


transport to fantasy destinations.

*Fantasies like republican Lima that constructed in Chorrillos, at the beginning of the 19th Century, a scenario to consolidate the new ruling elite. The rough coastal landscape was deeply modified by architectures that materialised new relationships between society and nature and new disciplines for the body. Structures and buildings for a singular functional relationship between individuals and the sea. A city that in its process of growth included the resort into its assets.*

*The metropolitan council has announced an ambitious plan to restructure Costa Verde: optimization of the motorway system and construction of numerous paths down to the beach and walkways to connect the city with the coast. As from March, an army of lorries with thousands of tons of landfill material will retrace the coastline. The plan sets the public space as the main theme of the intervention and projects a pier of 15 kilometres, with cycleways, jogging tracks and pedestrian walks. Undoubtedly, a contemporary intervention of an urban park and not necessarily a summer resort for the city.*

*Obsessed by "green areas," Lima does not seem to interpret with full intensity and richness the expression of public urban space shown by its beach. There are empty sites in the list of programmes of the new coast: areas for sunbathing, walks on the edge of the breakwater, blue boxes for services, strips of beach umbrellas, pier walks, dressing rooms, restaurants, lawns where to sleep in the afternoon and freshwater pools to wash the salt away. The vibrant landscape, on the shores, awaits an architecture that interprets and designs a new form of the public space. *

#### NOTES

(1) *"The healthy practice of bathing in the sea was in former times confined chiefly to those affected by skin diseases; but within the last forty or fifty years, as we are told, sea-bathing has been preferred to river-bathing, or to the cold baths of the old Alameda, and fountain of Piedra-lisa."*

(2) *"Sea water if preferable to river water, as it is more detergent; so, a poet says that sea water cleans all the dirt of the human body."*

(3) In *Las pieles y los velos (Skins and veils)*, Alicia del Águila (2003), shows the repression process that affected social habits in urban Lima at the beginning of the republican period. It is possible to consider that the social structure and conduct that was developed in Chorrillos are an idle and libertine contraposition. A society that behaved in a disciplined way in the city scenario while it went to the beach in a mood of dissipation.

(4) *"The routine of the day's occupations and amusements is much the same as in most of the watering-places of Europe, excepting that, in the latter, the hammock is suspended by the chair in the reading-room and coffee-house, or the bench on the promenade."*

(5) *"It cannot be said that the inhabitants of Lima showed much judgment and taste in the selection of their bathing place, for it is situated on a sandy, barren promontory, and when the wind is strong, the houses are filled with dust, and it is on your shoes when you are outside"*

(6) *"The inhabitants of Lima have chosen to bathe in the sea at the most arid and unpleasant place on the coast, according to my taste. The place is called Chorrillos. The Izcue family had rented a summer house in Chorrillos and they invited me to spend there as much time as I wished..."*

(7) As a child, Julio Ramón Ribeyro moves to live in Miraflores. In his work there are numerous passages linking urban life to the resort neighbourhoods. The sea baths and the gorge appear portrayed as bordering places and linked to the complex codes of the social structure of Lima in the middle of the 20th Century. (Ribeyro, 1994).

(8) *Lecturas Urbanas (Urban Readings)* is a recent publication seeking to create a record of contemporary Lima. Each issue focuses on an urban fragment, collecting representation projects such as cartographies, descriptions, interviews and photographs. The second issue of the collection is dedicated to Agua Dulce beach (Llona y Nakamura, 2010).

(9) Editor's note: Tabla Morey is a synthetic foam body board. It is an accidental invention of surfer Tom Morey (when his surf board split and he returned to the shore riding one of the pieces).

