RE-READING LA MERCED

Local translations within the Damero as an opportunity for public space and urban identity

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Abstract

The thesis here presented proposes a historical, urban and architectural study of Santiago de Chile since its foundation in 1541, with a special focus on its religious buildings. This, with views to a restoration project capable of revaluing them, from their condition of quality spaces for their specific urban environment.

Since Chile and its current institutions, cities and socio-cultural characteristics are partially the result of colonization, the thesis starts from the idea of Santiago as a colonial city. This territorial scale's research it based on bibliographic and iconographic sources, centred on the ideological bases of this process: the continental reality within which Chile and Santiago develop is one where cities are diffusing devices of the European political, cultural and religious canon.

In this urban reality religious buildings had a fundamental role, representing landmarks within the urban fabric, and configuring as public spaces par excellence. Approaching the crisis of meaning that they face today is the objective of this research, and so the second scale emerges: an architectural one framed in the inner dynamics of the city, receiving both European and American influence. Historical cartography and studies on Santiago and its colonial religious network nurture this second stage of research.
When building in America, finding themselves in front of a new reality, religious orders were forced to combine the knowledge and costumes they were carrying -such as the architectural typology for conventual religious life - with the new role religion played in the colonization campaign, resulting in a model of relation with the public spheres of the city. In this case, a bibliographic study of European religious architecture's early developments, and Spanish churches and convents of the centuries previous to the beginning of America's colonization, are carried in the first place in order to better comprehend the conventual typology, followed by the research on other American convents that influenced the ones built in Santiago, particularly from Perú and Mexico.

Seven religious buildings built in colonial Santiago and still integrating the city are the centre of the final part of the thesis, with the purpose to identify a Case Study for the project, and the main common characteristics of local religious architecture. Cartography is the first source, making it able to compare the appearance each case study makes in different representations of the city, to then be integrated with timelines, built from the consultation of diverse bibliographic sources.

Understanding that all those different aspects are connected and present until today is key for the idea of heritage this thesis is proposing, while in the intersection between architecture, city, society and culture lay the project's bases. The reconstruction of the closeness to what is happening in the nearby urban environment is the way in which it attempts to re-consolidate, re-propose and re-store the relation between the city and its religious architecture, together with its cultural baggage and the story it can continue to tell to further enrich citizen's urban identity.

A mis papás y mis abuelos, por confiar en mí, apoyarme y
cuidarme siempre

A Simón y a Emi por su compañía, ser mi casa y hacerme
felíz

A mis hermanas y amigas por la vida juntas

A Riccardo per mostrarmi la vita in Italia, per il caffè e le
bellissime serate insieme a Torino

Ai professori Silvia Beltramo e Dino Bozzi, per insegnare
con entusiasmo e dedicazione, ed essere sempre
disponibili

Gracias

Introduction

Having studied the first four years of architecture in Chile, and the two last ones in Italy, different perspectives regarding the built reality have emerged in my understanding of the city and its buildings. In learning how to read a city or landscape, understanding the strong link between it and the place's identity, two courses frequented during my last semester at the Politecnico di Torino were fundamental: *Storia dell'architettura e della città*, dictated by professor Silvia Beltramo; and *Storia del giardino e del paesaggio*, by professor Carlo Tosco. From different perspectives, both courses approached to the territorial domain economic, political, and particularly religious institutions can gain when architecture meets culture and social phenomena, as well as the contribution that the study of the diverse number and types of sources available for us today, can provide.

Fascinated by the role played by religious orders -especially Cluniacs and Cistercians- in configurating Italian urban and rural landscapes, and how this influenced in the spreading of an architecture typology, the thesis' starting point is the interest on finding similar relations in Chile, particularly its capital city Santiago.
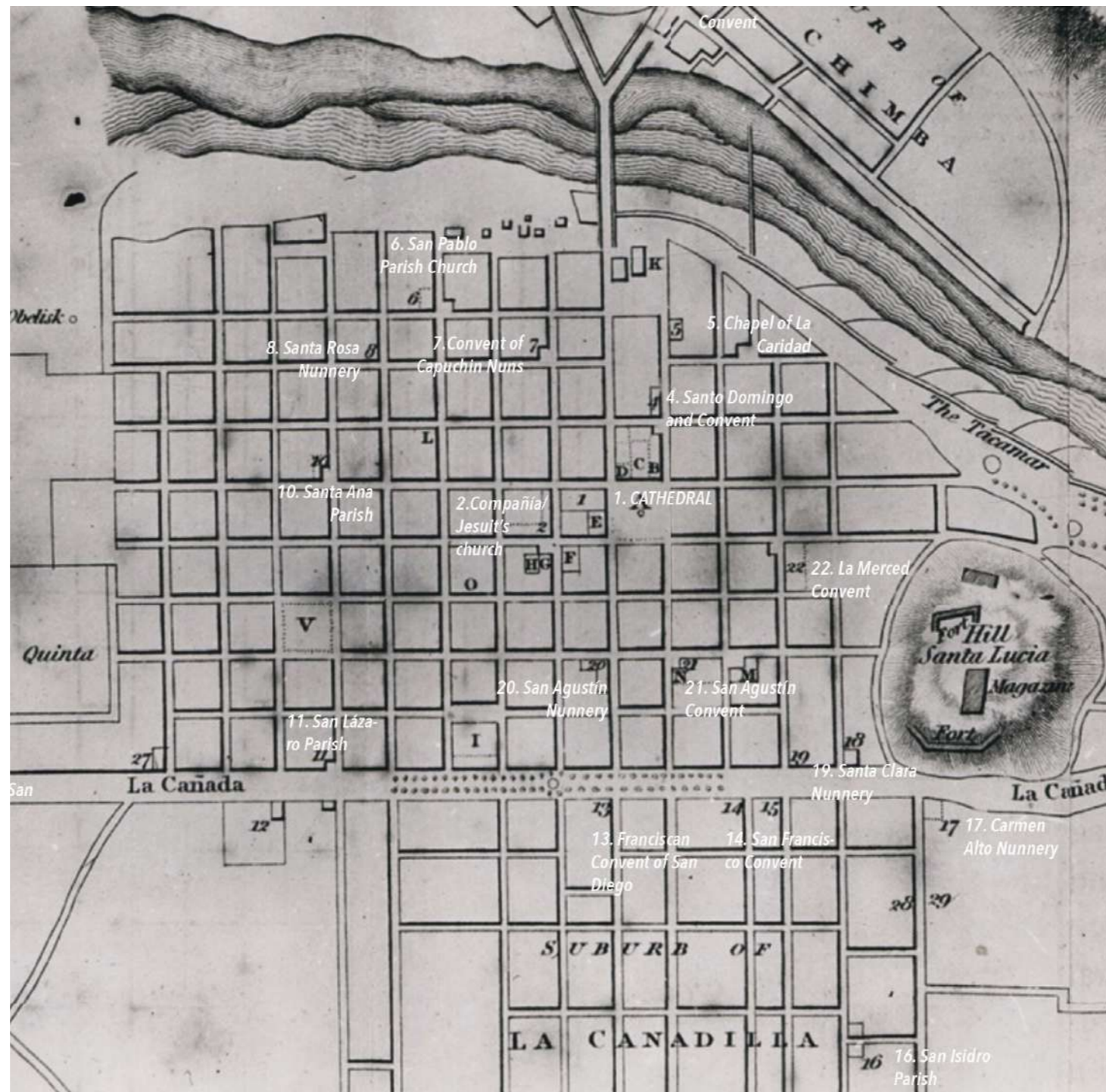
John Miers plan, published on 1826, with Santiago's churches and convents written on top

The image, showing the Foundational trapeze and its limits, and posterior expansion of it towards the north -of the Mapocho river-, and south -of the Cañada, posterior Alameda avenue-. *Available on Biblioteca Nacional de Chile, Sala Medina, http://www.bibliotecanacionaldigital.gob.cl/visor/BND:314925, last consulted on June 12th, 2023.*

On Santiago

Considering that this thesis is directed to both Chilean and Italian academy, and therefore two different approaches to colonial and religious architecture history, a series of annotations written in blue represent the recognition and posterior definition of concepts or ideas that for one side may seem obvious, but need to be cleared up for the other.

THE DAMERO is the urban model used by Spaniards to trace their new foundations in America. Composed of an orthogonal mesh of streets and the quadrangular blocks between them, working as a set of rules to be interpreted by each settlement. In colonial Santiago, within the foundational trapeze, it ruled each singular building's construction and orientation in three specific aspects: the block follows the external limit the Damero gives strictly, consolidating a solid appearance towards the street and flexible interiors that host every kind of life in the city; the orthogonal pattern of streets is one that allows for its replication in a relatively infinite way, causing Santiago's early city to be in constant tension between its centre and its undefined limits; and finally, related to the previous one, the buildings gravitate towards the centre, where the Cathedral, the Plaza de Armas and colonial institutions reside, ruling the interior distribution of blocks. This is extremely relevant for architectural complexes, which most important buildings are always the closest to this pole.

THE FOUNDATIONAL TRAPEZE, is the term used by Elvira Pérez[1], to define -from the character of its shape- the city of Santiago during the first decades after its foundation. A trapeze drawn by pre-existing elements of the landscape -the Santa Lucía hill on the east, the Mapocho river on the north, and the Cañada, one of the arms of the Mapocho, on the south- and the regular layout of colonial Latin-American urban planning[2], consolidated the limits of the settlement.

1   Chilean architect, professor and scholar, who has studied the relation between heritage, city and territory, with a specific focus on religious buildings.

2   **Pérez**, Elvira. *El Sitio del Convento: San Francisco y el Desarrollo de la Ciudad de Santiago hacia el Sur de la Alameda, 1820-1920* . PhD in Architecture and Urban Studies. R. Hecht, Faculty of Architecture, Design and Urban Studies Pontificia Universidad Católica de Chile, Santiago, march 2016. p. 38

Research formulation

Problem

As every city, colonial Santiago was configured by a set of rules regarding its structure, the organization of the different functions and the relation with topographic elements such as the river and the water courses it gives the city, and the Santa Lucía hill. In this initial configuration, religious architecture is central: on one side, the city is practically divided between the different Orders that arrive, each of them having its own area of influence, with churches and convents depending on them; but also, along with their hierarchies and political structure, missionaries brought with them the antique tradition of conventual typology, originated and developed in Europe since centuries before their arrival.

Parishes, chapels and churches were the first buildings to rise in Santiago -even before giving major attention to the conqueror's housing- and so did the convents that accompanied them. In their construction, two main aspects can be observed:

1. The inherently introverted character of the conventual typology along with the colonial guidelines of urban development traced by the Damero, consolidate the conventual square as a new typology, significant because still recognizable in Santiago's urban structure and because it represents a particular case in Latin-American regular cities: its perimeter is built, these walls arrive to the exterior limits drawn by the Damero; traditional conventual daily life required openness towards the interiors, and so cloisters were created; the church is oriented towards the Cathedral and the urban centre marked by the Plaza Mayor; and in most cases a small exterior square is built along the church.
The rest of the squares, mainly hosting residential functions, followed the same scheme, having different courtyards structuring daily life of their inhabitants.
Today, Santiago's centre is a commercial, civic and service pole, and the majority of colonial interiors have been re-functionalized into galleries that host all these functions. An alterna-

tive to this dense public mesh is presented to us by the reminiscence of Santiago's religious past: cloisters have kept some of these interiors from modern densification, representing an opportunity for the rebirth of green public areas.

2. Because of the evangelizing functions of mendicant Orders, they defined a dense network that would allow them to reach as more people as possible. Even though most of these buildings have indeed disappeared, there is still a religious presence, with bright colours and bell towers that rise in specific -and, if willing, strategic- points of our historical centre. Observing the religious territorial system's obsolescence, new functions destined to the improvement of public life and recreation, could be added to these already consolidated poles.

It is then considered pertinent to question the adequacy of maintaining these privileged conditions as part of a building that is nowadays only religious, specially within a city that lacks of cultural and green areas.

Own's elaboration based on Google earth's view of Santiago

2024

In grey, the current state of the Foundational Trapeeze: low quantity of green areas and other vegetation, densification of the square's interiors,which were previously open and common areas. On colour, all colonial cloisters and squares and their original location. Today, only three cloisters remain: La Meced's, Santo Domingo's and San Agustin's.

Questions

General

What are the opportunities that, in Santiago and within the Damero, Religious Architecture presents to the city and its citizens today?

Specific

How is the presence of an architectural model important when it comes to comprehend the Santiago's cases', specifically the convent of La Merced's urban role and spatial order?

How can Religious Architecture be reintegrated to the public spaces of Santiago through an architecture project?

What are the aspects of Santiago's Religious Architecture that can be enhanced to contribute to Santiago's heritage and urban identity?

What functions and spatial characters can contribute the quality of everyday life in the city?

To evangelize and guarantee the population's access to Christianity was the reason for religious buildings to exist, occupying great portions of land and privileged locations. With time, their function became always more social and cultural -guaranteeing security and wellbeing to widows and orphans, educating young boys and girls, providing a relation with nature, etc-, a role that passed to public institutions after the independence and secularization of the state. Today, with some exceptions, they are again destined to welcome religious life only, but in a new context where religion is not the main concern, since the urban centre lacks of recreational and green areas considered vital for an integral living of the city.

Standing before this obsolescence, an interpretation of the rules set by both the conventual typology and the system of occupation of the block stablished by the Damero, will lead to an architecture project able to re-establish the relation with the city. Our historical centre already provides urban equipment to people: commercial centres, pedestrian avenues, institutional buildings and services. It is then considered pertinent to reactivate the building's use through a set of equipment of smaller scale, fundamental for life in community, making rest, education, sharing and caring possible.

Methodology

Historical, architectural and urban research on Santiago's religious buildings and their territorial context.

Identification of the architectural model and the political factors that led to its application, the complexity of its structure and the richness of the translation that took place in Latin-America, in particular in Chile.

Uprising of the current state of the conventual network, and posterior identification of a Case Study to be studied thoroughly and intervened.

Development of an architecture project able to revitalize and reintegrate the Case Study into its urban context.

Joan Martines

1587

Biblioteca nacional de España, Biblioteca Digital Hispánica. Available in *https://bdh-rd.bne.es/viewer.vm?id=0000050694 https://bdh-rd.bne.es/high.raw?id=0000050694&name=high.pdf&attachment=Vitr_000004-020_001.jpg.pdf&view=main&lang=es,* last consulted on January 20th, 2024.

Thesis' structure

Acknowledging the fact that Chile and its current institutions and socio-cultural characteristics are partially the result of the Spaniard's arrival, and most of our urban centres are a product of that phenomena, the thesis starts from the idea of Santiago as a colonial city. This territorial scale's research it based on bibliographic and iconographic sources, centred on the ideological bases of colonization, the conception colonizers had of cities, and the role played by religious orders and their establishment. Colonial cities are diffusing devices of the European political, cultural and religious canon, which distribution followed the rules established by its condition of administrative centre, and shape resulted from the adaptation of a Spanish urban model. This is the continental reality within which Chile, and Santiago, develop.

In this particular case, religious buildings had a fundamental role, representing landmarks within the urban fabric, and configuring as public spaces *par excellence*. Approaching the crisis of meaning that they face today, on the margins of urban life despite their privileged location, is the objective of this research, and so the second scale emerges: an architectural one framed in the inner dynamics of the city, receiving influence both European and American, shaped and defined in the intersection of both models. Historical cartography, mainly obtained from the Chilean National Library's on-line archive, as well as studies on Santiago and its colonial religious network developed by Chilean architects, religious men and scholars, nurture this second stage of research.

In order to fully understand the various functions and open the gaze to the opportunities convents offer today, Religious Orders are proposed as carriers and then translators of millenary defined enclosures, an architectural typology for conventual and religious life. The path traced is Europe-America-Chile, considering the international character of colonization and so the fact that many things that arrived to Chile, passed through other parts of America first. For this matter, the reference search was first focused on early developments of European religious architecture, and then on Spanish churches and convents of the centuries previous to the beginning of America's colonization.

