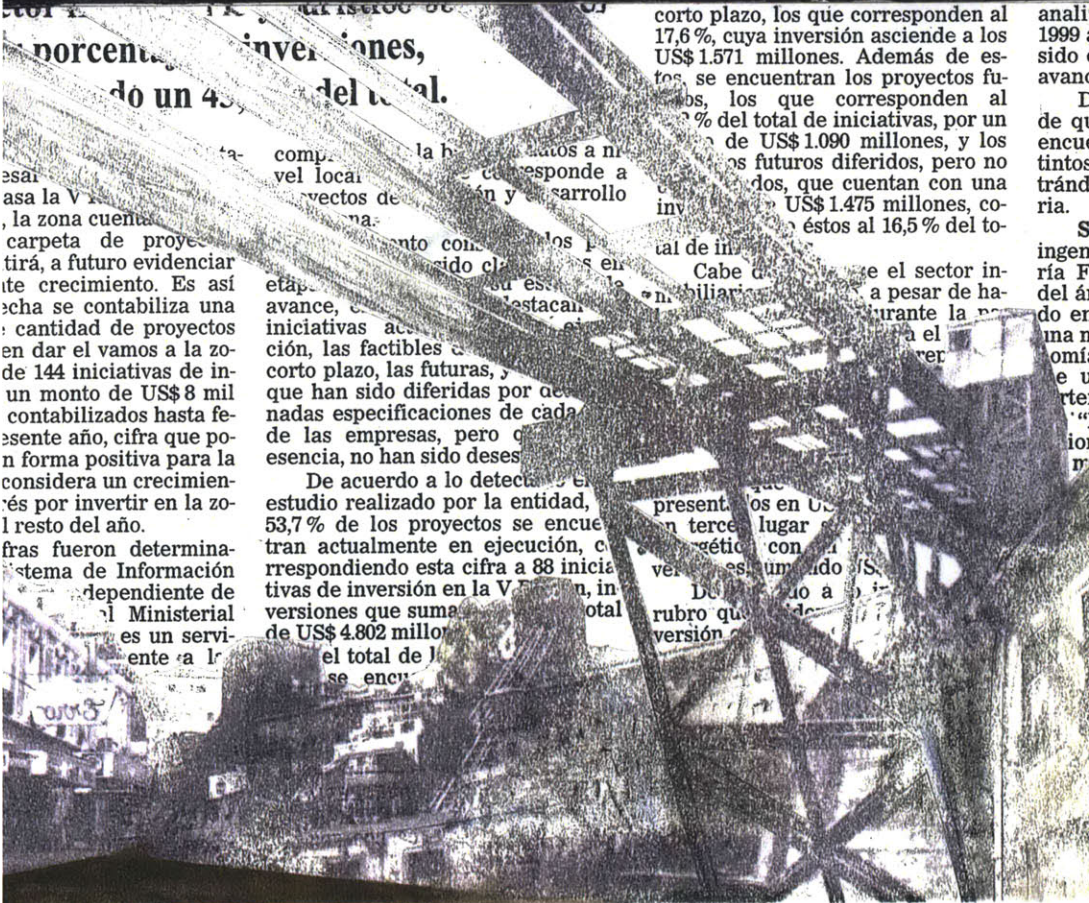
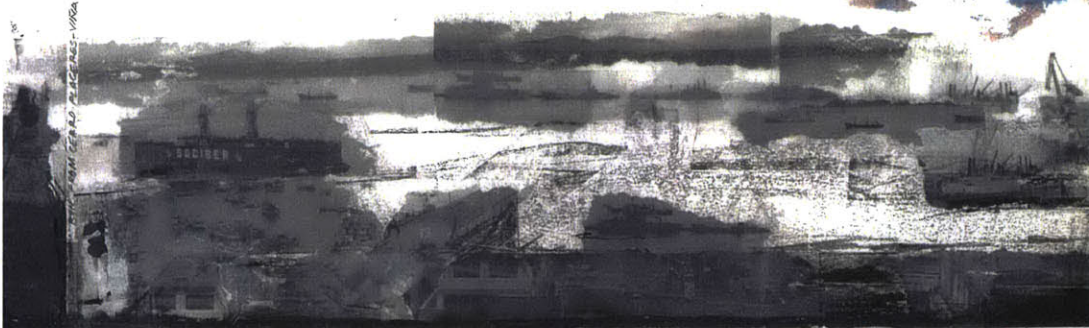
- the right wing parties consider us **REVOLUTIONARIES**
- the leftists call us **REACTIONARIES**
- the center party label us **TRAITORS**

1973

Reading and Observing the Political discourse about Pinochet's accusations in Spain...

the school is and has always been Apolitical
- the right wing parties consider us REVOLUTIONARIES
- the leftists call us REACTIONARIES
- and the center party label us TRAIIDORS **conversations with David Jolly**

"the network of routes is not arranged on one level, but follows instead an up-and-down course of steps, landings, ramps, bridges and hanging streets..."
 Raio Calvino, *Invisible Cities*



"the city of Valparaíso and the Open City serve as our laboratories to study and develop architectural projects." A. Cruz

porcentaje de inversiones,
 do un 43% del total.

compañía la ha... a nivel local... proyectos de... y desarrollo...
 De acuerdo a lo detectado en el estudio realizado por la entidad, 53,7% de los proyectos se encuentran actualmente en ejecución, correspondiendo esta cifra a 88 iniciativas de inversión en la V Región, inversiones que suman un total de US\$ 4.802 millones, el total de... se encuen...

corto plazo, los que corresponden al 17,6%, cuya inversión asciende a los US\$ 1.571 millones. Además de estos se encuentran los proyectos futuros, los que corresponden al 16,5% del total de iniciativas, por un monto de US\$ 1.090 millones, y los proyectos futuros diferidos, pero no invertidos, que cuentan con una inversión de US\$ 1.475 millones, correspondientes al 16,5% del total de iniciativas.