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## Landscape, photography and architecture Demonstrations in modern Chilean architecture

Horacio Torrent

*Chile, landscape and architecture Since when?*

*It has become frequent for some time to consider landscape as a key element in local architectural production. In the most specialized architectural critic, as well as in the most general and qualified divulgence, landscape seems to be a commonplace to explain certain contents of the generation of the architectural form establishing relationships with place and geography.*

*Certainly, with over a decade of argumentation in this sense, the critic has also influenced production, fostering a feedback cycle in which the term "landscape" is recurrently associated to the explanation of ideas and tools with which architecture is thought and produced. The influence of the acknowledgement and display of the country's varied geography on this cycle, as well as on other practices and disciplines, from poetry to popular art, from tourism to country image, is not minor.*

*Conceptions around landscape are already an institutionalized part of Chilean architectural textual and formal*

discourse. But, apart from its strong and sometimes repetitive presence, it is necessary to admit that the idea of landscape has not been present from time immemorial; it has neither formed part of any idiosyncratic condition, nor has it formed part of an attitude of awareness of architects all the time.

It is then when we should ask ourselves when the forms of relationship between architecture and landscape were established in the Chilean architectural culture. By means of what instrument was the relationship of modern architecture with geography and landscape established?

There are works and projects that indicate the presence of a notably singular attitude regarding landscape. Roberto Davila's *Cap Ducal* is undoubtedly a powerful indication of the valorisation of the project site. At the same time, it recognises the landscape by means of the conceptual and operative tools of the architectural project. Some of the most important works of modern local architecture, with other position ways, but with a very close conception, can be mentioned, such as the *Club and Swimming Pools in Rocas de Santo Domingo*, by Valdés, Castillo and Huidobro; the *Yacht Club of La Herradura*, by Martín Lira; the *Montemar Marine Biology Station*, by Enrique Gebhard; and, undoubtedly, *Hotel Antumalal*, by Jorge Elton. The valorisation of the project site and the architecture ability to take geography into account constituted a way to acknowledge the operative condition of the landscape notion that was articulating itself during the installation of modern architecture in the country.

### **Landscape in the architectural culture 1930-1946**

Architecture journals are a fascinating material to see how the series of arguments that related the architectural work and the place that geography provided as landscape<sup>(1)</sup>. Place should be understood here as a wide concept that may include the topographic as well as the aesthetic components capable of influencing the project, provoking a provision of meanings that give architecture a distinctive form and character.

A systematic review of periodical publications of architecture in Chile indicates that the notion of landscape was not particularly recurrent during the first years of the installation of modern architecture, appearing associated to that of character for considerable time. Some of the so-called "modern residences"<sup>(2)</sup> (presented between 1936 and 1940) were basically proposed in relation to the character and elaborated according to stylistic clues more than in relation to the place or the geography, giving them formal qualities and definitions capable to distinguish the works and, certainly, also their owners.

The relationships between architecture and landscape are rather evasive in the first years. On the one hand, discourse about geography appears veiled in the articles, work records and project explanations, and there are very few who propose some conceptual relationship around the idea of landscape<sup>(3)</sup>. They exhibit a generic number of ideas around geography and associated forms of life, or they fall directly into an opportunist consideration of the landscape to conform the plant and capture the best views and orientations.

When the cities are the object of the descriptions, the references are equally generic. Regarding Valparaíso, for example, there are no references to the geographic and topographic condition of the city. (Velasco, 1936, pp. 11-15). Similarly, in articles about Concepción (Miranda, 1937, p. 5) or Talca (URBANISMO Y ARQUITECTURA n° 10, 1938, p. 13). There were no references even in issues dedicated to the building of the seaside resort of Viña del Mar (URBANISMO Y ARQUITECTURA n° 2 y n° 6, 1936). What was always stressed was the city as an artificial construction, its town council configuration, its manufacture condition.

Landscape began to be recognised frequently and assiduously in relation to the phenomenon of tourism and travelling. In architecture publications there are hardly a few texts where the view was reserved to the tourist. (URBANISMO Y ARQUITECTURA n° 6, 1936, page 7). Only a few pictures (and several of them within publicity spaces), account for this phenomenon (such as, for example, those of Hotel Pucon and the contrast with the imposing Villarrica volcano and some of Puerto Varas or Concón<sup>(4)</sup>).