When building in America, finding themselves in front of a new reality, they were forced to combine the knowledge and costumes they were carrying, with the new objectives of religion and consequently their new role to play in the colonization campaign, resulting in a model of relation with the city -sometimes an evangelization architecture, represented by squares to which churches open, and others an opening of cloisters, embracing the city and allowing it to enter to these now semi-enclosured spaces-. In this case, bibliographic study of other American convents that may have influenced the ones built in Santiago, particularly from Perú and Mexico, is proposed.

The final part of the research consists on the general study of the religious buildings considered here fundamental (this character resides on both the fact that they were built in the colonial period, and the fact that they exist until today), with the purpose to identify a Case Study for the project, and the main common elements that define local religious architecture. Cartography is the first source, making it able to compare the appearance each case study makes in different representations of the city, and so establish the main characteristics of their relation with it through the passing of the decades. This graphic part is joined by timelines, built from the consultation of diverse bibliographic sources.

The realization that there is a shared way of approaching the urban scale is decisive for the project bases, and also confirms that the methodology followed is able to integrate aspects that, even though belonging to different spheres of Santiago de Chile, are actually more connected to each other than we think. The idea that when most consolidated, the transcendence of these buildings resided on how strong their relation with society was, is key to understand the conception of heritage this thesis is proposing. And from the research mentioned previously, it can be understood as the result of: the arrival and posterior interpretation of a model developed in Europe; the work of religious men and builders, worthy of recognition and study for the much greater influence they were able to exert on the buildings; and finally, the traces created by the contact with Chilean society and culture.

This religious model of relation with urban space informs the project with its strategies. Restoration of its spaces and reconstruction of this closeness to what is happening in the nearby urban environment -a relation that is nowadays fragmented- is the way in which the project attempts to re-consolidate, re-propose and restore the relation between the city and its religious architecture, together with its cultural baggage, the story it can continue to tell to further enrich citizen's urban identity.

Chapter I
A Colonial city

In 1492, Spanish conquerors arrived to the American continent in representation of the Spanish Crown, searching for its development and expansion, but also deeply connected to the Catholic Church and an evangelization process[1], as we know from many primary sources such as letters, reports to the crown but also the narratives and stories written by Spaniards willing to transmit these events.

When settling, the main purpose was to install a system that mirrored the European one. In the search for spatial definition, the city was conceived as an instrument that served the diffusion of this new order, but also as a centre of political power and territorial control, and so there was a strong communication between the different urban centres, in order to develop an unitarian colonial network (Fig. 01). In the process of colonizing both, territory and native people, religion was fundamental. To evangelize, to spread the catholic word into a *"new world"* that, according to their belief was, until the moment of their arrival, far from *"true"* religion, represented at the same time a cultural, urban and architectural effort. All these aspects together are the chore of what we will define as the *colonial city*[2]. Behind it lays a *conception of the city that came from an old doctrinal tradition and had been strengthen with the experience of the past five centuries that preceded the conqueror's arrival to America.*[3]

Fig. 01
Council of the Indies
1582, Archivo General de Indias

"Town of Teotenango, in the Matalcingo valley, New Spain", current Mexico. It shows a walled city, organized following the reticular scheme, with a square and a church in its centre, highlighted as well as other institutional buildings. It is evident, because of the paths connecting them but also because of the similar representation, that the town has a relation with other that follow the same order, a colonial system diffused over the territory.

Fig. 02
Petrus Apianus
1540, Biblioteca Digital Hispánica

This image is part of the book called *Astronomicum Caesareum*, dedicated from the author to king Chales V. It is a symbol of renaissance culture: profound astronomical knowledge, and the development of new tools related to it, but also a detailed level of representation and a close relationship between science and art.

The foundation of new cities was made in the name of the King and in that of the catholic God. For us to understand the trace of the urban fabric, the reasons behind the public and religious buildings that were built, the institutional hierarchy and its spatial materialization, diverse sources must be consulted. It is well known that a few attempts to control the material form of cities were made by the European authorities in charge of colonization[4], like the *Leyes de indias*[5], a strict legislation written by the monarchs and brought by the conquerors. But they were posterior to the discovery and initial expansion within America of the conquerors, and when released most cities already counted with a layout and an evolution plan[6].

Despite this factor, they are a fundamental source as they have arrived to our days telling us the priorities, mindset and conception of the city men had at those times, and even though most colonizers did not have them as a manual, we have a document relatively contemporary to these first cities, and it can be used as a lens to observe them.

To locate, name and build the cities was actually the own men's experience, at first gained in Europe, but then brought from other colonial cities in America. It is important to understand, though, that this does not mean colonial cities were a reproduction of European ones, not even at the beginning, but rather singular productions based on the specific context and inhabitants of each foundation. As described by José Rosas in his PhD thesis, "[…] Latin-American unfolds between what is alien and what is its own, between the local

1 **De Ovalle**, Alonso. Histórica relación del Reyno de Chile y de las misiones y ministerios que ejercita en él la Compañía de Jesús. Santiago de Chile: Imp. Ercilla, 1646. p. 183 *«[...] de las cédulas reales, en que apretadísimamente ampararon sus fueros desde sus principios las católicas majestades, encargando a sus reales ministros, gobernadores, capitanes y conquistadores que llevasen siempre delante de los ojos en la conquista de aquel nuevo mundo no tanto la dilatación de su real monarquía, cuanto la propagación del evangelio»*

2 **Guarda**, Gabriel. Santo Tomás de Aquino y las fuentes del urbanismo indiano. Santiago de Chile: Academia chilena de la historia, Pontificia Universidad Católica de Chile, 1965. p. 6 *«Fundaciones indianas no serán factorías comerciales, sino ante todo, centros de vida administrativa, cultural, religiosa, trasplantes integrales del mundo occidental que ha de fundirse íntimamente en el nuevo medio: núcleos desde los cuales irradiarán la colonización y la cristianización de todo el continente»*

3 **Romero**, José Luis. *Latinoamérica: las ciudades y las ideas*. Buenos Aires: Industria Gráfica Argentina, 2001.*«[…] y no fue un designio arbitrario de España el poner el acento en este tipo de sociedad: dependía de una concepción de la ciudad que tenía vieja tradición doctrinaria y que se había robustecido con la experiencia de los últimos cinco siglos que precedieron a la llegada de los conquistadores a América».* P. 10

4 In 1523, King Charles V sends a manual called *Normas Indianas*, with dispositions on the relationship with natives, the foundation of cities and the general administration of royal resources. In 1573, King Phillip II gives in the *Leyes de Indias*, signed in the city of Segovia, further specifications and rules to be followed by conquerors. In addition, a description of the urbanistic principles already used by Spaniard colonizers.

5 Before 1492, Europeans believed that if travelling west they would have found India. This is why, in early colonization, they spoke of the continent as the Indias, and therefore named the natives Indians.

6 **Montadón**, Roberto. "Gabriel Guarda. Historia urbana del reino de Chile." Boletín de la Academia Chilena de la Historia (Santiago, Chile). No. 90. (1977-1978). p. 161. *«Una fuerza ordenadora preside la fundación de las ciudades en la América hispana. El fundador elegía el lugar, señalaba en él la Plaza Mayor, la Iglesia y la municipalidad, diseñaba la red de calles en una cuadrícula, repartía los lotes y le daba un nombre»*

and the universal, configuring culture. With a common base, different elements are reinterpreted and assimilated to the local conditions, according to the specific characteristics of the initial cultural synthesis".[7]

The conquerors

At the beginning of the XVl century, in Europe, the Medieval Age meets its end, giving way to the Renaissance. Right before, in 1492, Columbus was setting his foot in America. When settling into this continent considered new by Europeans, the impact this historical and cultural context had in their mentality, and so the approach they adopted when facing the colonization, is of the utmost importance. The Renaissance, or Modern Era, lays its foundations on the interpretation of the classical tradition from Greece, but especially from Rome, to which Medieval aspects like Christianity are integrated. This new era brings a revolution of every area of human life, everything is being carefully observed under a magnifying glass (Fig. 02). The European mindset was immersed into an admiration of the political power the Roman empire created for itself, and fascinated by the beauty and infinite capacities of the human being who suddenly saw no limits for its intellectual and territorial expansion, a new conception of landscape, now to be enjoyed and contemplated, a curiosity that could be exploited, and knowledge that could be shared. [8]

This new spirit can be seen also in the evangelization process, in personalities such as Pedro de Gante, a Franciscan monk who devoted his life to evangelization in Mexico by founding convents, churches and crafts workshops, elaborated a series of graphic tools called pictographic catechisms[9], that would help communi-
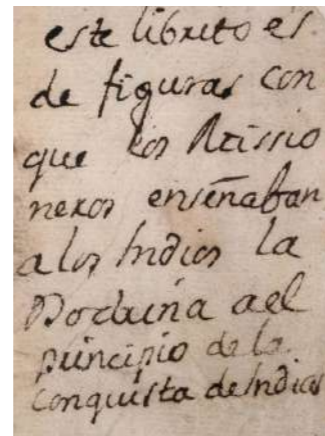
"This little book is of the figures with which missionaries teached the natives the Doctrine, at the beginning of the Conquest of the Indies"

Fig. 03
Pedro de Gante
s. XVl, Biblioteca Digital de España

Images in the *"pictographic cathesism"*, one of the systems used by the missionaries to communicate christian doctrine. This specific case is very interesting because the author uses symbols and divinities taken from the native's own religion, resignifying them through a cultural and religious syncretism.

Fig. 04
Alonso de Ovalle
1646, Memoria Chilena, Biblioteca Nacional de Chile

This illustration, taken from page 188 of Alonso de Ovalle's book *Historica relación del Reyno de Chile*, represents one of the many spaniard-native confrontations of the vast account made by the author. In this particular one, a great number of Indians were laying siege to one of the cities founded by Spaniard colonizers. As the enemy was approaching, spaniards realized their disadvantage, since they had fewer men, and so they were surprised when, suddenly, indians started running away. Later on, they found out that the reason for the escape was that right in front of them, there was a beautiful woman that, throwing dust to the indian's eyes, left them blind and so filled them with fear.
After the tale, the author adds *"Oh valiant captain of the armies of God, who assisted the Christians with your favor and help, so that the victory might be yours, on which depended the achievement of your son's blood, in the salvation of the predestined ones, who from that most gentle one have ascended to paradise; it is right that we should all be mindful of this your mercy"* (De Ovalle, Alonso. Op. Cit. p. 187)

cate Christian doctrine to natives (Fig. 03). Combining a strong religious devotion to an idea of universality and accessibility to knowledge, and also a deep interest and a profound study of indigenous culture, Pedro de Gante represents how Renaissance, despite being a European phenomenon, has strong implications in the American continent from the beginning of their encounter.

Cristopher Columbus left Spain, on august the 3rd 1492, with ninety men and provisions for a year[10.]

"Así fue, y para dar principio, descubriendo con el día la tierra claramente, saltaron en ella, llevando el Almirante en su barca bien armada enarbolado el estandarte real, y los demás capitanes en las suyas, tendidas las banderas de la Conquista, que por divisa llevaban todas una cruz verde coronada, y por friso los nombres de los católicos reyes don Fernando y don Ysabel, para significar la Esperanza que estos monarcas tuvieron de avasallar por medio de esta empresa y poner a los pies del Crucificado, las coronas y cetros de los poderosos reyes y señores de aquel nuevo mundo, como ellos le tenían puestas y rendidas las suyas, y que delante de su cruz no hubiese otra corona ni otro mando ni señorío que el de su exaltación (Fig. 04)
Por esto, luego que el Almirante saltó en tierra, poniéndose sobre ella de rodillas […] y levantando sus ojos al cielo […] adoró al común Señor, que allí le había traído, y rindiéndole las gracias por el beneficio recibido, le dio en retorno la obediencia como al supremo rey, en prendas de la que todos los de aquellas nuevas regiones le habían de dar por medio de su conocimiento: y en señal de la poseslón que tomaba en su santo nombre, puso a aquella primera isla el de San Salvador, y

7 **Rosas Vera**, José. *Manzana y Tipo Edificatorio en transformación: el Centro de Santiago y las constantes de la ciudad Hispanoamericana.* Tesi di dottorato in Architettura, M. de Solá Morales, Escuela Técnica Superior de Arquitectura de Barcelona, 1986. p. 13.

8 **García Martín**, Pedro. "El hombre del Renacimiento". Historia National Geographic. Edición especial: Grandes figuras del renacimiento, 14. (2023): p. 12

9 **De Gante**, Pedro. *Catecismo de la Doctrina Cristiana,* 1572. Biblioteca digital Hispánica, Hispanoamérica, Catecismos, México. https://www.bne.es/es/colecciones/hispanoamerica/catecismo-doctrina-cristiana, 19th July, 2023.

10 **De Ovalle,** Alonso. Op.Cit. P. 113

levantó una hermosa cruz[...]" [11]

"So it was, and to begin, discovering the land, they jumped into it, the Admiral carrying the royal standard in his boat, and the other captains in theirs, arraying their Conquest flags, which by emblems had a crowned green cross and as a frieze the names of the Catholic Kings, Fernando and Isabel, [...] after the Admiral jumped on the ground kneeling on it and rising his eyes to heaven [...] he worshiped the common Lord, who had brought him there, and thanking him for the benefit received, he gave him in return obedience as to the supreme King [...]"

Columbus was proclaimed *virrey*[12]. After this first arrival, the colonising wave expanded, with the Spaniards advancing southwards. Cristopher Columbus returned to Spain many times, spreading the word of success and bringing new expeditions back with him. And so, adventurous and most of the times military men, very few women, and priests settled all over the continent.

"At the bottom of the minds of most of them there was a very real belief that they were introducing the true faith amongst the heathen. To Spaniards of those days their faith was more than it can ever have been to other nationalities, for, in addition, to its religious aspect, it was the sign of national unity, in a land recently half dominated by the Moors" [13]

The first conqueror to arrive to Chile was Diego de Almagro, who crossed from Perú to Chile through the Andes mountain chain following the trace of the *Camino del Inca*[14] and soon after arriving to the northern

part of the country, because of political reasons and lack of resources, returned to Perú[15]. The second to come was Pedro de Valdivia, previously named Capitan General and Governor of Chile in 1538 by Perú's virrey Francisco Pizarro, who entrusted him with the submission of the *discovered*[16] but not yet conquered lands at the southern part of America (Fig. 05).

Pedro de Valdivia left Cuzco on January 1540, arrived to Chile taking the route of the Atacama Desert[17]. Once in the Maipo Valley, the city of Santiago was founded on February the 12th, 1541. Pedro de Valdivia's will was to confirm, once again, the domain that the crown and the church had over the lands of America.[18]

One of the most interesting and certainly a fundamental thing to study when it comes to new foundations, is the provenience and translation of the ideas that lay behind them. These, as we will see, will start their development even before the arrival of the first conquerors. There are, as far as this research is concerned, two aspects that conquerors carry in their mindsets, parts of the *European cultural system* they were bringing, that will be materialized in the American cities founded, traced and built by them: empire and religion, both embodied in the urban model called *Damero*. In them we can find the origin of great part of the purpose and actions carried out during the arrival and settlement of the conquerors.

Fig. 05
Alonso de Ovalle
1646, Memoria Chilena, Biblioteca Nacional de Chile

In the illustration, entitled "**Tabvla geographica Regni Chile**", the author combines cartographic information on Chile -the frontier with Perú, the southern island of Chiloé, the mountain chain of Los Andes,etc-, with some of its particular characteristics such as its flora and fauna. He also represents the main cities founded to the date, the most striking being Santiago, Coquimbo to the south, and Concepción, Ciudad Imperial and Valdivia to the south.

11 **De Ovalle,** Alonso. Op.Cit. P. 115

12 Given the great territorial expansion of the Spanish Crown because of the conquered territories, it was necessary to implement an administrative system that would allow to control and rule effectively: the viceroyalties -virreinatos-. Each one was governed by a viceroy -virrey- the highest authority figure after the Council of the Indies which counted with the King's presence.

13 **Cunninghame Graham**, Robert. *Pedro de Valdivia. Conqueror of Chile*. London: William Heinemann, 1926. p. 8

14 The Inca trail -Camino del Inca- is a network of Incaic trails, built to connect

the main cities of the Empire with the capital in Cusco. It crosses 6 Latin-American countries, including Chile, and is now considered World Heritage by the UNESCO.