Cabe destacar que el sector inmobiliario, a pesar de haberse mantenido durante la recuperación económica, se ha reactivado en los últimos meses.

presentados en Chile en tercer lugar... con un valor estimado de... De acuerdo a lo informado en el rubro que... inversión...

analiz... 1999 a... sido c... avanc... D... de qu... encue... tintos... tránc... ria. Si... ingeni... ría F... del ár... do en... ma m... omía... e u... rter... "I... or... m"

VALPARAISO

“The network of routes is not arranged on one level, but follows instead an up-and-down course of steps, landings, ramps, bridges and hanging streets”
Italo Calvino, 1974

Corriendo de Placeres a Vina

“The city of Valparaiso and the Open City serve as our laboratories to study and develop architectural projects.” A. Cruz

As an art, architecture has the capacity to embrace the indications of function, constructive methods, materials, economy and social or ecological factors but never these become its foundations.
A. Cruz



"to know and understand life and built environment, students experience the city not learn about it in class room." A. Cruz

pedagogy :

Architectural education is explored as the most comprehensive general education possible. Life, School and Work become an inseparable quest that blurs the boundaries between Learning, Teaching and Living

LOS NINOS EN LA CIUDAD

Welcoming party at Tia Marcela's House
the kids
the food
the music
the wine
Uncle Guillermo
Mauricio, Milton, Carolina
the wooden house
Andres' Childhood memories

design studios: observation - action - form

Project assignments are not given in the form pre-selected programs / commissions (as in most schools) but instead these emerge from the students observations of the city and the activities of the citizens in space...

ARCHITECTURAL WORKSHOPS (design studios)

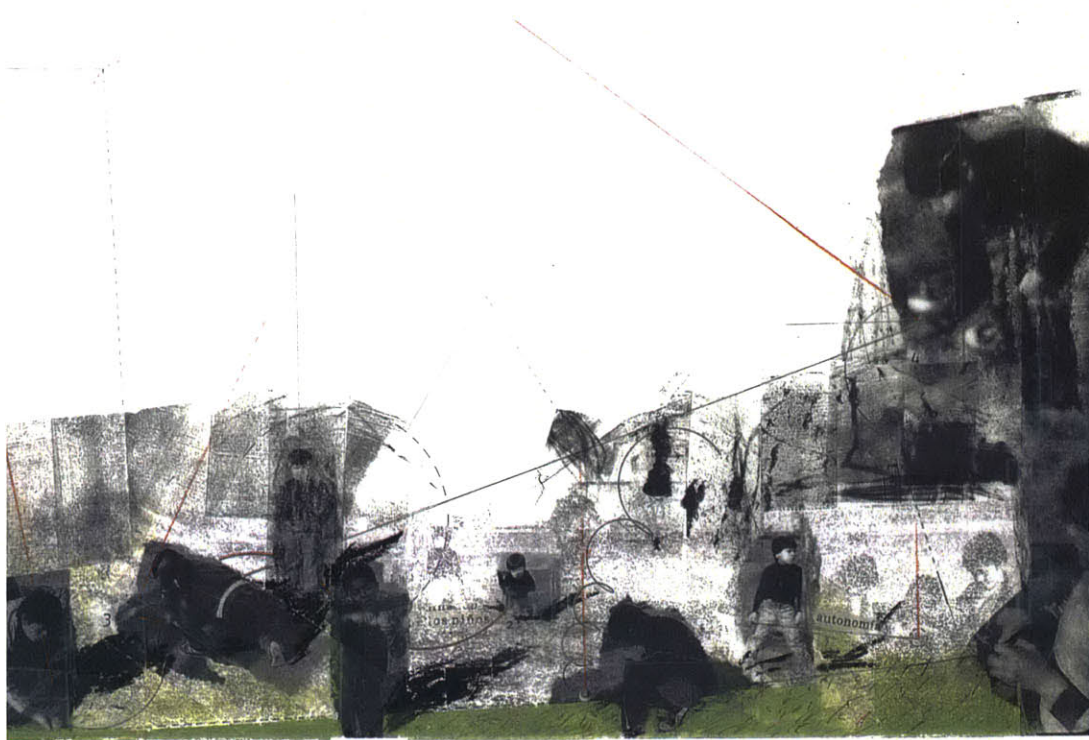
Taller 1 & 2 (introduction to architectural design)

goal: to introduce and instruct the student on how to access the field of architectural observation.

methodology: observation and practice of process- from conception to realization of a project.

act and form: study and practice of relationships between physical tangible dimensions of a project and the initial conception of a determined space.