Its presence was mainly associated with the idea of change regarding urban life and the healing conditions of the environment. Urbanism, as well as architecture, had to achieve a bigger integration of naturalistic aspects and, therefore, adequate the tools of the project to that effect. The Tejas Verdes holiday resort, at the Maipo River mouth, published in URBANISMO Y ARQUITECTURA n° 1 (1939) is significant. Projected by Oscar Prager, the plan is suggestive in its sinuous lines and in the integration

of parks and public space, as well as in the relationship with the river and the sea. However, references in the text are full of functional considerations without mentioning any of the landscape conditions developed. Only the therapeutic conditions appear when characterising the resort as the “relaxation place for many people who can escape from city noise on Saturdays and Sundays” (URBANISMO Y ARQUITECTURA n° 2, 1939, pp. 52, 74 and 75). The architectures developed in the group were rather picturesque, the *Hosteria*, projected by Jose Carles “based on Spanish and Colonial motifs” being particularly outstanding. (URBANISMO Y ARQUITECTURA n° 2, 1939, pp. 52, 74 y 75).

The third issue of ARQUITECTURA Y CONSTRUCCIÓN (1946) was dedicated to “summer homes”. The tone of the texts puts the project place (out of the city, far from it) in relation to the need for rest and leisure to recover strength for work. Vacations were necessary “to start a year with renewed energies and purposes” (ARQUITECTURA Y CONSTRUCCIÓN n° 3, 1946, February, page 4) and the place where they were spent assumed then a therapeutic condition. Regarding the forms of urbanization, exemplified by the Rocas de Santo Domingo or Brisas de Algarrobo, among others, it was stressed the need to accept that “variation” should be the central motive: “change is the great vacation”. Even though the need to be in contact with nature was recognised for “the summer home”, it should “appear clearly and precisely as a product of human condition”. Its configuration was proposed in a functional clue; the exception of “sacrificing the orientation [...] with the purpose of giving determined premises

a wide view of the landscape” (p.7), it clearly established the subsidiary role of the landscape notion regarding the functionalist organisation of the house.

In the issue of ARQUITECTURA Y CONSTRUCCIÓN dedicated to leisure (n° 9, June 1947), there is no record of the landscape notion. The consideration of nature is reduced to a functionalist treatment that is shown as “a present meaning of green areas and of leisure places”; the notion is mainly of use and benefit of the green condition as a key to the function of rest and recreation. The idea is to treat “nature” as an “organised function” (Parraguez, 1947, p. 26), to be considered when planning the city.

The different approximations share the feeling of negative energy of urban congestion and the nature conditions to allow relaxation. The landscape notion was considerably restricted.

#### **Architecture and landscape: signs**

A general revision of published architecture works may also suggest a low consideration of aspects related to the landscape.

In general, relationships with the place came from a rather traditional and academic approach even if some aspects, such as the orientations, became a technical solution problem of the project. Composition systems were given the capacity of establishing the relationship with the environment and of imposing the references of the building to the site by means of axes.

Architecture, represented in so many pages, seems to contain, first a strong self-confirmation in relation to the composition systems or, sometime later, to the functionalist and programmatic

contents. In short, a certain confidence in the conceptual tools of architecture to define its own landscape.

However, there are certain signs of a different consideration. The first clue is the idea of landscape as composition and view, that is to say, its pictorial condition. The second clue lies in a more active relationship that includes the devices to incorporate the body into this context, as a way of establishing, by means of architecture, the condition of feeling “inside” the landscape. And these are photographic signs.

#### **Sign 1: The picture-window**

A photograph by Antonio Quintana proposes new interpretation signs (Picture 1). The caption says: “Landscape is incorporated into the dining room scene like a real picture” (Mitrovic, 1946, p. 41). It is a house projected by Luis Mitrovic on the slope of Manquehue hill.