15 **Cunninghame Graham**, Robert. *Op.cit.*, p.14-23

16 When speaking of the *discovery* of America by the conquerors, we are referring to how its existence became a truth for them. We are, in no case, supporting the notion of America being discovered by the Occidental culture, since we know that America and its natives had a developed life long before the European conqueror's arrival.

17 **Peña Otaegui**, Carlos. "Santiago en el siglo XVI". Santiago de siglo en siglo: comentario histórico e iconográfico de su formación y evolución en los cuatro siglos de su existencia, 11-60. Santiago de Chile: Zig-zag, 1944.

18 **Montadón**, Roberto. loc.cit.

The urban fabric

Besides the empire's commands, the conquerors also carried with themselves their own idea of urbanism, a specific kind of material form they already knew how to build. These ideas were also specified in the previously mentioned manuals written to guide and control the Spanish settlement, and they rely on what was being developed in their specific territorial context back in Europe, as well as in the technical knowledge and level of urban planning expertise they carried.

Each new foundation evolved in a different way (Fig. 06), and in drawing the diverse paths and timelines followed by the conquerors there were two important factors: the territory, that played an important role, either because of the obvious progressive character of the expansion of the colonizer waves, or because of the adversity of the weathers it created; but also, the administrative and political role assigned to each one by the Empire. An acknowledgment of this factor drives us to understand that the America colonized by Spain was and is composed by a network of different adaptations to the same urban model. *Despite the singularity each territory defined, there is always the conception of the urban settlement as a diffusing device, one that uses the built reality to guarantee the correct and efficient implementation and the endurance of a social, cultural and religious order.*

And so, through the study and deep observation of the urban fabric, we get to see, in the specific case of Latin-American cities, aspects of the whole system conquerors intended to build: we can see history, both European and American; daily life; and cultural and social dynamics. In reading again, we can also perceive which aspects of this old city have the possibility to become, once more, an active part of it. On the other side, it is in architecture that we can see the spirit of this city, sometimes as an urban image, sometimes as a group of symbols to be built and held.

Fig. 06
Franz Hogenberg
1657, Biblioteca Digital Hispánica

"Illustrations of Mexico and Cusco", part of the book *Illustriores Hispaniae Urbes,* a detailed description both graphical and written, of the Spanish cities, including its colonies outside Europe.

Chapter II
Santiago
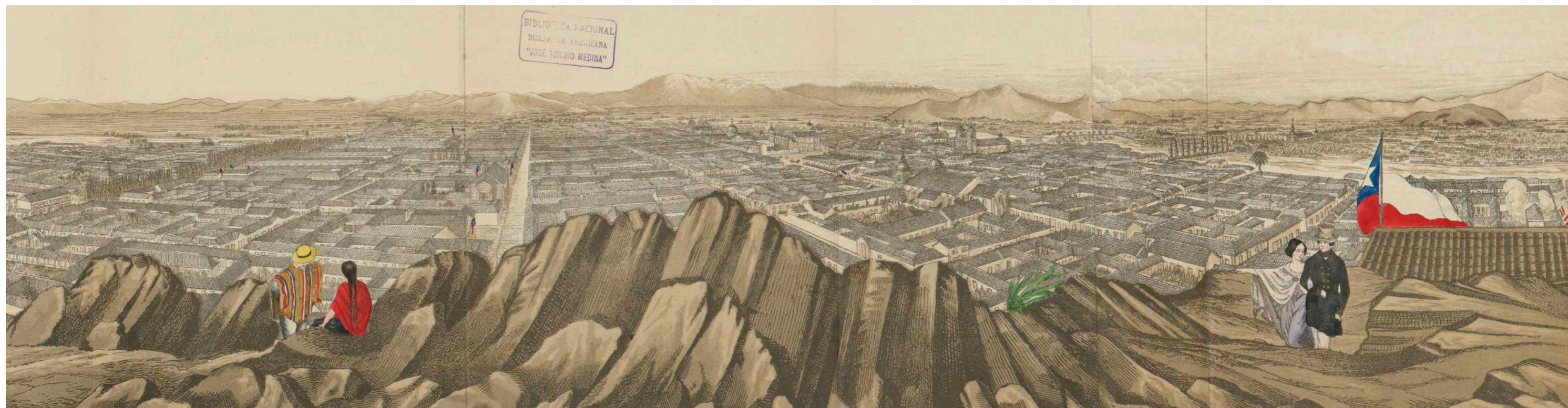
Fig. 07
James Melville Gillis
1855, Memoria Chilena, Biblioteca Nacional de Chile

"Panoramic view from the summit of the Santa Lucía hill". On the horizon, the *cordillera de la Costa*, mountain chain with which Santiago's basin borders to the west, and some of the hills that surround the city. On the right side, the Mapocho river and some of its bridges, communicating with La Chimba neighbourhood. To the left, the tree-lined avenue is the Alameda de las Delicias, southern limit of the city on its early stage. The construction, in most buildings, reaches the edges of the block, and the interiors are divided into multiple courtyards. The city is characterized by a homogeneity in its heights, being the only exception the religious towers that accompany the churches spread over the urban tissue.

Damero: The regular grid

There is a substantial difference between these new foundations and the ones that took place in Europe. Since the expeditions were not composed by urban planning theorists, engineers, or even architects, but rather of military and religious men[19], the city plan was based on intuition and previous experience of conquerors, acquired both in Europe and America, as well as on a regularity that would have made the distribution of land practical, and ensured the effectiveness of the urban centre.[20]

All these factors led the Damero, or regular grid, to become the most diffused urban shape in colonial America (Fig. 08) and, as mentioned in the introduction, the reason for its implementation was previous experience, either coming from Spain in the case of early foundations, or from America itself in the case of others who decided to look closer -in time and space- for references.[21] *The city that results from the application of this model is one which basic units are the square and the street*, being the first one the "modular unit for the growth and development of the city, the fundamental piece of the grid and the one that gives substance to the urban tissue" (Rosas Vera, 1986. p.24), and the second the interstitial space between blocks. Neither was willing to give way in space, creating an almost unbreakable tension between them that forced buildings and public space to adapt to their structure (Fig. 09)

Gabriel Guarda (1928-2020), a Chilean architect, historian and Benedictine monk who dedicated most of his work to study Chile's colonial cities and evangelization, establishes that American cities represent the update of the *castrametation*[22], the reticular model used in

Fig. 08
Nicolas Sansón D'Abeville
1600-1667, Biblioteca Digital Hispánica

"***Urbs Domingo in Hispaniola***", is one of the geographical charts that form part of the author's contribution to a collection of two hundred stamps related to America (which original name is Colección de estampas relacionadas con America). The represented city is Santo Domingo, capital city of the island La Española (currently Haiti and Dominican Republic), first Spaniard settlement in the American continent, and therefore significant experience for the following new foundations. The establishment of Santo Domingo's Royal Court sets the bases for the system of jurisdiction that later expands to the whole continent, and so the organization and administration of the colonies; it was defined as "the key to the new world", because it served as a passage for who and what was to enter or leave the colonies (Espinal, Edwin."La real audiencia de Santo Domingo a través de sus cartas a la Corona Española". CLÍO, año 90, 202. (2021): 89-112. p. 99)

Fig. 09
Carlos Kirsinger & Cia
1878, Biblioteca Nacional Digital de Chile

The picture, entitled "***Cerro Santa Lucía en el año 1878***", shows the height and shape of the buildings, and the visual relation with the Santa Lucía hill.
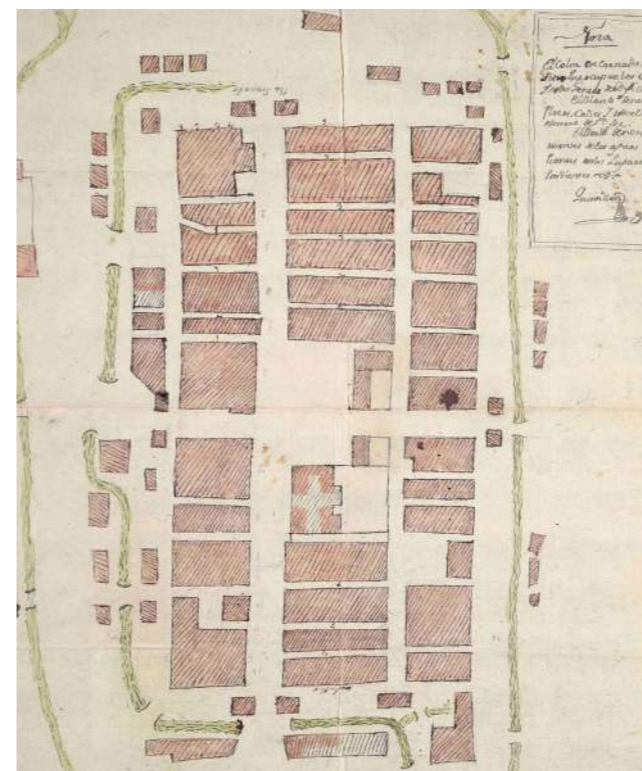
Fig. 10
Tomás López
1761, Bibliothèque nationale de France

"***Mapa del Reyno de Granada***", showing the territorial relation between Santa Fé and the city of Granada.

Fig. 11
Antonio Lois Monteagudo
1777

This source, known as the "***Quintillan's plan***" consists on the first plan kept that shows the urban layout of the city of Santa Fé in Granada. According to Santa Fe Municipal Archive, where the document is located today, it is the closest representation of the city during the first years after its foundation.

ancient Greece, the Roman Empire, and then medieval Europe. Between this last step in the path of the model's development within Europe and the built reality in America, the conquest plays the role of translator. [23]

José Rosas, on the other side, analyses in his already cited academic work, some aspects from Spanish urban tradition that American cities take for the development of this local discipline, defined by the author as another aspect of colonial crossbreeding. In most Spanish medieval cities, the Castrum and Decumanus are the base for the rest of the guidelines, also representing the first will to establish regularity and an appropriation of land. It is to be highlighted that Spain had its own internal colonization process during the Middle Ages[24], in which the foundation (of cities was also strategic when claiming the territories that had been won. In essence, these new foundations and the American ones are considerably similar: "they respond to functional, hygienic and modern criteria, as well as the necessity to settle a group of people and their institutions in a fast and elementary way" (Rosas Vera, 1986. p. 47). The city of Santa Fe de Granada (Fig. 10) is the most representative case of this phenomena given its temporal proximity to America's colonisation: built as a military camp in 1491, in a regular mesh, surrounded by a wall with a door on each side of the cross formed by the two perpendicular axes. (Fig. 11).

There is a common regional approach to cities that can be interpreted as a contemporary production of singular solutions, all playing with some common ingredients: the regular grid, a strong religious presence and rigid institutions. To analyse Latin-American urbanism from this perspective, leads us to understand the Damero and its components as a model that allows for singular appropriation. Even though the model is shared, the development of local spatial answers has never been limited, but rather enhanced. Referring again to the Leyes de Indias, the dispositions they give are not new, in fact, they can be considered as the organized recompilation of all previous norms. From this perspective,

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19 In the first centuries after America's Discovery by Europe, and when cities were initially planned and built, there were, in fact, no specialists in the arts of construction between the settlers. Only religious men with studies in the matter.

20 *Ibid.,* p.10

21 **Rosas Vera**, José. *Op.Cit.*, 1986. p. 29.

22 From the Latin words *castra* (military camp) and *metari* (to measure), the castrametation, as described by Sebastiano Serlio in his *Ottavo libro di Architettura: Della Castramentatione di Polybio,* is the instrument Antique Romans used, in the art of war, to «lodge a military army in beautiful order».

23 *Ibid.,* p.7

24 Reconquista Española, where the southern territories of Spain, previously conquered by the Muslim Moors, were fought for and taken back.

they serve as a source for knowledge of all Spaniard new foundations: those that precede its delivery, and those that follow. Expressing the "intention for the layout to be the first thing to be done in every settlement, and defining with the three basic elements -the square or plaza, the block and the street- the relationship between building and non-building areas, public and private, and full and empty, this orthogonal urban system allows for the settlement to grow in an unitarian way, following the directions established by the mesh towards the periphery"[25]. Delving deeper into the Damero and its elements, Javier Aguilera, Spanish architect and urban planner, scholar with diverse studies on Latin-American cities, defines the Plaza Mayor as the *"element around which the urban complex is articulated, being at the same time generator focus and development pole"*[26]. It is located at the geographical centre of every new foundation, and in the intersection between the two main roads, and it hosts the main administrative, civic and religious buildings. The minor or secondary plazas, *"articulate neighbourhoods, breaking the urban tissue and constituting authentic benchmarks and places of accessibility. To them, churches and monasteries are united"*[27]

In the introduction of their book "Las vidas de San Francisco: arquitectura, patrimonio y ciudad", and when speaking of the particular case of Santiago's Franciscan convent, the authors characterize colonization as a system "[…] *based on logics of exchange, repetition, patterns, typologies and standards shared with other contexts throughout the American territory*" [28]

The work previously mentioned is centred in the convent of San Francisco in Santiago de Chile, and develops a historical, territorial and architectural frame for

Fig. 12
Dionisio de Alcedo
1734, Archivo General de Indias

"Plano de la ciudad de San Francisco de Quito"
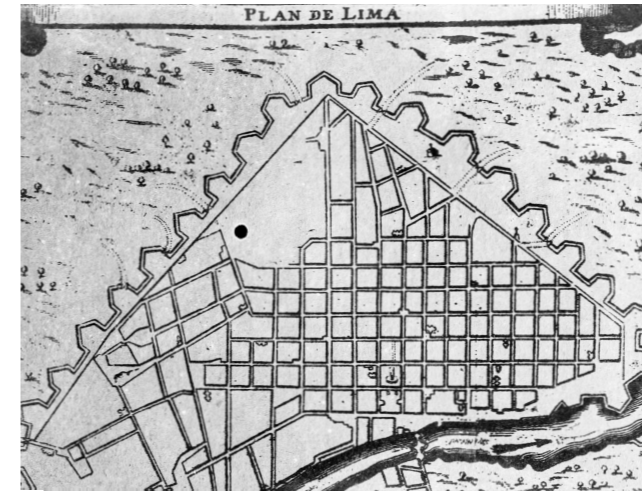
Fig. 13
Hermanos Courret
1900, Biblioteca Nacional de Perú

"Plan de Lima"

Fig. 14
Alfredo Taulard
1840-1845, Biblioteca Nacional Mariano Moreno

"Plano topográfico de las calles de la ciudad de Buenos Aires"

it, analysing ten other Latin-American Franciscan convents and their relation with their own urban contexts. Each case's monography is presented by an author from the respective country, providing local perspectives. As for the urban model's existence and repetition, the reading allows to make links and to identify patterns: authors writing about the cities of Bogotá, Quito (Fig. 12), Lima (Fig. 13), La Paz, Buenos Aires (Fig. 14) and Montevideo, identify their early cities to be regulated by an orthogonal mesh[29], and they even, in some cases, mention the Damero; Bogotá and Lima care about the closeness to water flows; and Buenos Aires pays a particular respect to the block's borders; all characteristics that can also be seen in the case of Santiago.

Alonso de Ovalle (Santiago, 1601), a *criollo*[30] who was a priest, historian and a chronicler, published in Rome, in 1646, his "Histórica relación del reyno de Chile", where he described in detail the territory, population and conquest of Chile, to attract a larger number of religious people and promote the awareness of the new foundation's character within Europe[31]. He offers, in his chronicle, an excellent explanation of this early city's layout, as well as a comparison with some European cities, confirming what was mentioned previously.

"La planta de esta ciudad no reconoce ventaja a ninguna otra y la hace a muchas de las ciudades antiguas que he visto en Europa, porque está hecha a compás y cordel en forma de un juego de ajedrez, [...] las cuadras son todas de una mesma henchura y tamaño, de suerte que no hay una mayor que la otra y son perfectamente cuadradas"[32]

25 **Aguilera**, Javier. "Teoría urbanística en la colonización española de América: las Ordenanzas de Nueva Población". Ciudad y territorio. Estudios territoriales, n. 31. (1977): 9-24. Available in https://recyt.fecyt.es/index.php/CyTET/article/view/81120, last consulte don June 15th, 2024. p. 20

26 Loc. Cit.

27 Ibid., p. 22

28 **Pérez de Arce**, Rodrigo and **De la Cerda**, Emilio. *Las vidas de San Francisco: arquitectura, patrimonio y ciudad.* Santiago, Chile: Ediciones Universidad Católica de Chile, 2023. p. 19

29 In the chapters *"La esquina de San Francisco en la historia de Bogotá", "La dimensión cultural y arquitectónica de San Francisco de Quito", "Un convento al pie de la barranca: el conjunto franciscano de Lima", "Los franciscanos en La Paz", "San Francisco en Buenos Aires"* and *"Las vidas de San Francisco de Asís en Montevideo"*, respectively.