- a. Observation or study of act and form.
- b. Urbanism or study of the city.
- c. Space or study of "la plastica" plastic arts .
- d. Construction or study of the techniques.
- e. Form (elaboration of individual projects)



design studios: observation - action - form

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EL MERCADO

“the city of Valparaiso and the Open City serve as our laboratories to study and develop architectural projects.” A. Cruz

pedagogy :

Architectural education is explored as the most comprehensive general education possible.

Life, School and Work become an inseparable quest that blurs the boundaries between

Learning, Teaching and Living

curriculum:

6 years: 2 sem.(introduction), 8 sem. (upper courses) & 2 sem. (thesis)



Taller Arquitectónico 3 & 4

content:
 through readings and exercises, students study, understand and practice the relationships between mathematics / geometry / physics and the physical dimensions of the human body and architectural form. concepts of proportions, equilibrium, symmetry / asymmetry, static and kinatics are fundamental to the projects' conception and elaboration.

Taller Arquitectónico 5 & 6

content:
 through observations and measurements of the habitable urban space, students study and produce projects that explore the particular relationships of architecture to issues of **size** (scale) and **d i s t a n c e** (near / far) as they pertain to: city, architectural project & human body

CIUDAD - PROYECTO - CUERPO HUMANO

Walking through Valparaio

Taller Arquitectonico 3 & 4

content:

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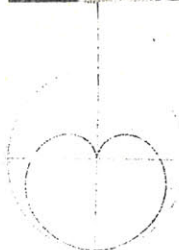
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ANTIGÜEDADES



TRAVESIA A SALAR DE COIPASA

DE CASAL



Taller Arquitectónico 7 & 6

content:

through graphic exercises students search "introspectively" at what they have studied and are studying. the goal is to formulate a more complex and holistic understanding of the work they have produced and the relationships of the various classes they have completed.

in these workshops students also produce drawings and graphics to measure the "travesías" (poetic journeys / crossings) documenting specific relationships:

- the extension journey with relation to the continent.
- the duration with relation to the length of a day.
- the acts and projects with relation to their placement.
- the relation of these to the urban and geographic landscapes.

TRAVESIA A SALAR DE COIPASA

Mercado de Antiguiedades

Taller Arquitectonico 7 & 8

content:

through graphic exercises students search “**introspectively**” at what they have studied and are studying. the goal is to formulate a more complex and holistic understanding of the work they have produced and the relationships of the various classes they have completed.

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COMIDA - CAFE - ASCENSOR - MIRADOR - CERRO CONCEPCION



architecture as scientific research

"scientific research two alternating processes:
 1st- 'diurnal science,' is science that follows linear process connecting established principles with observable phenomena (uncommon in real world).
 2nd- 'nocturnal science,' complements the orderly steps of logic by overlapping the verifiable with the intuitive principles of the mysterious and confused zones of our reality"
 Francois Jacob (as quoted by Perez-Oyarzun)

Taller Arquitectonico 9 & 10

content:

- through the close study of an important 'landmark' building in Valparaiso, the students develop a project that responds to questions raised about scale (size), orientation, program and location.
- other exercises during these workshops include:
 - lecture / presentation of a large project by a 'great architect'.
 - observation of other school projects from 1st to 6th year students.
 - performance or recitation of a poem and drawings of the body posture.

CAFE TURRI Y BOLETOS

comida, cafe, ascensor, mirador, cerro concepcion

Taller Arquitectonico 9 & 10

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Valer Architecture 11 & 12

content:

A group project is developed during these last two semesters of school. the project is presented through drawings and text. Through the creation of this project the students are supposed to formulate a theory for citing (locating) a building.

"formulating a theory of citing is the primordial act of an Architect."
Dean Salvador Saur

Open-City is a center for "factual-theoretical" experiments, it is a laboratory where new architectural elements are explored.

Hospederia del Errante is an ongoing project of investigation (construction) through which five points are under study:

- 1- the gradation of light through a lattice as a technical-architectural element.
- 2- the influence of aerodynamic wind currents which are quite prevalent in this location. these wind forces are used as form generators (through wind tunnel testing) and cooling system.
- 3- the 'chromatic-temperatures' of the interior of the structure through color filters which qualify each individual interior facade.
- 4- the conception of an architecture of parts and elements, each with a certain level of autonomy. these elements constitute the architectural envelope and express formally their role.
5. the concept of "Hospederia" which program responds to an activity of encounter and contemplative leisure. it is not a house nor is it a ecclesiastic space.

information from grant application to FONDECYT-science

a Chilean Federal Agency for the development of

HOSPEDERIA DEL HERRANTE

First Visit to Ciudad Abierta / Open City

Taller Arquitectonico 11 & 12

content:

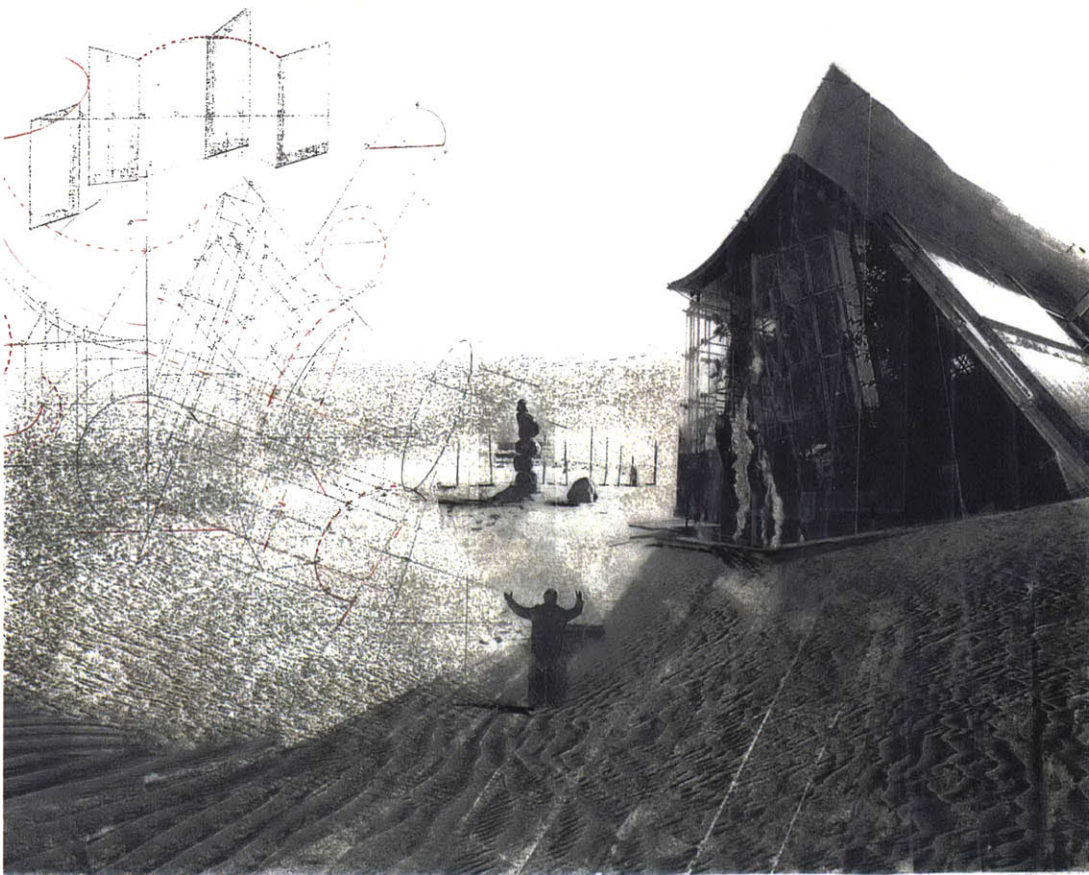
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(grant application to FONDECYT- a Chilean Agency for the Development of Science, 1999)



"to provoke beauty through the use of material is to take them to the limits of their physical condition, and only from there can they express their full magnitude: i.e. the wood that bends, the stone that is suspended to generate a sense of levity."

Cazu Zegers Garcia

"it is understood that architecture does not reach its true meaning until it is constructed... through material means and departing from an idea, architecture can only be verified in space."

Zegers Garcia

"materials serve to humanize life through their beauty"
Zegers Garcia

48
"Architects are those that can 'read' from life and know how to construct the face (skin) that place has" A. Cruz

PAZ

Tomb stones of two of the Founders (Vial and Baeza) at Open City

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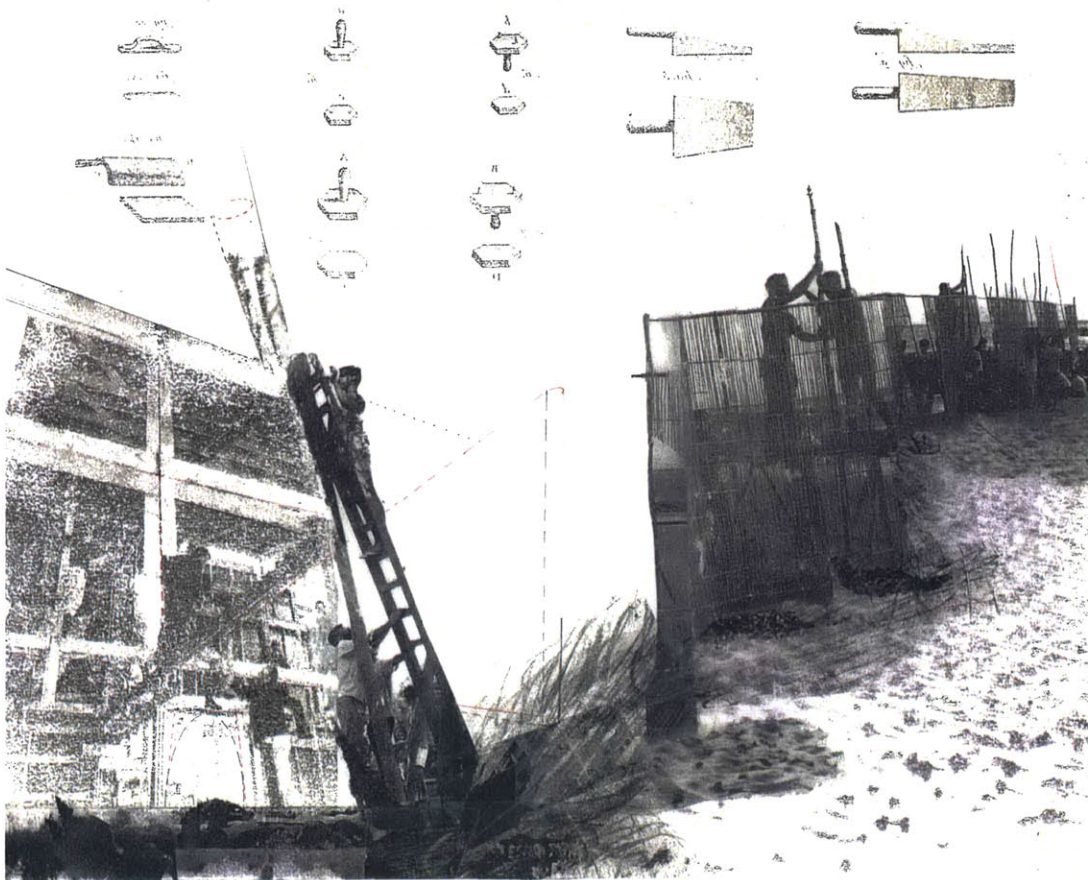
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SILENCIO.....