It is a rather abstract composition. Sunshine comes in through the glass and illuminated figures are projected onto the wall. In the centre of the wall, a frame; within the frame, a view of the near and far mountain topographies. The depth of the field collaborates with the illusion of depth of the picture. The lineal perspective of the room escapes in a way; the picture, beyond the frame, seems flat. The room seems abstract and without precision in front of the wide extended landscape that can be seen from the window. The look goes to it when the photograph is perceived. The photograph proposes a spatial distortion, ignoring middle distances and puts what can be seen from the window, in a pictorial condition. In the work, the window probably proposed a notable increase in

*the feeling of space and depth.*

*It is the window frame that delimits the scene, that constructs it pictorially; but it is the photograph that, like a play of mirrors, gives the reader the conceptual dimension of a new relationship between architecture and landscape.*

**Sign 2: The distant perception of the sitting man.**

*A man, sitting in an armchair in the sun. He may be talking with someone, or enjoying the landscape. He seems to be asleep; some people think he is Manuel Marchant Lyon. The chair is halfway between inside and outside. A wide transparent plane is open to allow it. The hills are on the background.*

*The photograph is of Guillermo Castro (Picture 2). It is the living room of a summer house, projected in La Reina by Héctor Valdés, Fernando Castillo and Carlos García Huidobro. The descriptive memory of the house emphasizes the functional organization and the environmental generation. The distant landscape is considered only indirectly by an allusion to the “cone of view from the living room” and to the “L” shape disposition that receives “the scenery towards the East on the neighbourhood of La Reina and the slopes of the mountains, and towards the northeast, the vents that extend up to La Dehesa” (Valdés, Castillo y G. Huidobro, 1946. p. 34).*

*Although the reference to the living room transparency is explicit, the argument is rather oriented to a reason of use and integration between inside and outside: “to the outside, two large sliding window panes allow establishing a more direct link with the nearby garden”. But, some of the photographs*

*are eloquent. A view from the outside shows the relationship of the house with the swimming pool; in the background, the snowy mountain, described as: “The water mirror complements architecture in the landscape” (Picture 3). Other photographs, including those of M. Lema, allow establishing references between the house and the landscape. Here, the photograph shows us a form or relationship between architecture as a discreet object and the place where it is located which it is not indifferent to.*

*As in that sketch of Le Corbusier’s in which the sitting man sees the Pan de Azucar at a distance; in this case, geography indicates the precise coordinates of the work; the photograph records it and transforms it into a conceptual device known as landscape.*

**Sign 3: Interior –exterior**

*It is a house and its terrace, with big eaves supported by a rustic trunk. The composition of the photograph puts the eaves on the foreground and, on the background, the mountain with its snowy peaks. Two people share the wide space of the terrace and the magnificent landscape.*

*It appears on the cover of ARQUITECTURA Y CONSTRUCCIÓN nº 7. It is part of a photograph that is bigger inside the publication and shows the borders of the small terrace (Picture 4). It does not show the floor, it extends the view towards the upper half, probably to enhance the eaves, but at the same time, stressing the silhouette of the mountains against the wide sky.*

*It is the house that Emilio Duhart and Héctor Valdés made for Mrs Labbé on Alvarado hill in 1941. Here, the iconography coincided with the text*

*that presented the work: “Located on a hill covered with cacti and big rocks, over viewing the Mapocho valley, this house has a magnificent view of the slopes of the over five thousand meter high mountains, on the Massif Central Andes range”. (Duhart y Valdés, 1946, p. 47). The photograph was taken by the architects themselves.*

*The reference to the therapeutic condition was also present: “It is dedicated to the intermittent use of the owner family, residing in Santiago, who can move in fifteen minutes to the leisure place. Informal life in the fresh air and the magnificent spectacle of the mountains are the main attraction of the region.” (Duhart and Valdés, 1946, p. 47). The association between the idea of resting from urban life, being away from the city, and the environmental condition of the retreat, was introduced into the second dwelling. But it was not the idea of an artificial suburb landscape yet, maintaining, on the contrary, strongly and significantly, the characteristics of the local environment as constituting the idea of landscape, which confronted architecture and in which it was registered.*