30 *Criollo*, or creole, is the word used to define a direct descendant of Europeans, born in the American continent.

31 **De Ovalle**, Alonso. Histórica relación del Reyno de Chile y de las misiones y ministerios que ejercita en él la Compañía de Jesús. Santiago de Chile: Imp. Ercilla, 1646. preface p.1

32 *Ibid.,* p.266

"This city's plan does not recognize advantages to any other, and it is similar to many of the ancient cities that I have seen in Europe, because it is made with compass and string, in the form of a chess game, [...] the blocks are equal in width and size, so that there is not one bigger than the other and they are perfect squares"

Following all the principles and rules mentioned before, it was Pedro de Valdivia himself to trace the Santiago's layout, assisted by Spaniards and Indians (Fig. 15). The Spaniard Pedro de Gamboa, who had developed the same task in Perú, was one of them. In the letters written by the conqueror to the emperor Charles V, he describes himself as:

"Geométrico al trazar y poblar, alarife en hacer acequias y repartir aguas, labrador y gañán en las sementeras mayoral y rabadán en hacer criar ganados, al fin poblador, criador, sustentador, conquistador y descubridor"[33]

"Geometrical when layering and settling, a builder in making irrigation channels and distributing water, farmer in the fields, foreman and pastor in raising cattle and ultimately, a settler, breeder, supporter, conqueror and discoverer"

A hundred and twenty-six similar blocks composed the early city of Santiago, organized in a regular orthogonal mesh which borders, defined by topographic elements, drew a trapeze. This settlement was positioned to the South of the *Mapocho* river, and surrounded by agricultural lands and vegetable gardens. The square occupying the central position was right away destined to the

Fig 15
Tomás Thayer Ojeda
1908, Biblioteca Nacional Digital de Chile

In a schematic way, the author draws what must have been the initial layout traced by Pedro de Valdivia in 1541.

Fig. 16
Euardo Secchi
1952, Memoria Chilena

Santiago de Chile in 1860. View from the Santa Lucía Hill, according to the original drawing by T.R. Harvey

Fig. 17
Hume & Cia
1860-62, Biblioteca Nacional Digital de Chile

View from the Plaza de Armas (central square), to the towers of the La Compañía's church, later destroyed by a fire in 1863.

Fig. 18
T. Mostardi Fioretti
1864, Biblioteca Nacional Digital de Chile

The author illustrates the state of construction of each block of the city, differentiating between full and empty areas. In black, the religious, civic and institutional buildings are highlighted and identified with numbers.

plaza, as in most of colonial cities, and the two next to it to the Governor's house and the church -that later became Cathedral-. The squares were initially divided by walls into four lots, but later became even more subdivided, and the buildings in each square were organized perimetrically: only the borders of it were occupied, leaving the centre for courtyards destined to the respective unit. From here comes the definition of it as a city of closed edges and open interiors[34] (Figs. 16 and 18). *The facade line was an unbreakable limit, and represented one of the strongest constraints for buildings, this is why the urban model had an enormous impact on the architectures developed in the period, phenomena that will be studied in the next chapter, when deepening into religious architecture.*

Within the initial city layout, the religious orders that started to come in order to evangelize, occupied the places assigned to them: the bigger their degree of importance, the closer to the plaza (Fig. 17). There were also religious buildings at each end of the Cardus and Decumanus, revealing the limits of this early city[35]. All of them, especially during the first years after the foundation, followed the model of the mendicant orders[36], due to their evangelizing character and close relation with the social and urban life of the city.[37]

The Damero is a temporal and territorial constant that frames Santiago in a bigger historical and urban context. It was, as mentioned before, the most diffused urban model used by the colonizers to expand through Latin-America, which means that it is part of a territorial and cultural shared identity. And in an urban way, it is important for our comprehension of the city to see

33 Extract of «*Letter from sir Pedro de Valdivia to S.M. Charles V, giving news of the conquest of Chile, his works and the current state of the colony*». In **Biblioteca digital de Patrimonio Iberoamericano**, Colección de Historiadores de Chile y documentos relativos a la Historia Nacional, Tomo I. *Cartas de Don Pedro de Valdivia al Emperador Carlos V. Primer libro de actas del Cabildo de Santiago (1541 a 1557)*. Santiago de Chile: Imp. De Ferrocarril, 1861. p. 10. http://www.iberoamericadigital.net/BDPI/CompleteSearch.do?field=todos&text=cartas+de+Pedro+de+Valdivia&languageView=es&pageSizeAbrv=20&pageSize=1&pageNumber=2, May 15th, 2023.

34 **Rosas**, José. **Pérez**, Elvira. "De la ciudad cerrada de los conventos a la ciudad abierta de los espacios públicos: Santiago 1710-1919". Geografía Norte Grande magazine, 56. (2013): 104.

35 *Loc. Cit.*

36 Monasteries are born in the mid VI century, connected to the idea of getting closer to God. Until the late Middle Ages, they are often located far from urban centres, and in places hardly reachable. It is always because of social and cultural reasons, that monasteries sometimes get closer to urban centres, but they do not get to interfere or mix with the city and society in a notorious way. These aspects can be seen, though, in convents and the model created by mendicant orders.

37 **Serrano**, Sol. "El ocaso de la clausura: Mujeres, religión y Estado nacional. El caso chileno". Historia, no.42 (2009). p.509

how it prevails even three hundred years after its construction: the evolution and growth of Santiago finds its steps in the guidelines traced by the Damero, being this last one a constant in the city's historical centre, even if the political order, cultural and social dynamics, and the building's programs were always changing.

With the independence and the immediately subsequent secularization of the State, the urban model changed according, always, to cultural and social conceptions that leave unquestionable traces in built reality. Several changes such as the shifting of centralities from the Plaza de Armas to other parts of the city, the expansion of the city borders and overcoming of topographic limits that previously defined them, the creation of neighbourhoods and distinction and specialization of the urban area, and new forms of transport that seemed to shorten distances[38], make the emergence of a new metropolitan scale, evident. And so, the scale of public spaces also grows, from front yards that push back the built boundaries and at the same time enlarge the streets, to big avenues, walks, parks and squares[39]. A new idea of the city, one that is pervasive, big like the idea of the new Republic, that welcomes citizens whose lives are getting faster and faster.

In this Republican phase, the city was modernized and questioned, and the Conventual network was not the exception: religious building's space in the city was reduced, as their social relevance decreased. While our colonial urban centre was characterized for its residential and religious character, today, and since early XX century, its functions are mainly commercial, civic and for services. The model of the commercial gallery has gained relevance, consolidating the public character of the interiors but in a drastically different way.

Nevertheless, the foundational trapeze maintained the guidelines of the Damero, even when changing drastically its architecture and function, as a reminder of Santiago's urban history that can risks passing away

38   *Ibid.,* p. 109-116.

39   *Ibid.,* p. 114. *«[...] el sistema de ferrocarriles y tranvías permitía una alta movilidad interna, generando una alta accesibilidad de la población a los diferentes programas de la ciudad y la emergencia de una arquitectura pública monumental que celebra la República.»*

until completely forgotten (Fig. 19). For this reason, the thesis' research on the city of Santiago has a spatial frame, which is the trapeze. Understanding that it is the city centre to hold and represent the different stages of our city, from colonial, to republican, and finally modern years. The square held by the Damero is part of our history: it is surrounded by the regular mesh that created the starting point for the rest of the city's structure; it contains the particular kind of architecture derived from parcelling models; a special relationship with its surroundings. In conclusion, our city's centre is inextricably connected to the years of its foundation.

Public interiors

As mentioned before, colonial Santiago was a city of closed edges and open interiors: its only elements were the square, the street and the building, whose edificatory line towards the perimeter of the block arrived to the street, while the interiors were organized around open courtyards or *patios*. Other than the central square or Plaza Mayor, the squares were only placed in front of churches, serving both a public and a religious purpose, and representing in Santiago the basic unit of the *architecture of the evangelization*[40]. The squares are the only exterior public spaces of the city, given that the streets were only for transit. The buildings are, then, forced to host public life (Fig. 20), and so the regular mesh becomes a porous one: in residential buildings commerce and exchange takes place in the courtyard closer to the street; and convents find a way to host different uses in their cloisters, such as public reunions, workshops, and education. Different typologies and architectures are born, gaining complexity as the new society and its culture evolves, but always in respect of the urban model and its guidelines.

There is also a functional reason for this distribution: the water path that was created in order to supply the whole city in a relatively homogeneous way, went from east to west following the primitive branch of the Mapocho river called the *Cañada* (Fig. 22).

40 **Espinosa**, Gloria. "La arquitectura mendicante novohispana del siglo XVI: evolución constructiva". Cuadernos de Arte de la Universidad de Granada, no. 27. (1996).
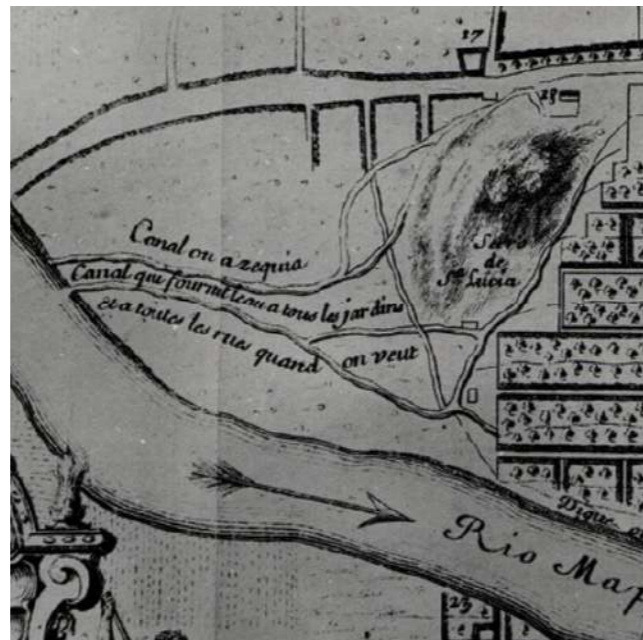
Fig. 20
Maria Graham
1822, Memoria Chilena

The drawing, named "*Costume of Chili*" by the author, represents daily social life, in one of the courtyards or *patios* of a *Casona*, the typical chilean colonial housing.

Fig. 21
Amedée Frezier
1732, Biblioteca Nacional Digital de Chile

Detail of Frezier's plan, showing the first channelings from the Mapocho towards de city, and their passage through the blocks.

Fig. 22
Louis Antoine de Bougainville
1828, Memoria Chilena

Painting that belongs to the collection of "drawings from the trip aruond the world", showing the Cañada avenue, called at the time Paseo de las Delicias, and the irrigation ditch on the left inferior corner.

Fig. 23
Eduardo Secchi
1952, Biblioteca Nacional digital de Chile

Illustrations drawn by the author for his book *La casa chilena hasta el siglo XIX*, where he describes the housing typologies developed in the colonial period, their spatial distribution and the different functions and variations it holds.

"Bañada [la ciudad] por el costado y banda del norte el río Mapocho de donde sale una gran toma de agua que, repartida en todos sus solares, fertiliza sus jardines y huertas" [41] (Fig. 23)

"Bathed [the city] by the side and northern part, by the Mapocho river, from which a large water comes out that, distributed in all its plots, fertilizes its gardens and orchards"

The housing typology created in the colony, called the *casa-patio,* follows the same pattern, being its ultimate center the patio[42] (Fig. 14). It is structured in a courtyard system, the number of yards depended on the economic capacities and social status of the house owners, and their distribution evidences social hierarchies. From the completely public space represented by the street to the centre of the square; the first one, which most houses had, was public and commercial given its proximity to the rest of the city, the second and third ones took place only in colonial mansions, and were for family and service respectively.[43]

Churches and convents

As Gabriel Guarda stands, the new Hispanic foundations cannot be separated from their religious character. Indeed, religious architecture was privileged within the construction of Santiago, focusing the first resources and efforts of the colonizers.

"En esta materia de edificios puede

41 **Pachón**, Luis. *Basílica y Convento de La Merced de Santiago.* Seminario de Historia de la Arquitectura, Escuela de Arquitectura, A. Zentilli, Universidad de Chile, 1959. p. 68

42 **Secchi**, Eduardo. *La casa chilena hasta el siglo XIX.* Santiago de Chile: Imprenta universitaria, 1952.

43 **Pereira Salas**, Eugenio. *Historia del arte en el reino de Chile.* Santiago de Chile: Ediciones de la Universidad de Chile, 1965. P. 278

esta ciudad, como también las demás de las Indias, gloriarse de una cosa digna de ponderación, y es de haber imitado en esto a Salomón, el cual comenzó por el templo y casa de Dios antes que tratarse de edificar sus reales palacios: así lo han hecho los españoles en aquel nuevo mundo, heredando esta costumbre de sus antepasados que poblaron o reedificaron los lugares y pueblos de España"[44]

"In this matter of buildings, this city, as well as the others of the Indias, can boast of something worthy of consideration, and that is to have imitated Solomon, who began with the temple and house of God before trying to build his royal palaces: so have the Spaniards done in that New World, inheriting this custom from their ancestors who populated or rebuilt the places and towns of Spain"

Their relevance grew along with the city's, and the more life was normalized for citizens, the bigger the number of churches, chapels and convents. The privileged positions they occupied within the city and the dimensions of the lots given to them is also a symbol of their power[45], as well as their height and towers when compared to the rest of the buildings, who maintained the residential scale. Churches and Convents are part of a considerable number of religious buildings that spread all over colonial Santiago (Fig. 24). Parishes, chapels, hermits, were the smaller ones, sometimes even ephemeral; monasteries and nunneries are well developed and represent a will to settle, but did not make it to constitute social headquarters due to their introverted character; while churches and convents embodied the evangelizing character of the city, they represented both architectural and urban landmarks, as well as devices of social and cultural diffusion.

CONVENTS

MONASTERIES/NUNNERIES

44 **De Ovalle**, Alonso. Op. Cit. p.270

45 **Rosas**, José. **Pérez**, Elvira. Op.Cit: p. 99. *«El sistema de ciudades establecidas en todo el continente tuvo una dimensión territorial donde la Iglesia y las diversas órdenes religiosas con sus respectivas edificaciones tuvieron un rol jerárquico, adquirieron una posición espacial relevante en la ciudad y una lógica de propiedad, parcelación y rasgos morfológicos distintos a la manzana que aplicó la modulación métrica colonial»*

Fig. 24
Image of own elaboration based on Estevan Castagnola's plan

The different religious buildings are, in this scheme, classified according to their degree of closeness with the urban and social spheres. And so there are churches, chapels and parishes, all destined to daily prayer and diffusion of the Gospel; Convents, dedicated to both communitary activities and religious men's residence; and finally Monasteries and Nunneries, inhabited by nons, and so the most introverted type of religious building.

This network of churches and convents was decisive for the foundation of Santiago. The urban and cultural potentialities of this architectures were exploited, occupying a central place within the foundational policy. This baggage that religious architecture carries is the fruit of centuries of evolution that took place long before and far away from American lands. The conquerors were able to bring it with them at the moment of their settlement, and from that condition of importation, they evolved in order to host new uses, acquire new roles and become relevant in particular ways. To explore these initial conditions in order to understand fully what these constructions were, are, and could be, is the essence of this thesis. All religious foundations are associated with specific religious orders, each with its own background and previous history. The knowledge that the foundational city of Santiago and most of its characteristics are in fact the adaptation of a foreign model, and that of evangelization as a tool for the expansion of western culture and social order, suggests the need to delve, in addition to the message, in the messenger, and this is how this works proposes a study on individuals considered here key in the translation of European religious baggage in American lands.