CONSTRUCCION ARQUITECTURA (construction, materials and structures)

- measurements of figures and bodies on land: parameters, areas, volumes, densities and weights
- description of concepts and analysis through material tests) or: compression, tension, traction, deflection: shear, buckling and torsion
- study of a historically important work of architecture form: a structural perspective
- processes of impression of form onto materials and constructive elements
- construction as coordinated process from initial intention to realization and final montage
- study of traditional construction methods from bibliographic material and direct observation of projects damaged by earthquakes
- construction and energy demands (natural and artificial systems)

La transparencia; una relación de lo visible e invisible del viento y el fuego por la luz evigramada.

la preparación for (and during) travesias students are required (in groups) to: manage the flux of money, the intake food, manage a balanced nutritional value, study and monitor the general health and conditioning of participants, study and implement the appropriate wear for the hikes, and study the physical geography and climatic conditions of their trajectory. (economist, nutrition experts, kinesiologists, professional explorers and geographers are consulted)

ARCHITECTURAL CONSTRUCTION

Silence

CONSTRUCCION ARQUITECTURA (construction, materials and structures)

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CULTURA DEL CUERPO (the culture of the body)

this course is founded under the premise and assertion that the body's dexterity and disposition play an important role in the process of direct and sustained observation of the city, as demanded by the practice of the design workshops in this school, at the same time the physical activity practiced (individually or collectively) allows each and everyone to experience a special way of occupying space

3 distinct practices:

- conventional practice of sports.
- creation of 'new games' or performances that force an unconventional way of using the body.
- participation in inter-mural competitions.

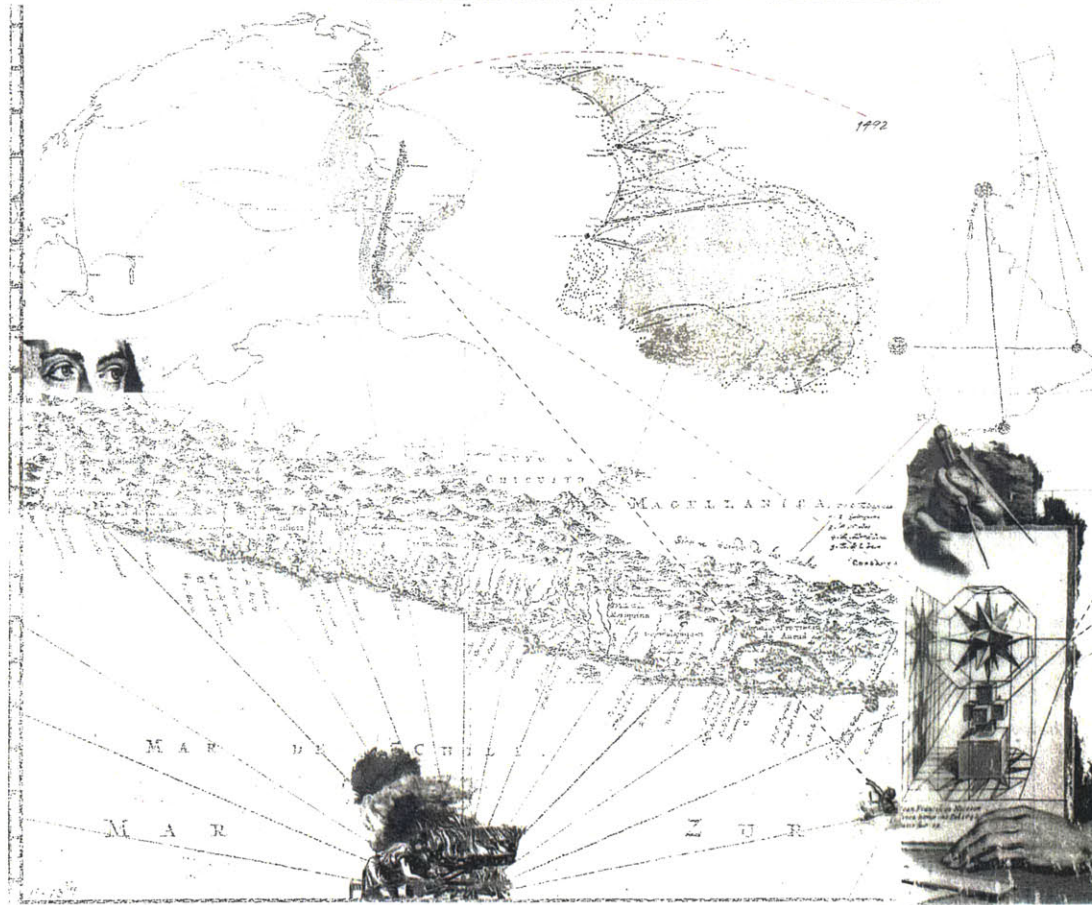
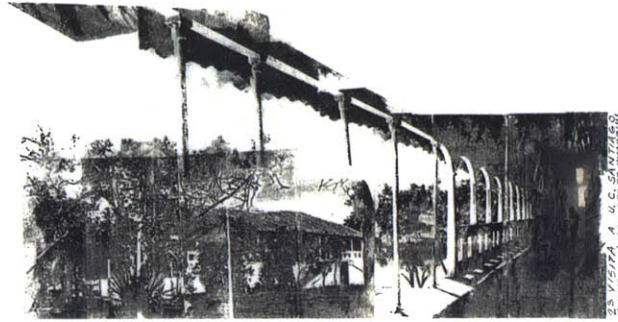
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content:

the entire student body and faculty participate in this uninterrupted and evolving class every semester through which the School elaborates a unique point of view about the American continent. This point of view is constantly revised as it accepts indications from various fields; history, human geography, etc.

TALLER AMEREIDA:

"to insert the individual and the collective in a tradition is to incarnate the origin of the light of current happenings" A. Cruz

"The class is an act of inventory, these are workshops of that study and take inventory of the school, we 'invent' that we do inventory"

A. Cruz (introduction to taller America + Aamerika)

"History proposes a discourse, perhaps not the real one, the Taller America asks how are we to interpret the geographic extension of our continent."

major themes of this workshop are:

the origin of America as a finding, not as a discovery.
the European and the American legacies: the "Latinness of America",
the American Epic: Conquests of the Discovery and Colonization,

TALLER AMEREIDA

Second visit to Universidad Catolica de Santiago
Second meeting with Dean Perez-Oyarzun
Second day researching at Library

TALLER AMEREIDA:

content:

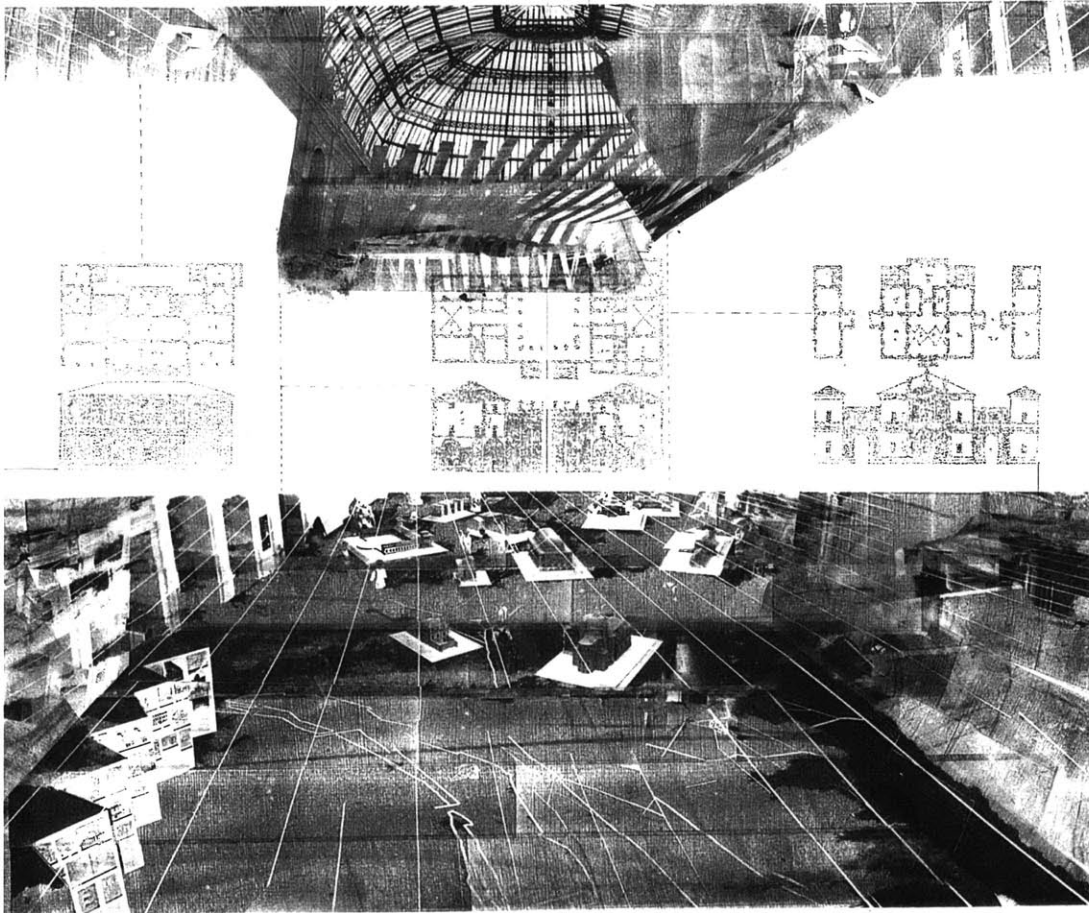
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Presentacion Arquitectural /Architectural Presentation (History)