*All the photographs show the landscape. The less evident put the work into context: the house on the hill, its relationship with the surrounding environment. The most significant are those that propose the interior presence of the landscape. In one of them, “the splendid presence of the mountain range decorates the dining room effectively”. The photograph is Guillermo Castro’s and the caption is not neutral; it clearly refers to the pictorial condition of the landscape inside the architecture (Picture 5). But the others, like the one*



on the cover, clearly show how the house is open to the landscape (Picture 6), transcending its visible and pictorial condition, to turn the transparent into phenomenonic by opening the plant, as a conceptual strategy of architecture (Picture7).

Transparency and the pictorial view seem overcome in these photographs; they record the continuity between interior and exterior, between living room and terrace, putting the distant landscape in an immediate situation and extending the inside activity to the landscape itself. The photograph becomes the device that confirms a conceptual transformation of architecture.

#### **The photographic construction of the landscape**

Cosgrove and Daniels have stressed the fact that the landscape is a cultural image, a pictorial way to represent, structure or symbolise it, and that "the meanings of verbal, visual and constructed landscapes are built in a complex historical interweaving" (Cosgrove and Daniels, 1988). That is why the landscape is always an interpretation of the physical medium and not only of the environment itself. But it needs some instrument to make it evident; a task that beyond poetical language was reserved to painting until the arrival of photography. Sontag has stressed how poetry and photography share equally intense commitments; the former, with language, the latter, with pure vision. Both commitments imply "taking things out of context (to see them in a new way), linking them elliptically according to the imperious although often arbitrary demands of subjectivity" (Sontag, 2008, p. 99).

Bazin proposed that the essential characteristic of the photographic image should not be looked for in the result but in the genesis, stressing its sign condition (Bazin, 1981); for Roche, the image is inseparable from the act that creates it and the key question should be: what has the photograph got to do with at the moment when it is taken? (Roche, 1978 and 1982). On the other hand, Dubois has warned that for already some time photography has been a singular category of thought, semiotic or historic; in that sense, it has the capacity of being a record of what is shown as theoretical device of what is capable of being represented at a given time and place. (Dubois, 1983).

It is well known that photography is at the same time reproduction of reality and representation, that is to say, interpretation and transformation of reality. It has, then, the capacity of turning context into landscape, codifying it culturally so that its reading acquires meaning. The function achieved in this case by architecture photography, in the framework of architectural culture, would be given by the capacity of showing in a new way, a situation which was actually present in reality (local geography), but that it had not been presented in full architectural relationship. That is to say, take it out of context and by means of the photographic act, place geography as a possible category to be thought of as landscape.

Overcoming the abstract notion of place, which had been central to the academic experience, means first the need to make the pictorial conditions of geography evident. The relationship between work and geography still seems dominated

by the panoramic notion of picture and painting, and Antonio Quintana's photograph is a clear evidence of this. But photographs also allow seeing more clearly a way of relationship which makes the environment condition more effective, not only visible and distant, but in a certain way, integrated between work and landscape, by means of the relationship between interior and exterior.

Among a large number of photographs seen in journals, some seem to be more eloquent than speeches and they can make a difference in order to know when the landscape was placed as a category of architectural thought and when it was operationalised by means of some project tools. Photography performed a key role: reporting the notion of landscape iconographically.