POLITECNICO DI TORINO
Dipartimento di Architettura e Design
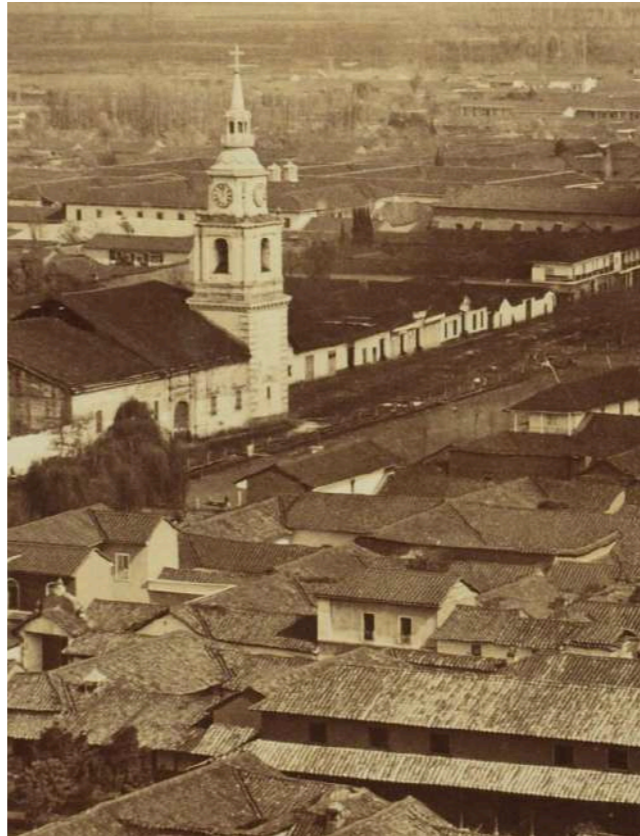
Fig. 25
Eugène Maunoury
1860, Enterreno Chile

"Los tejados de los inmuebles del centro, vistos desde el Cerro Santa Lucía"

Chapter III

The arrival and translation of a model

The spatial answer that women and men have, through history, given to spirituality and the relationship with God, has changed and evolved trespassing all kind of frontiers. This process has left built traces that lead us, as stablished by history of architecture, of art, and many other disciplines, to the identification of architectural styles that respond to diverse times, liturgies, places and even political backgrounds, all embodying an answer to a supreme human need. But it is the typology of religious architecture, one that remains through all these variations, to allow us to make comparisons between buildings and so their specific contexts. In other words, it becomes clear that, when built, this typology answers to what is happening on its surroundings.

The bearer

European commission

Since the arrival and posterior colonization and evangelization that Spaniards carried out responded from the beginning to a European commission, this relation needs to be studied in order to understand the degree of influence it had over these new foundations (Fig. 26). In this regard we know that the Vatican, represented by those who held the office of Pope, and the Spanish Crown as an institution were the ones who commanded from their respective centres of power the evangelizing work of the different missions that began their expansion through America since 1524, when the first Franciscan missionaries began their evangelizing work in New Spain -current Mexico-. (Fig. 26)

Despite being the Church's head, the pope was not actually who held the greatest authority and decisive power within evangelization, for this role was granted through a series of bulls to the Spanish Crown[48]. This does not mean that the Vatican lost all influence, but first the Catholic Kings, then Charles V and finally Phillip ll, were established as the highest political and religious authorities for matters relating to the government of the Church (Fig. 27). They were also the main source of financing and promotion for the arrival of the various religious orders that carried out missions on the continent, not only due to the fact that the kings were strongly Catholic, but also because a system called the Royal Patronage[49] was established, in which, in exchange for the benefits and sovereignty that the kings obtained through the conquest and also the religious conversion of the indigenous people, they had to provide for the conquest and the missions. This consisted mainly in the sending of missionaries, the legislation and regulation of the missions, and economic support

Fig. 26
Diego de Valadés

1579

One of the many engravings of the author's manuscript entitled *Rhetorica Christiana*, showing the political hierarchy stablished in the colonies. At the top of the hierarchy, we find the Pope, with kings to his left and right. Then, from left to right, the Governor, Viceroy and Auditor, followed by the judge and other bodies of law, and at the end the pater familias, head of the family.
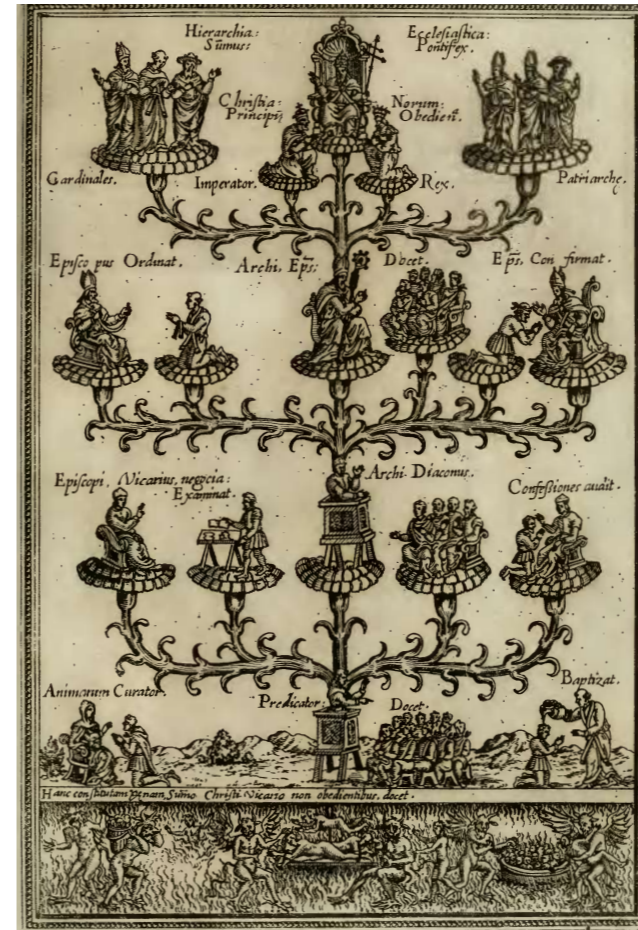
Fig. 27
Diego de Valadés

1579

One of the many engravings of the author's manuscript entitled *Rhetorica Christiana*, showing the ecclesiastical hierarchy stablished in the colonies. At the top, the Pope, to whom the king and the emperor bow down, with the cardinals to the left and patriarchs to the right, then, the bishop and episcopalians, followed by the archdeacon, the vicar and the confessor. At the bottom, the preacher with the ones being instructed -*docet*-, the priest and the baptist.

and protection, which also meant that the monarch was the final filter for travelers, and the last word on their distribution over the new lands. The institution representing these interests in America was the Council of the Indies, which ensured the compliance with royal mandates and communicated the missionaries with the civil and ecclesiastical authorities.[50]

The strong presence and decision-making power of the Crown is fundamental when looking at the city and its convents. As already mentioned, the Chilean Orders were the offspring of the Spanish ones, and the missionaries specifically selected and subsidized by the Crown were responsible from bringing them to Chile. The presence of one order or another was the product of a chain of influences and political movements that developed both from the royal court and from the high commands of the orders in Spain and in America.

"Ninguna dignidad ni ningún oficio, desde el arzobispado de Lima a la última parroquia se confirió nunca a otro candidato que al propuesto por la autoridad civil" [51]

"No dignity or office, from Lima's archbishopric to the smallest parish, was ever conferred to any other candidate than the one proposed by the civil authority"

Given the architectural definition Religious Orders had already achieved in Spain, to be sent to America meant the possibility to apply certain architectures, build in a particular way, following the model and spatial principles already familiar to them.

48 **Espinosa**, Gloria. "Las órdenes religiosas en la evangelización del nuevo mundo". VV.AA España Medieval y el legado de Occidente (2005). P. 249

49 In the chapter "El patronato y el Vicariato Regio en Indias" written by Alberto de la Hera in the book *Historia de la Iglesia en Hispanoamérica y Filipinas*, the author defines the Royal Patronage (*Patronato Regio*) as a way to involve the political power in the expansion of Christianism. It was a sort of contract in which, in exchange for the sovereignty they obtained as the result of the new foundations, the Crown had to provide the church with financial resources and protection.

50 **Borges**, Pedro. "Estructura y características de la Evangelización americana". *Historia de la Iglesia en Hispanoamérica y Filipinas (Siglos XV-XIX)*. *Volumen I: Aspectos generales*, 209-234. Madrid, España: Biblioteca de Autores cristianos-Quinto centenario, 1992. P. 424-428.

51 **De la Hera**, Alberto. "El Regalismo Indiano". *Historia de la Iglesia en Hispanoamérica y Filipinas (Siglos XV-XIX). Volumen I: Aspectos generales*, curated by Borges, Pedro, 81-96. Madrid, España: Biblioteca de Autores cristianos-Quinto centenario, 1992. P. 82

The missionaries

THE MISSIONARY ORDERS are Religious Orders that carry evangelization in America. Their work consisted, during the first decades after the arrival of the Spaniards, in travelling throughout the territories of the continent, especially those where the European settlement was not yet solidified. Because evangelization was the central objective of the Religious Orders during the consolidation of the colonies, they constituted themselves as missionaries.

The missionaries who carried out the evangelization of America, understood as the spread of Christianity and the educational work that this entailed, belonged to the so-called missionary orders, including the mendicant orders of Saint Francis (Franciscans), Saint Dominic or Preachers (Dominicans) and Saint Augustine (Augustinians or Recollects), and the religious orders of La Merced (Mercedarians) and the Society of Jesus (Jesuits)[52]. They were men and mostly Spaniards, generally from the Crown of Castile[53], with a high level of education.[54] From their arrival in America, each Order followed its own political and territorial organization. They all had a way of answering to high commanders, residing in some cases in Peru, in others in Madrid and in others in Rome, and of distributing their various houses throughout the territory and within the capital itself (Fig. 28).

In the order of their arrival in America, the Mercedarians were the first, together with the very first conquerors led by Christopher Columbus. They also accompanied the first Spaniards to settle in Mexico, and then those who did in Chile. Afterwards, and always with royal approval issued through Bulls in Valladolid, the other Orders started to arrive in the continent, with the Dominicans appearing in Chile in 1551, the Franciscans in 1553, the Jesuits in 1593 and finally the Au-

gustinians in 1595 (Fig. 18). With the exception of the Mercedarians and the Jesuits, the rest of the Orders came to Chile after they had already been established in Perú, which means that in addition to being born and having lived in Spain, we know that when they arrived in Chile, they had already experienced settling in other parts of America. As we will see, this passage through Perú has great influence on the types and models followed when building in Chile.
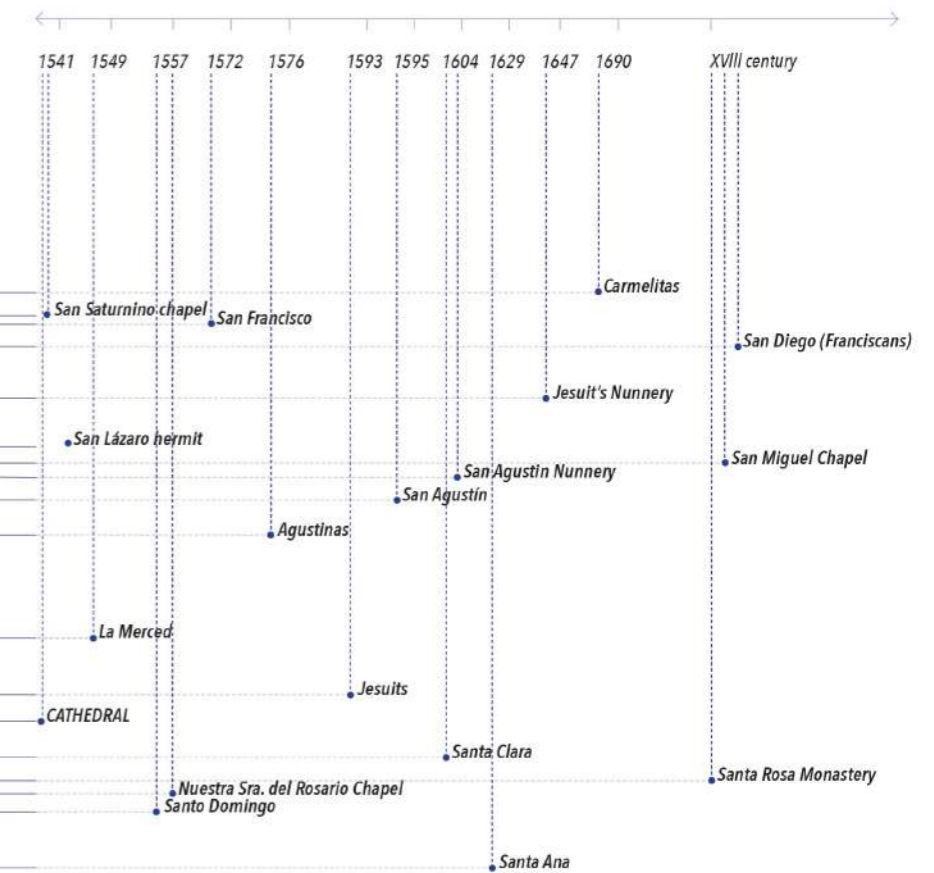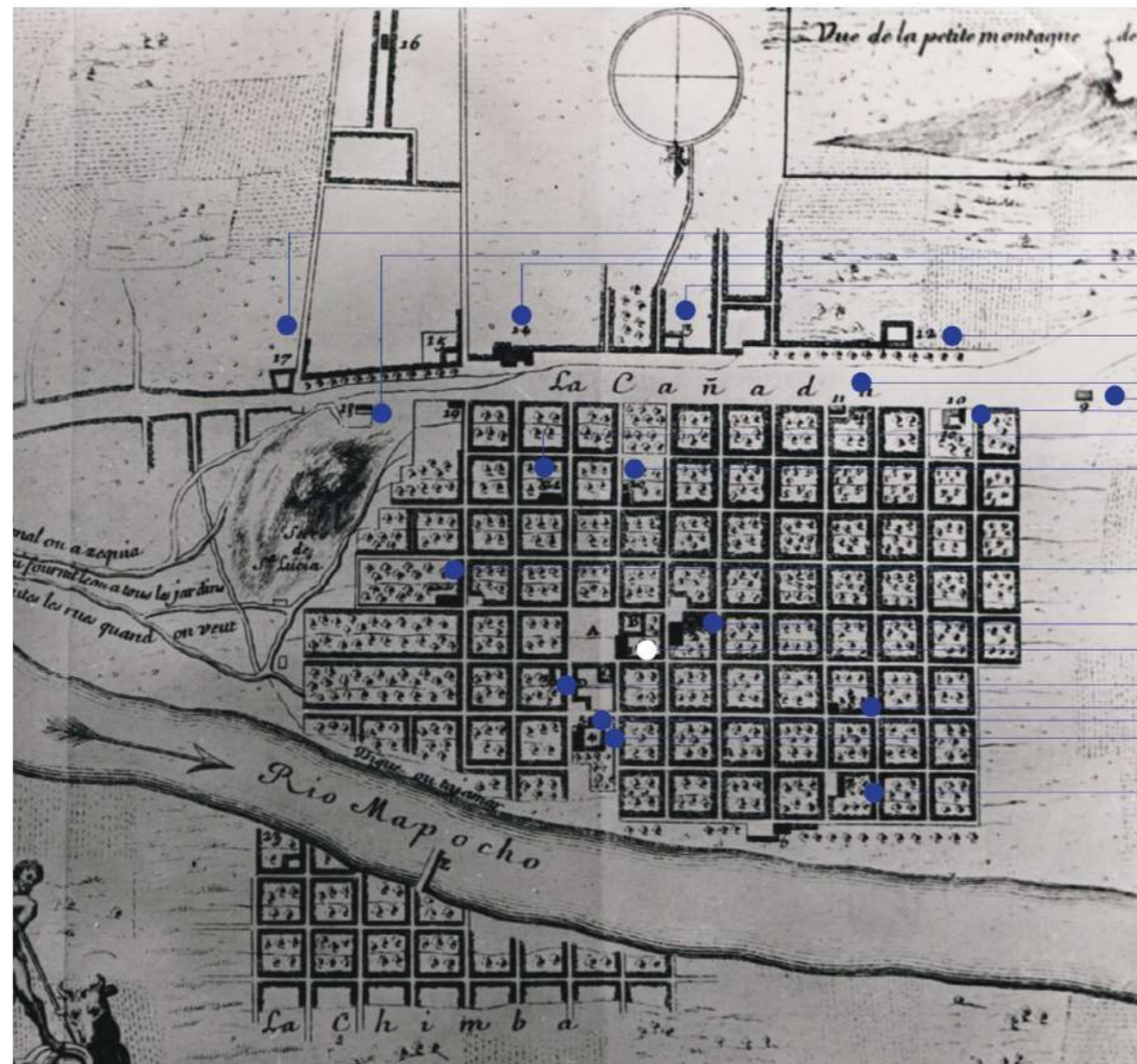
Fig. 28
Image of own elaboration based on Amédée Frezier's plan

Plan of the city of Santiago on the XX century, interveined with a timeline showing the dates in which the different Religious Orders started building their temples and residences.