Amereida Palladio
Carta a los Arquitectos Europeos

Alberto Cruz Covarrubias
Universidad Católica de Valparaíso

- I- the study of the great renaissance architect Andrea Palladio through the 'revisiting' of the drawings made by the professor during a year long study (in Italy) of Palladio's work: these drawings and observations contained in the 're-collections' of the professor are redrawn and reinterpreted by the students of each class.
 - II- the systematic understanding of form in architecture through the direct study of 30 works by great 20th century architect (models and schematic drawings are made of these works in various stages of their development.
extensive pre-Columbian architecture, art and socio-political history in the American continent.
 - III- the study of historical urban and rural constructions in relationship to the colonization and development of the Latin-American Cities (from colonization to the present)
 - IV- the study of other forms of art in which architecture is present as art:
study of medieval Europe from evangelical codex and contemporary road systems.
study of world cinema (German expressionist)
- 51
- all these specific studies are presented as integral artistic manifestations simultaneously developed during social, political, economic and technological developments in history.

PRESENTACION ARQUITECTURA (HISTORY)

National Museum of Arts
Amereida Paladio Installation

Presentacion Arquitectura /Architectural Presentation (History)

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"the school does not attempt to change life itself (to construct a utopia) but,

Ciudad Abierta / Open City (a Cooperative)

to change our (individual) lives by consciously searching for the poetic in the quotidian; that which we do every day."

-286 hectares (hectarias) of sandy dunes and cost in Ritoque, Chile- 30km north of Valparaiso.

Tommi

-founded in 1969 as a city ruled by poetry.

-place where the school learns, constructs and resides.

-25-30 ephemeral constructions (Hospederías) made of brick, wood, concrete and refuge materials.

Open City is a center for "factual-theoretical" experiments, it is a laboratory where new architectural elements are explored.

53

"the labor that gives form to desire takes from desire its form"
Italo Calvino, *Invisible Cities*

CIUDAD ABIERTA / OPEN CITY

Lunch at Open City with Professors and Founders
bread - wine - food - conversation

Ciudad Abierta / Open City (a Cooperative)

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lommi



CASEY K. PAN, SICHUANO, L. A. 2011
 VISITA A CIUDAD AZULETA



Hospederías / Guest-Lodge

these constructions are "responses to the basic principle of existence; to reside to be in the world, to be one with the world, it is not property (does not belong) but is free and opens itself, it receives and gives lodging."

there is no (one) client, no conventional program and the commissions are formulated through the intervention of the students and professors guided by poets. that make the 'readings' of the specific site and from there 'interpret' the activities that will transpire on each specific construction.

conversations with Ricardo Lange

HOSPEDERIAS

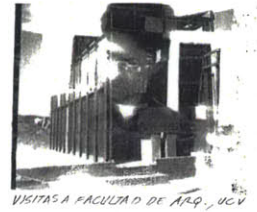
Third visit to Ciudad Abierta
coffee - bread - conversation with Ricardo Lange
at Hospederia de los Disenos

Hospederias / Guest-Lodge

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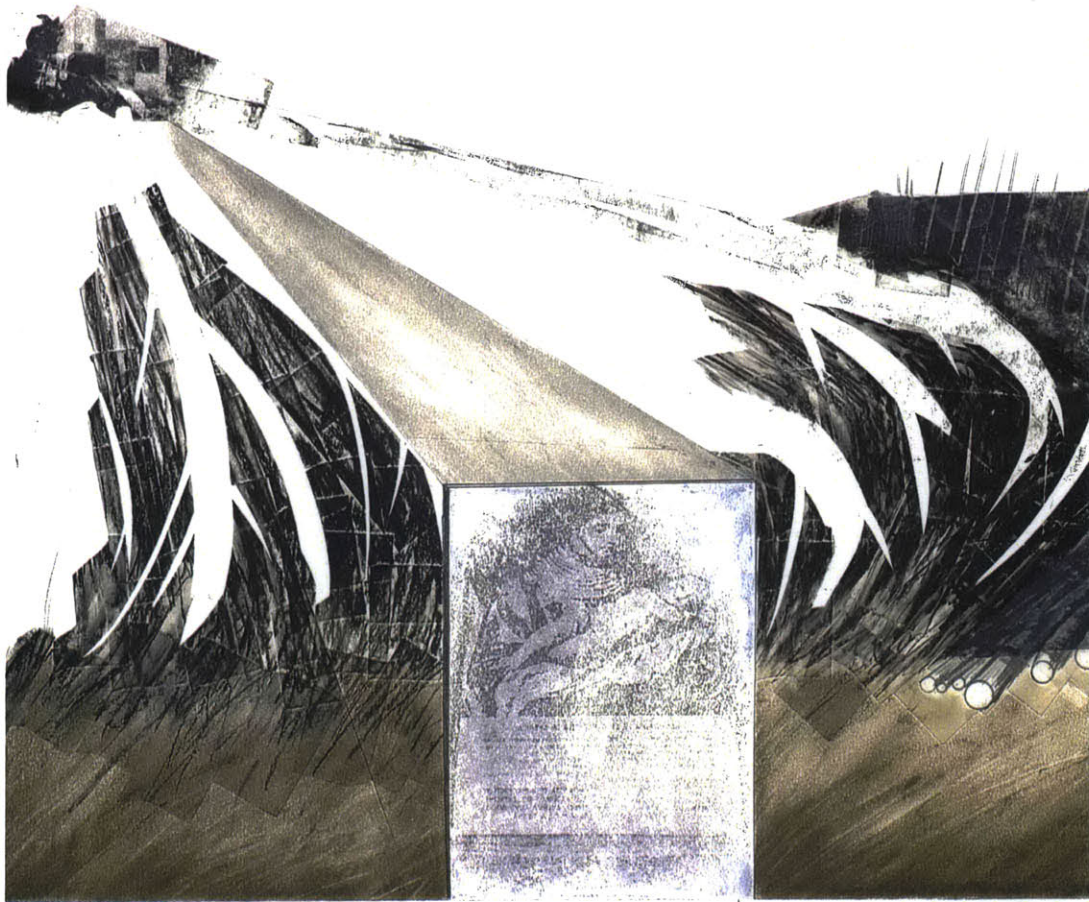
conversations with Ricardo Lange, 1999