What the photographs allow seeing is that the idea of landscape becomes integrated into the Chilean architectural culture during the second half of the 40s, although its definition would be given later by Mario Pérez de Arce in terms referring to "the natural environment, the wildland, the physical geography, the climate and the visual manifestation of geography: landscape" (Pérez de Arce, 1969, p. 125). In the middle of the 40s, at least in some significant pieces of work, records show the presence of that visual manifestation of the environment. But, what is more important is what the photographs say to us regarding theoretical devices: that the landscape began to be a category of thought spread in the local architectural culture, and that it was present as a conceptual tool in the development of architecture. That notion was still near the idea of guest-landscape and basically visual. It

recorded, even then, something that is still valid: a pictorial value that the current Chilean architecture photography has also known how to benefit from. [m](#)

#### NOTES

(1) This article is a product of Fondecyt Project 1090449: Chilean architectural culture and periodical publications 1930-1960. H. Torrent, Researcher in charge; H. Mondragón, A. Téllez, R. Hecht, Co-Researchers. In this project, there has been a systematic review of architecture journals published in the period: ARQUITECTURA (1935-1936), URBANISMO Y ARQUITECTURA (1936-1940), Bulletin of the College of Architects (1944-1963), ARQUITECTURA Y CONSTRUCCIÓN (1945-1950), PLINTO (1947), LA VIVIENDA (1954-1958), y ARQUITECTURA (1953).

(2) The series “modern residences” was published in URBANISMO Y ARQUITECTURA between 1936 and 1940. Although the name referred to a supposedly modern condition, it should rather be understood as a presentation of recent cases (that included novelties in comfort), and not at all an integral modern condition regarding special, formal and constructive novelty.

(3) Obviously, it is necessary to establish a difference from the activity carried out within the frame of what would later be called landscape architecture and that, certainly had already accumulated experience in urban parks and private gardens; an example are the gardens done by Oscar Prager, published in URBANISMO Y ARQUITECTURA n.º 8 (1940).

(4) The publicity of Hotel Pucón appeared in URBANISMO Y ARQUITECTURA n.º 6 (1940), p. 23; the views of Concón, on page 64 of the same issue; those of Puerto Varas related to the article mentioned immediately above.

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## Segregated infrastructure: integrated landscape

Danilo Lagos

*The contemporary city has made large investments to build the big road infrastructures associated to a new mobility. These large scale urban pieces offer social and political dividends. Every new project reveals conflicts of interest and contrasting urban logics, a situation that seems to have largely overcome the singularity proposed by each case, as it involves processes that appear to be present in various latitudes. These processes show complex logics and trajectories, frequently characterised by progress and retrogress involving the construction and demolition of road nodes, demolition or sinking of motorways and, paradoxically, building others.*

*It is essential to understand better those processes which have been produced by the massive introduction of the automobile into the urban fabric; processes generally associated to construction in various forms of faster and more fluent ways. They are processes of a technical, historical and cultural nature that enhance the ideas, values and technical instruments valid at a given moment. Behind them there are some elements of the notion of city we have.*

*Constructing a road structure does not necessarily imply destroying a part of the city. The infrastructure interacts with its*

*environment and it even goes ahead of its possible evolution. The first impact on the environment is the modification of the landscape in terms of its configuration. On the motorways, the running speed and the perception of the landscape are altered.*

*Marcel Smets<sup>(1)</sup> states that “the exponential growth of car ownership and generalised mobility have seriously altered the relationship between the nature of the road and its surroundings” (Smets, 2001). Smets understands that there is a natural order between a road and its context, which has been seriously upset by the specialisation of the road for intensive car use. Smets also states that motorways determine their context by means of their physical presence and the way in which their configuration interacts with the environment (by the movements it generates and the views this movement determines and by means of the global mobility and the improvement of accessibility). The disposition of road and railway connections in the landscape represents one of the concerns of conservationists, who consider infrastructures as the breaking of natural order and existing values.*

*In general terms, any type of transformation threatening the “usual mode of living”, such as the case of motorways, gives place to the “policy of invisibility” which consists in hiding it behind a screen or, if possible, underground. Smets attributes this “mechanical reaction” to bury, cover or hide motorways to two factors: that we do not have a big knowledge of how to deal with complex urban pieces and that we consider that they alter the pre-existing “natural” order. This position prevents knowing and deepening the*