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52 **Borges**, Pedro. "Los artífices de la Evangelización". *Historia de la Iglesia en Hispanoamérica y Filipinas (Siglos XV-XIX). Volumen I: Aspectos generales*, 437-455. Madrid, España: Biblioteca de Autores cristianos-Quinto centenario, 1992. P. 437
53 *Ibid.,* P. 441

54 **Espinosa**, Gloria. "Las órdenes religiosas en la evangelización del nuevo mundo". VV.AA España Medieval y el legado de Occidente (2005). P. 250

The model

Broadly speaking, the religious orders that make up the route of evangelization in America are daughters of those already established in Spain[55]. And so, in order to understand what happens in Chile in terms of religious architecture, it is necessary to observe the main characteristics of the Convents and Monasteries that hosted, in Spain, the orders that travelled and settled in Chile's first cities.

The European architectural model is bipolar: on one side the church, the temple and liturgical centre; on the other the enclosures intended for community life, whether conventual or monastic. The relation between these two poles occurs in most cases, but varies according to the time and the place.

> *The CONVENT* is the architectural complex composed by the outbuildings where a mendicant religious community inhabits, and the church to which it is attached. Even though it formally appears along with the arise of mendicant orders in the XIII century, its planimetric organization comes from an older tradition of monastic living, that can be traced back to the IV century. For the study of early developments of this monastic typology, the main source consulted was Federico Marazzi's study on medieval monasteries.[56]
>
> In some regions of the Middle East, the pursue of monastic life and the idea of it as a common project, pushed individuals to take distance from urban nodes to settle in isolated places. These new communities saw in their monasteries an alternative for cities, and in an intimate process modelled its built reality as an answer to the spiritual life they were carrying (Figs. 29

and 30). Because of the isolation to be protected, these enclosures were supposed, since the beginning, to provide for every need the monks could have. To pray, to eat, to sleep, to rest, to be in contact with nature, and do all this in the most practical way were all essential aspects for the correct and healthy development of daily tasks. Each of these central functions was hosted in a specific enclosure, and since the motives of diverse settlements were, in some ways, shared, certain architectonic common traits can be identified since the beginning, such as the enclosure which obstructed the vision from inside to outside and vice versa; the inner areas for prayer and rest; the courtyard to which these open, chore through which all functions communicate between them; and the latrine.

As indicated by Marazzi, Middle East's monastic experience as a whole is a precedent for further developments not only in its territorial background, but also for European constructions and their organization, embodied in their Monastic Rules born in the V century, where

> *"Il concetto di base che sembra accomunare tutti questi testi è che la vita ascetica, vissuta in comunità, ha bisogno di alcuni punti di riferimento in grado di canalizzare ed equilibrare le diversità individuali entro limiti che consentano di perseguire armonicamente, nelle evenienze del quotidiano, gli obiettivi per cui la scelta della fuga mundi è stata compiuta da ciascuno"*[57]

> *"The concept that seems to unite all these texts is that ascetic life, lived in community, has the need of some references able to channelize and balance individual differences within limits that would allow to harmoniously pursue, in everyday situations, the scopes for which each one decided the fuga mundi"*

These texts do not give indications for a specific distribution of Monasteries' inner structure, but they do tackle the ideal environmental con-

Figs. 29 and 30
Beatus Liebanensis
1047, Biblioteca Nacional de España

55 **Borges**, Pedro. "Las órdenes religiosas". *Historia de la Iglesia en Hispanoamérica y Filipinas (Siglos XV-XIX). Volumen I: Aspectos generales*, 209-234. Madrid, España: Biblioteca de Autores cristianos-Quinto centenario, 1992. P. 209. «*Como sucede con otras muchas instituciones civiles, la norma general es que en la América española tendieron a establecerse las mismas Órdenes o Congregaciones religiosas ya existentes en España, y que las que lo hicieron llegaron a ella procedentes de la Península*»

56 **Marazzi**, Federico. *Le città dei monaci: storia degli spazi che avvicinano a Dio*. Milano: Jaca Book, 2015.

57 *Ibid.*, p. 85

ditions, and so the sheltering of specific situations, needs and functions for ascetic daily life. The general components of eastern monasteries mentioned before, are enriched due to the diversification of functions acquired with time: to the common areas, manual and intellectual labor are added; the limits between the monastic enclosures and the outer context are enhanced, as they -understood in their material manner- are of outmost importance when dealing with the wide spectrum of exchanges and degrees of permeability between these two environments; and because of the character of wellness, harmony and motivation to be guaranteed to each monk as an individual, but also to the cohabitation between them, interiors are conceived as hortus conclusus, which leads to a special treatment of nature -one that provides- and the resources that it gives to the community.

As for spatial organization and the planimetric development of monastic complexes, an exceptional source considered one of the earliest attempts of representing what should have been the typology or model to be developed, is the Pianta di San Gallo (Fig. 31). Produced in the early lX century, as the result of the discussion regarding the nature of a monastery held between the communities of San Gallo and Richeneau, it shows a monastic complex precisely organized, its enclosures distributed within an orthogonal scheme. Even though its correspondence with a specific building has not been proved, it is considered a source because of its ability to reflect an attempt to consolidate the union between architecture and religion into a monastic typology.

Its revision is, for this thesis, fundamental, since it gives early definitions for the main components of a monastery, some that we can still find today. The cloister appears as the square space to which the rest of the buildings arrive, divided between the closed perimetral corridors and the central yard, open to the sky. It is the chore of the complex, in a spatial sense because of its central location, but also in a functional one, hosting the communication between the diverse stages of daily life, and reunion between monks.
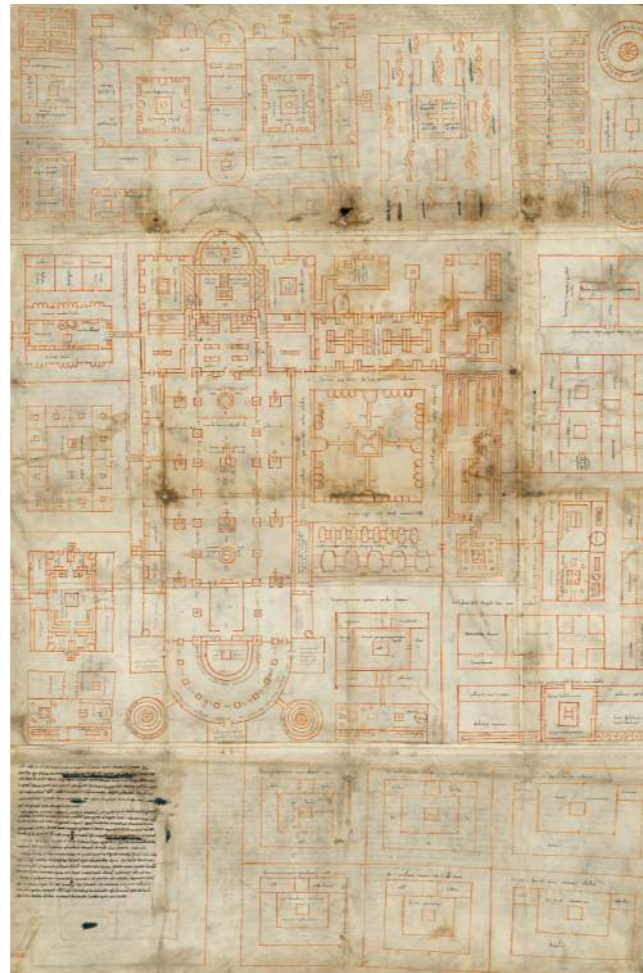
Fig. 31
Haito di Richeneau
816-823

Pianta di San Gallo
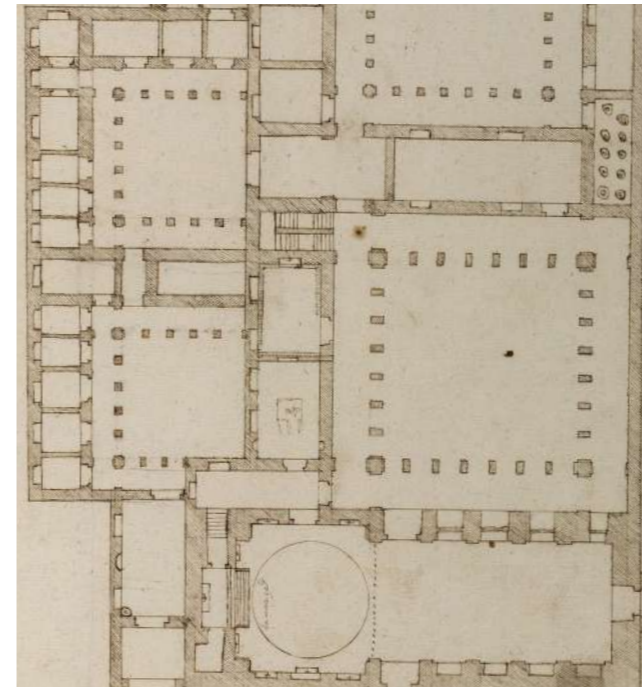
Fig. 32
Anonymous author. Andalucía, Spain
s. XVl-XVll

Plan of Nuestra Señora de la la Merced monastery of Sevilla, showing the single naved church, the main cloister and other minor courtyards, surrounded by the different monastic enclosures.

The church is conceived as a series of different micro-churches, able to absorb in a built form the needed mediation between the outside world and the altar, considered the place where God could be reached the most, and so the most important one. The temple was a promenade, and the divisions were built to structure as many possible paths as users it would host.

During the X century, European monasteries developed a common way of organizing their plan's center, one that is to be maintained until the Middle Ages and even in Cistercian architecture of Xll and Xlll centuries.[58] And when having analyzed the Pianta we can start seeing it as a precedent, due to the fact that the chore of all of these settlements is constituted by the cloister, whose gallery receives and connects all of the main enclosures, including the church (Fig. 32). The bases for a monastic typology rise, one able to give a physical form to an already structured way of living: the church-cloister articulation is the first clear architectural representation of the religious, social and political impulse that led to enclosure.

With acknowledgment of these previous developments, a territorial spread was necessary in order to consolidate the typology which, in the European case, takes place through a monastic reform and its will to organize ascetic life in an unitarian way. Cluny[59] and its proposal to follow Saint Benedict's rule in a strict manner and to carefully develop daily mess and liturgy, expanded into a constellation of monasteries that maintained a strong link to the Mother House. Despite this, each settlement's foundation responded to unique factors and local agents, and the scale of the expansion obviously made it hard for all the monasteries to develop in an extremely homogeneous way. In the Spanish case, for example, Cluniacs found their purpose in the context of reincorporation of lands previously occupied by Arabs. This conquest had, of

58 *Ibid.*, p. 312

59 The Cluniac reform a) foundation and the concept of a Mother Abbey; b) Expansion through the centuries: number of monasteries. Map shown by Silvia Beltramo in the lesson; c) Cluny I, ll and lll;

course, a religious aspect and therefore a strong agent was needed to carry this work of evangelization. This is why the Cluniac reform was particularly strong, with an enormous expansion and number of resources coming from mostly political and imperial interests.

Cluny ll follows the same scheme mentioned before, with the church and cloister in the center of the monastery (Fig. 33). The church's architecture is also very rich and complex, showing the mature use of inner divisions and spatial elements used to create the permeability required by the monks and their enclosure. Composed of a basilica plan with three naves, multiple apses, and a transept

> *"Ciò che Cluny -anche nella sua struttura materiale- aveva certamente contribuito a ideare e poi a consolidare era però un'idea nuova di organizzazione monastica: il fatto stesso che si possa parlare dell'esistenza di un'architettura 'cluniacense' dimostra che, dalle sperimentazioni che avevano caratterizzato il variegato panorama degli insediamenti monastici dei secoli anteriori era emerso un modello che, pur con alcune varianti, aveva saputo imporsi su tutti gli altri"*[60]

> *"What Cluny -even in its material structure- had certainly helped to conceive and then consolidate was, however, a new idea of monastic organization: the very fact that one can speak of the existence of a 'Cluniac' architecture shows that, from the experiments that had characterized the variegated panorama of monastic settlements of the previous centuries, a model able to impose itself on all the others, had emerged"*

The monasteries of the Carthusian and Cistercian orders, the two most representative of monastic reforms of European X and Xl centuries, constituted in 1084 and 1098 respectively as a response to the life of luxury and degradation of monastic principles considered to be carried out by Cluniacs, are planimetrically structured in the same way, but given the essence of the
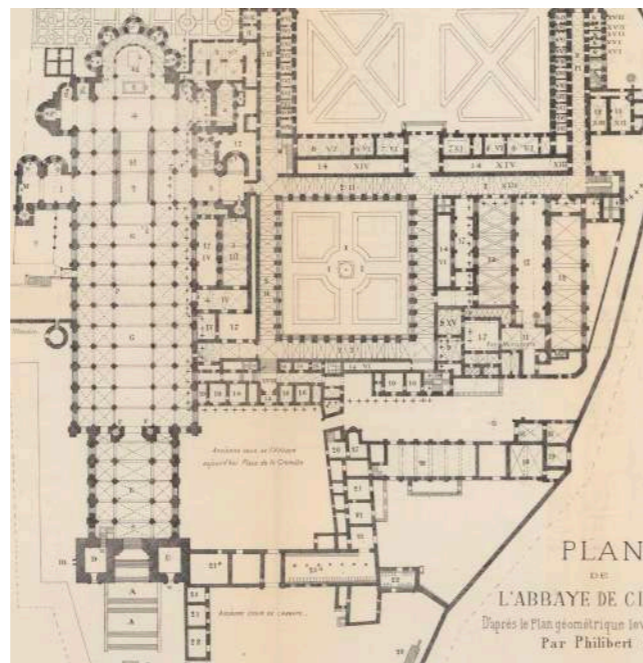
Fig. 33
Auguste Penjon
1872, Bibliothèque nationale de France

"Plan de l'Abbaye de Cluny. D'après le Plan géométrique levée n 1790 par Philibert Fils"
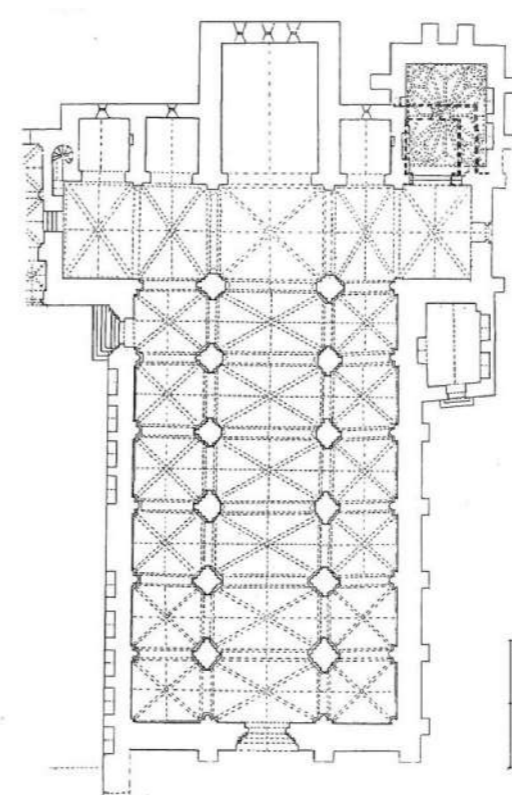
Fig. 34
Antonio García
2010, Europeana, Biblioteca Digital de Castilla y León

The drawing, elaborated by the author for his book "Arquitectura de la Orden del Cister en la provincia de Valladolid", corresponds to a *"Hypothetic reconstruction of San Pedro de la Espina's temple medieval plan"*.