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VISITAS A FACULTAD DE ARQ, UCV

ALVARO GONZALEZ - DAVID JULY - RICARDO LANGE - MAURICIO PUENTES - RODRIGO SAAVEDRA



Travesias are intended as journeys in "search for the poetic within our American Landscape."
Lorru

Travesia '65 Amereida - journey-crossing = exploration of the interior of America
myth (found not discovered) process, voyage, experience, poetic act, site specific installation
projects, gift -learning through the making and experiencing a way of living life> all Travesia
culminates in a construction. / a poetic act emerges

57

Travesias 1984-'99 Since 1984 the school has incorporated an annual Travesia (poetic journey) where the whole school participates for planning, preparing, traveling and constructing a structure (a gift) which is how every single Travesia culminates. This direct and poetic exploration of the potential found in the rich and diverse condition of the American continent, serves as basis for the ongoing research of the Open City School.

TRAVESIAS

Facultad de Arquitectura visit and lunch with Professors;
David Jolly
Ricardo Lange
Mauricio Puentes
Rodrigo Saavedra

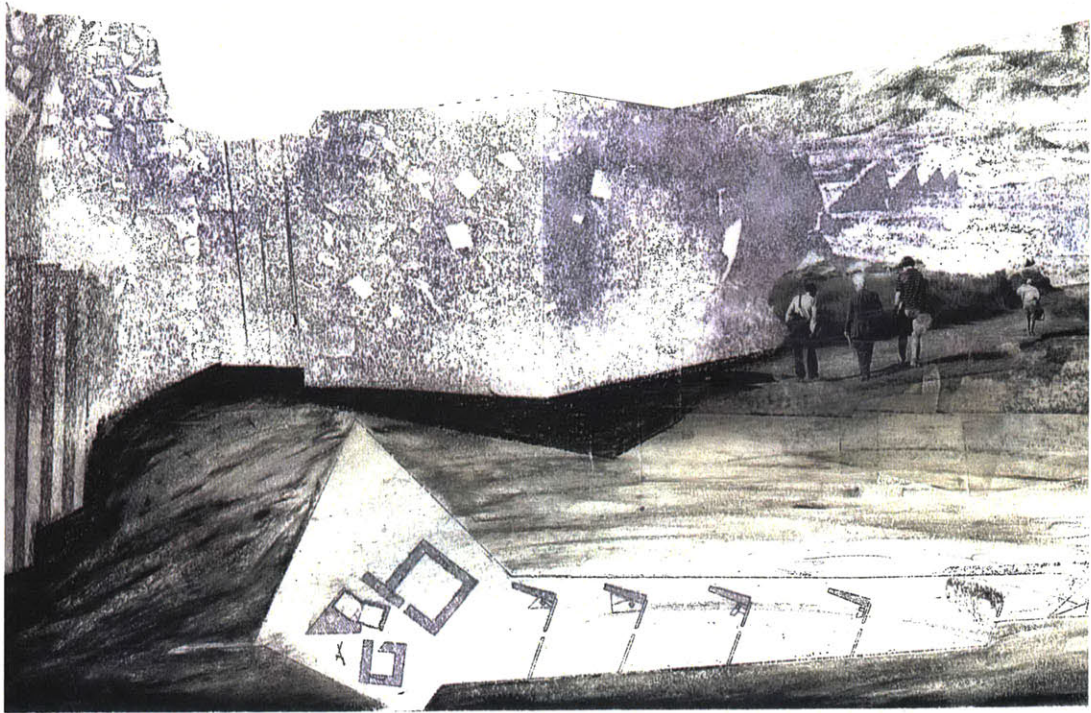
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“Travesias are intended as journeys in “search for the poetic within our American Landscape.” G. Iommi, 1991

-Travesia '65 Amereida journey-crossing = exploration of the interior of America myth (found not discovered) process, voyage, experience, poetic act, site specific installation projects, gift <learning through the making and experiencing a way of living life> all Travesia culminates in a construction. / a poetic act emerges



HOSPEDERIA DE LA ENTRADA



EL CAMINO SE HACE AL ANDAR

CONCLUSION

The images and words contained in these collages have been my tools to understand and process those things that I have found while 're-searching' this poetic place. I hope that the work that emerged from my experience will serve as 'material proof' of the inspirational potential that this place holds and through the ideas and philosophy that inspired them, each one of us will pause and reconsider how we see, conceptualize and construct as architects.

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Note: All Drawings / Collages were made by the Author