Orders they pursue a different architecture: designed in a profoundly austere way, the beauty of the building resides in its essence and honesty towards its function. Because of the eremitic character of the Carthusian order, each monk was given a cell, conceived as a housing unit able to provide for its daily life, sometimes even equipped with an orchard. This need presented by monastic rigor found its way into architecture establishing, as Carlo Tosco in his book "L'architettura medievale in Italia (600-1200)" stands, "the characteristic comb-shaped layout of the Carthusian monasteries, with the cells grafted onto the outer perimeter of the quadrangular cloister […] this layout must have already been elaborated in the Xll century"[61]

In the charterhouse, architectonic choices are made considering the mandates of the order. Compartmentalization, physical barriers along the complex and the temple itself, all in order to create different routes, allowing each resident or visitor to develop daily life as established by the rule.

Cistercian monasteries, on the other hand, develop much more evidently around architectonic types, always in dialogue with local techniques and materials. The use of a rigid and defined scheme, the Bernardine plan consolidated during the late Xll century, ruled the Cistercian church's architectonic elements using a modular grid: cross-shaped plan, transept with rectangular apse and three straight-ended chapels in each of the transept's arms[62] (Fig. 34). The main cloister was most of the times located to the south of the church, receiving all the buildings dedicated to the convent's daily life.

60 *Ibid.,* p. 333

61 **Tosco**, Carlo. "Riforme monastiche". *L'architettura medievale in Italia*, 325-351. Bologna: Il Mulino, 2016. p. 336
62 **Beltramo**, Silvia and **Tosco**, Carlo. "Il cantiere cistercense a Casanova". In *Santa Maria di Casanova. Un'abbazia cistercense fra i marchesi di Saluzzo e il mondo dei comuni*, curated by Rinaldo Comba and Paolo Grillo, 63-76. Cuneo: Società per gli studi storici, archeologi ed artistici della provincia di Cuneo. Centro studi Carmagnolesi, 2006. p. 67

The CHURCH, from the Latin *ecclesia*, which means gathering of the faithful, or place of worship, is the building were Christian liturgy and religious sacred life are developed. Due to the fact that the church is a built element, it is closely linked to the development of construction techniques, as well as to the available materials and local labor. On the other side, and since it represents the scenario for the diversity of sacraments and religious daily life, it is also conditioned by the spatial requirements proposed by all the functions to be hosted. As deeply rooted into the landscape where it belongs, the church as an architectural product is a testimony of a specific time and place, and so there are different criteria which makes us able to determine the general context for each of them.

Because of the already mentioned influence American cities received from colonization, the Spanish church is reviewed as an undeniable precedent for Chile's religious buildings. As diverse scholars, such as Antonio de San Cristobal in Arquitectura virreinal religiosa de Lima (2011), Gloria Espinosa in La arquitectura Mendicante novohispana del siglo XVl: evolución constructiva (1996), and Luis Pachón in Basílica y Convento de la Merced de Santiago (1959), Latin-American religious architecture adopts the Spanish model of the Elizabethan or Castilian Gothic. These temples were composed of a three-nave basilica plan with square apse, rectangular transept and chapels at each side of the lateral naves (Fig. 39). As Miguel Sobrino stands, the Castilian Gothic reaches its greatest splendor in the Miraflores Charterhouse, located in Burgos (Figs. 36 and 37), a single-nave temple which length is divided into sections, responding to the mediation between interior and exterior spaces and hierarchy required by Carthusian liturgy. This spatial dynamism is achieved through the use of carpentry elements like grilles, altarpieces, choir stalls and partition walls (Figs. 35 to 38). While the model followed for the plan and general organization of the church's interior, the mendicant character of the Orders that came to America has a
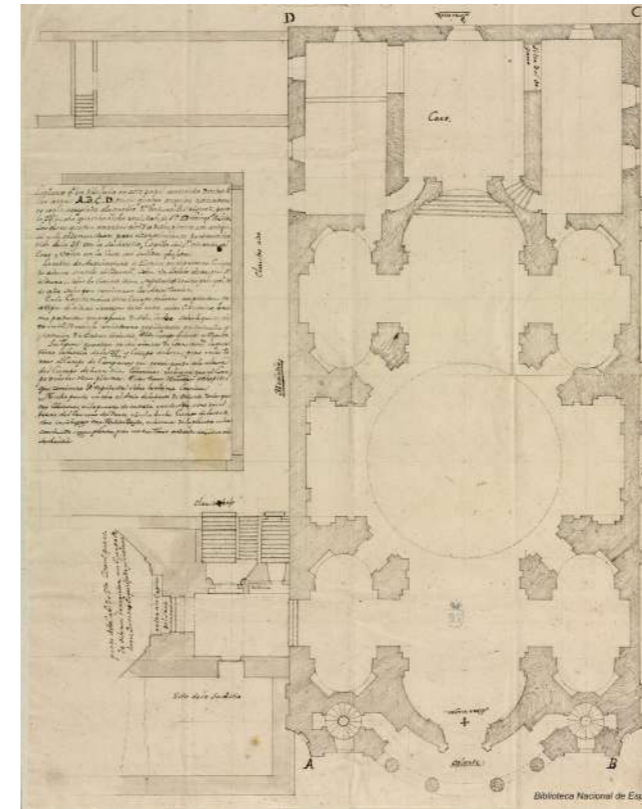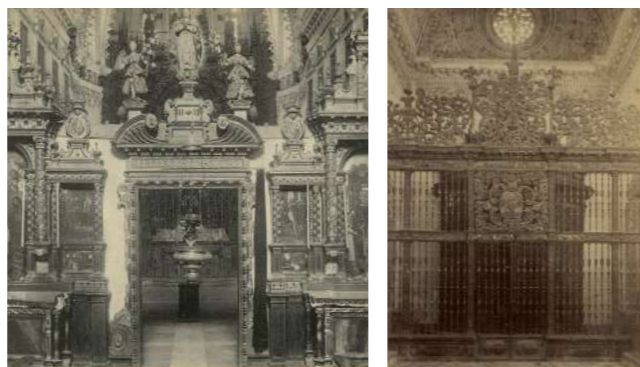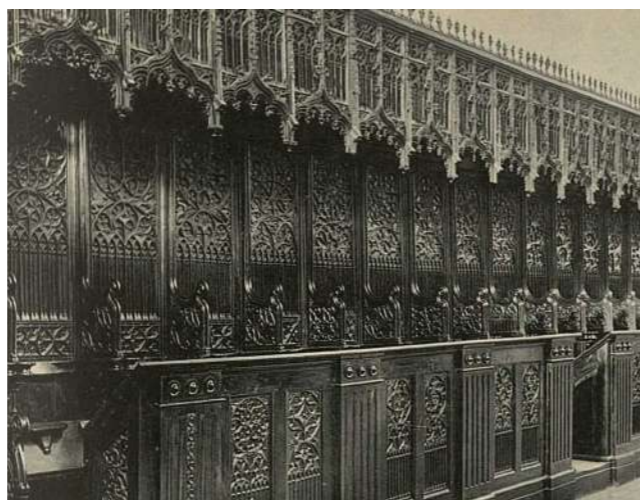
strong impact on how the church as a building was conceived. The artistic background may vary, as the human capital and the materials available; but the inherent function of mendicant temples remains, especially when evangelization is one the pillars of the urban settlement where it belongs. Mendicant orders, not only because of their economic dependence on alms, but because of the need to make the word intelligible, built the interiors of their churches using simple-volumes and porous surfaces such as wood to create optimal acoustic conditions. The nave's length is no longer fractioned, since it is entirely public, and new architectural elements such as the pulpits are created for the Gospel (Fig. 40).

Fig. 35
Jean Laurent
1870, Biblioteca Nacional de España
Interior sight of the Burgo's Charterhouse.

Fig. 36
Hauser y Menet
1905, Biblioteca Nacional de España
Picture of the Miraflores Charterhouse's wooden choir stalls, built by Martin Sanchez in the XV century.

Fig. 37
Hauser y Menet
1870, Biblioteca Nacional de España
Miraflores Charterhouse's door and altarpieces of the choir of laymen.

Fig. 38
Jean Laurent
1870
Iron grill at the interior of Jerez de la Frontera's Charterhouse.

Fig. 39
Anonymous author
1780, Biblioteca Nacional de España
Plan of Santo Domingo de Silos church, in La Rioja, Spain.

Fig. 40
Hume & Cia
1900, Biblioteca Nacional Digital de Chile
Picture of the interior of San Francisco's church in Santiago de Chile.

The CLOISTER is the courtyard used in monastic and conventual architecture to articulate the residential functions and the temple. It is mostly located at the chore of the complex, due to the centripetal character of this last one; has a square shape; and is surrounded by galleries which serve as sheltered connections between the exterior central part and the interior units located along its sides (Fig. 41). Apart from this functional character, the cloister also offers recreational and productive activities, due to its openness and closeness with nature: to stimulate meditation, allow for the plantation of diverse species, collection of rainwater, etc (Fig. 42).

This architectural element is created alongside the formulation of a model that would have responded to ascetic life and its daily development. It first appears in the Pianta di San Gallo, light structured and simple in its architecture, and then it expands in Europe alongside an important religious and political event, Cluny.

"Il chiostro di matrice cluniacense [...] è costituito da un cortile costeggiato da semplici ambulacri a copertura lignea, chiusi da fronti prive di articolazione, ma segnate da una sequenza ininterrotta di archivolti che poggiano su doppie colonnine, talvolta alternate a singoli sostegni. I passaggi verso il cortile sono posizionati anonimamente al centro del lato e la distribuzione degli ambienti al piano terra sembra ripetere lo schema di età carolingia"[63]

"The cloister of Cluniac origin consists of a courtyard bordered by simple ambulatories with wooden roofs, closed by facades that even though without articulation, are marked by an uninterrupted sequence of archivolts that rest on double columns, sometimes alternating with single supports. The passages to the courtyard are placed anonymously in the centre of each side, and the distribution of the rooms on the ground
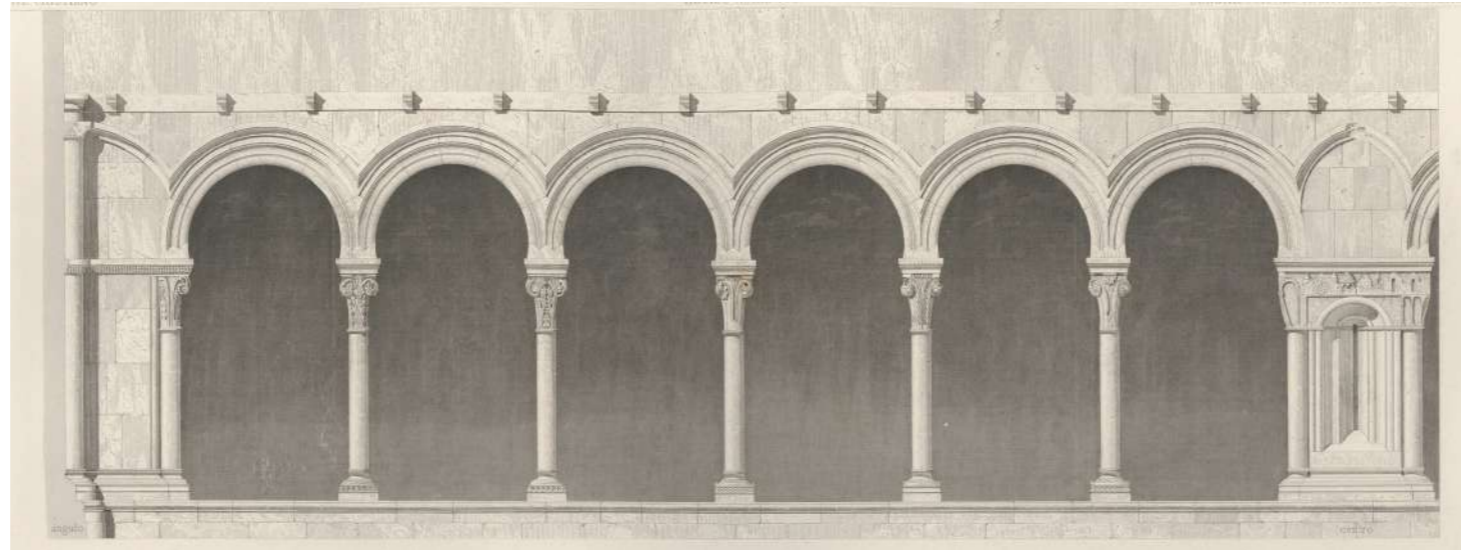
floor seems to repeat the pattern of the Carolingian age"

The cloister is a constant of monastic architecture since this early moment, represents a highly frequented area due to its inherent function, and also the only outer space available for monks, all factors that lead it to embody some of the many changes monastic life experiences with the passing of the centuries.

For example, the Spanish charterhouse deepens its interior diversification with the arrival of the Valladolid's Congregation[64], which in its primary interest of preserving enclosure and providing the silence, loneliness and comfort necessary for the monks to carry daily meditations, creates a second cloister destined exclusively to the improvement of isolated life[65]. Its deambulatories distribute the individual cells, which allow only the necessary contact between the monk and the central outer space -like daily functions that require them to move within the monastery or the passing of food, done through a small window located at the door-, the courtyard and the garden it holds give a special connection with nature. The cloister lays down the ground rules for life in community, situation for which Santo Tomás de Ávila represents one of the most important examples. Also in Castile, it was common to build an upper cloister, replicating the quadrangular shape into a second level, to integrate the new functions.

This diversity of artistic and architectural experimentation (Fig. 43) makes it a very interesting parameter of comparison between different monastic foundations, but also an important source for the comprehension of each of them.

63 https://www.treccani.it/enciclopedia/chiostro_%28Enciclopedia-dell%27-Arte-Medievale%29/, October 7th 2023.

64 Reform founded in 1390 that reaches great expansion in the region of Castile thanks to the diffusion carried by the Catholic King and Queen. Many Benedictine monasteries were refunded under it, and in doing so they were asked to incorporate some elements to guarantee a rigorous development of ascetic life to their constructions, like individual cells.

65 **Sobrino**, Miguel. *Monasterios: Las biografías desconocidas de los cenobios de España.* Madrid: La esfera de los libros, 2013. p. 133

The translation

Christian architecture developed in the main Latin-American colonial cities of the Sixteenth century represents, at the same time, a model and a translation. When bringing into the own's context a European program and architecture model hosting it, we understand it as a translation. On the other hand, for smaller cities and posterior constructions, they represent a model: they show how local conditions and materials can be used; they integrate evangelization into the complex; and they bring mixed identities to the discussion.

THE ATRIUM represents one of the most significant adaptations of European Religious architecture into the American continent. It combines the traditional model of the Catholic temple with aspects of indigenous religion, and as a result an open space in front of the church, the atrium, was created. It is in Mexico where it reaches the highest degree of development, and speaking of these territories Gloria Espinosa coins the term architecture of evangelization, since it was where Mendicant Orders met with citizens to spread the Gospel. Constituted by the atrium, open space surrounded by a wall, sometimes built on top of a preexisting indigenous platform; the open chapel or chapel of indies, chapel that hosted the liturgies' leader; the capillas posas, small chapels located in the atrium's corners; and the stone cross, located at the center and following the axis of the Convent or the open church[66]. Carlos Chanfón[67], Mexican architect and professor, known for his contribution to History of Mexican architecture and urbanism, states in one of his publications on this subject, "Antecedentes del atrio mexicano del siglo XVI"[68], defines the atrium as a "tes-

Fig. 44
Diego de Valadés

1579

One of the many engravings of the author's manuscript entitled *Rhetorica Christiana*, showing the Atrium and the diversity of activities it hosted. In this particular drawing, and since it is not visibly accompanied by any christian temple, it represents the many atriums built independently from urban settlements, fulfilling the need for evangelization and education as first approach with natives.

timony of the complex activities developed in the emerging Mexican society since the arrival of the first evangelist friars"[69], and states that this architectural element was, at the beginning, not necessarily attached to a religious building, given that at the moment of the first friars arrival there were no pre-existing churches. Constituted then as "sacred enclosures" they consisted of an elementary fenced ground dedicated to predication, but also other civic activities, mainly related to education and administration of justice (Fig. 44). It is only when the religious community is established, and so the construction of a conventual complex is allowed, that the atrium becomes a part of the characteristic monastic complex of colonial Mexico.

THE CLOISTER remains as the Convent's daily life center but sometimes, because of the variety of activities, sometimes close and others far from society, they multiply within the same conventual complex, giving this social dynamic a spatial translation.[70] Even though typologically it is practically the same, the bigger innovation faced by the cloister was the permeability they offered to citizens and their daily life. Being evangelization and cultural control the main reason for their establishment and privileged position within the urban layout, their labor had to involve society, which was done with a literal opening of this enclosures.

As for their construction, the cloisters that accompanied Latin-American temples were much more rudimentary. Even though the imitation of European architecture was almost always the attempt, availability of materials and the seismic reality shaped cloisters in a great manner. In the particular Chilean case, while some cloisters were similar to European ones, with stone arches and columns, there were also cloisters that showed a strong similarity with civic and residential courtyards. This is the case, for example, of the Cathedral.

66 **Espinosa**, Gloria. "La arquitectura de la evangelización en Nueva España: Concepto y valoración historiográfica". p. 369

67 https://www.scielo.org.mx/scielo.php?script=sci_arttext&pi-d=S0185-12762001000200013, June 15th, 2024.

68 **Chanfón**, Carlos. "Antecedentes del atrio mexicano del siglo XVI". Cuadernos de arquitectura virreinal, 1. (1985): 4-16. Available in https://juanbartigas. wordpress.com/wp-content/uploads/2012/04/4-antecedentes-del-atrio.pdf, last consulte don June 15th, 2024.

69 *Ibid.*, p. 4

70 **San Cristóbal**, Antonio. "Claustros". *Arquitectura virreinal religiosa de Lima*, 301-334. Lima, Perú: José Antonio Benito, 2011. P. 301.

Chapter IV

Santiago and its religious network

Being Santiago the capital city of a European colony, the thesis constantly finds itself going back to Europe, in order to be able to see and comprehend the origins of what finds its own way of being built. Because without knowing the urban and architecture models, we cannot fully comprehend the city. It is for this reason that we here decide to understand both, the territorial development of a religious network, and the cloisters as spaces of transcendence, community and wellbeing, as the chore of an imported phenomena that finds its evolution when observing Chilean, and specifically Santiago's society and culture from the inside, and this is what reinforces its heritage condition.

Since Chilean colonial convents pursued a close relationship with the city and its citizens, a special attention will be paid to the understanding of the spheres where a mixture with society was created: the church and the cloister. How do they relate between them? What is the degree of permeability created with the public space? What are the main functions they host? The answers to these questions will lead us to understand the translation, and therefore justify the importance of architectural and typological knowledge when approaching to heritage and its restoration.

There are certain aspects that led religious buildings of colonial Santiago to develop some common traits. This homogeneity is conditioned, for example, by the limited resources, the little knowledge on seismic conditions, the permanent war held with natives, and the relatively improvised nature of constructions. This is why these buildings were rather based on recent experiences, nearby planimetric schemes and the possibilities offered by immediate area. So, a common frame of events that presented to all the religious buildings in the city was done in order to clear the general context, as well as the iconographic sources that in their representation of the whole urban complex, are considered a fundamental source for a reading of the city's development.

A deeper comprehension of each case study was considered necessary, and so the general frame is followed by a monography of each of the buildings: an attempt has been made to find the provenience of priests and other agents that may have influenced the built reality of each case study, tracing local realities in order to corroborate the presence of architecture models; as precise a chronology as possible for each building by the consultation of various sources; and an architectural and urban analysis, accompanied by fragments of cartographic sources.

From Spain

For the architectural common background, it can be affirmed with a limited degree of certainty, after the consultation of diverse sources to be exposed, that the main regions of provenience of friars that came to Chile are Castilla, Andalucía and Extremadura.

Castilla is a "key territory for the development of civilization, cultural creation and colonization through the foundation of sanctuaries and cities"[71]. Sobrino does not only mean the colonization of America, but also the one carried out in Spain during the Middle Ages, the "Reconquista" led by Castilla's kingdom, to take back territory from the Arabs. This can be seen as a precedent for America's conquest, because of the great number of similarities: the willing to expand the own culture, religion and urbanism; the collaboration with the catholic church, and specifically religious Orders that carried out their own process of conversion. This region is populated mainly by Benedictine monasteries, mostly Cistercian, which can be described in the Spanish case as a "three-stage architecture", always maintaining the reform's general characteristics such as the serious and solemn character, a practical sense and constructive quality[72]: developed during the second half of the XII century, counting with royal support of Alfonso VII the emperor and Alfonso VIII and accompanied by the Romanic, the first stage was "unhesitatingly subscribed to the ornamental nudity and functional severity demanded by the precepts of the Order"[73] (the original Valbuena de Duero monastery, Fig. 45); the second one took place on the XIII century, and Sobrino places it as the consequence of the lost favour of the powerful -who turned to the new conventual Orders-, leading to the loss of rigor in the Benedictine principles of simplicity, and the adoption by the XIV century of a so called "radiant Gothic"[74] (Fig. 46) (Santa María de Valbuena and its funerary chapels, or the royal panthe-

ons of Poblet and Santes Creus); finally, the third moment arrived with the Congregación de Castilla, reform founded by friar Martín de Vargas whose mother house was San Benito de Valladolid, which gave homogeneity to the monasteries adhering to it through a series of norms regarding monastic life -to control excesses, and so dedicate more hours to meditation and study, and the implementation of individual cells-. Born in 1430, it reached its maximum expansion during the XVII century. (Santa María de Huerta or Valbuena de Duero's high cloister and individual cells). (Fig. 47)

Another relevant precedent for religious Chilean architecture that can be seen in this region is the Dominican convent of Santo Tomás de Avila, apart from its impressive gothic architecture, it is also interesting given the importance Sobrino gives to it as a reference for us to know how complex these urban convents were in the XV century. Deeply connected to the Catholic kings, who would spend their nights "in the palace rooms located around the third cloister when passing, Isabel and Fernando, through the city"[75], its life develops around cloisters, able to absorb the different situations, relations with the city and with people visiting it. In this last aspect we can see Santiago's architecture reflection.

Andalucía stands for other reasons. Region marked by a strong Muslim presence, being Granada the last territory taken by the Spanish crown during the Reconquista. Santa Clara de Moguer, built in the XIV century, is an example of the Gothic that arrived to the region with the Reconquista, mixed with local materials. Two centuries later, this case also experienced the duplication of some of its rooms towards a second level, and the consequent construction of wide galleries around the cloisters in order to make them accessible. The author establishes in an explicit manner the direct relationship between this case and others developed in America: through Cristopher Columbus and some religious men from this region willing to accompany him, causing

"[…] their modest architectures, in which Muslim influences and Christian models combined, were exported to the newly discovered territories, even in some anecdotic aspects: Moguer's cloister, maybe

Figs. 45 and 46
Antonio García
2010, Europeana, Biblioteca Digital de Castilla y León

"Valbuena: iglesia y numeración de capiteles" corresponds to a reconstruction of Valbuena de Duero's plan and specifically its chapitels. Even though the apse does not correspond to the bernardin plan, the author frames it as part of a regional tendency influenced by the romanic benedictine plan with semi-circular one. The second image, entitled *"Planta general del Monasterio"* shows the relation between the church and the rest of the monastic complex.

Fig. 47
Antonio García
2010, Europeana, Biblioteca Digital de Castilla y León

"Valbuena: Claustro: alzados de las galerías meridional y occidental "

Figs. 48 and 49
Ricardo Velázquez
1914, Biblioteca Nacional de España

" Puerta de entrada a la Iglesia desde el patio de la hospedería" and"-Detalle de la Iglesia con los del Arco Toral y Artesonado de la Cubierta"

71   **Sobrino**, Miguel. Op.cit. p. 93

72   Ibid., p. 301

73   Ibid., p. 307

74   Loc. Cit.

75   Ibid., p. 637

Andalucía's eldest Christian conventual one, was copied in many Latin-American monasteries, some of them even imitating the disposition of the upper galleries in only two of their sides"[76]

La Rabida's monastery is another case of Andalucia's religious architecture, with the combination between the traditional european shape of a monastic complex (Fig. 48) and some mudejar elements born with Muslim cultural crossbreeding, some of them notoriously recognizable in some Latin-American churches.
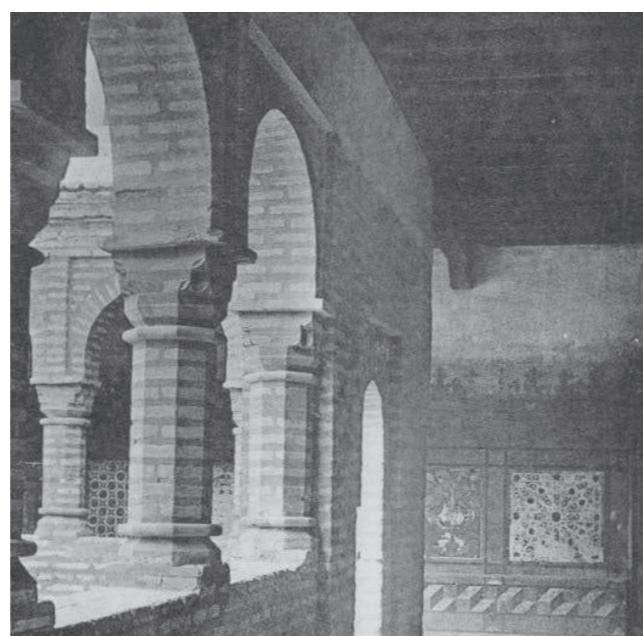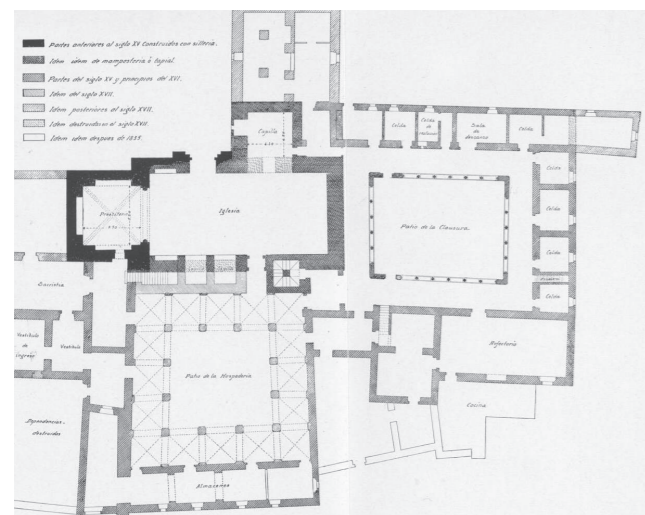
From America

Considering no preexistences other than the natural ones of the Valley of Mapocho, and following in a strict manner the principles of the Damero, the Mexican atrium arrived to our capital city as an open square in front of every church.

This external part of the convents responds to a relationship with the outside and a special type of permeability. Even though different orders developed their missions separately, they adopted a similar way of building, given the regulations in this matter that came from the Crown[77], and a strong influence they received

Fig. 50
Ricardo Velázquez
1914, Biblioteca Nacional de España

"Planta baja del Monasterio de la Rábida, estado actual" shows, besides of an excellent planimetric drawing of the monastery's current state, the stratification of its construction, making it possble for us to read the different stages of Andalucia's religious architecture in a particular case study.

Figs. 51 and 52
Ricardo Velázquez
1914, Biblioteca Nacional de España

"Detalle del interior de la iglesia" and *"Galería del claustro del siglo XV"*
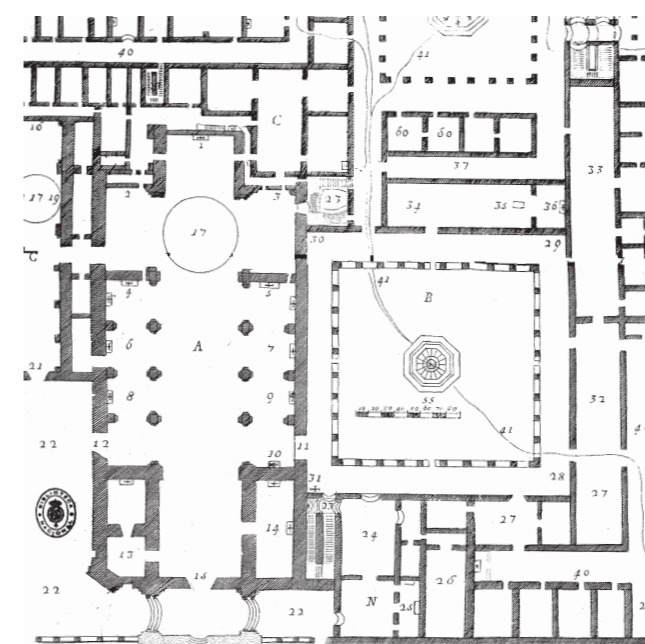
Figs. 53 and 54
Juan Melendez
1681-1682, Biblioteca Nacional de España

"Diseño de la fachada del Convento de Nuestra Señora de Predicadores de Lima" represents Lima's franciscan convent's facade, showing how in the recessing of the church, a public square is formed, hosting different situations of the city's public life. Behind the church there also appear the high cloisters and their shape. The engraving at the bottom, *"Planta del Convento del Rosario de Predicadores de Lima"*, the church's plan and the adjoining parts of the convent.

After Lima's foundation, Francisco Pizarro assigned four blocks of the initial layout to the Franciscans, where they built, in 1541, the original convent integrated by the church, cloisters, dormitories and novitiate. The church, *"very spatious and capable [...] was composed of three parts: the main chapel, with a raised presbytery, transept and two side chapels; the body, with its five arches resting on spacious tribunes, which crown the side chapels that communicate the central and lateral naves. There are seven altarpieces accompanying the columns; and finally, located at the feet, the choir"* (**Melendez**, Juan. Tesoros verdaderos de las Yndias en la Historia de la Gran Provincia de San Juan Bautista del Perú del orden de Predicadores. Roma: Nicolas Angel Tinassio, 1681-1682. p. 54)

from other Spanish colonies in America, specially from Perú.

The religious square seen in colonial Santiago is then another way in which European religious architecture mixed with the evangelization character of Latin-American temples. It shows the specific way in which the city received religious instances with a specific degree of permeability.

As for the regional adaptations of European churches, relevant for Santiago because of their territorial and temporal closeness, Mexican and Peruvian developments will be studied. In the case of Mexico, a common architecture model for mendicant churches is the "[…] moderate trace (traza moderada), agreed by Antonio de Mendoza, the Franciscans and the Augustinians, which allowed for an architectural unit and regular use of royal resources between constructions […] the church built under this model is characterized by a singular nave, the lack of transept, external buttresses, a double access and a rectangular chancel raised from the rest of the nave by steps".[78]

Another example and much closer to Chile, is the gothic-isabelline conventual church developed in Lima. Antonio San Cristobal defines them as the adaptation of conventual Spanish churches of the late XVth century, and they consist of a creative variation of the Latin Cross: the single nave is crossed by a transept, which is located not near the altar but on the church's feet, giving space for an additional access to the cloister. To the central nave's sides, a series of chapels cut off from each other[79]. In Lima, though, big administrative and religious center for the southern part of the continent, this scheme proved to be too small, and so most of the churches built under this model suffered a restructuration: the divisions between chapels were demolished, transitioning the plan towards a three-nave basilica one. Another adaptation of the latin-cross can be identified in some of Lima's minor churches: the single nave is crossed by an equally wide but shallow transept. All these three cases can be seen in Santiago's churches.

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76. Ibid., p. 696

77. **Espinosa**, Gloria. "La arquitectura mendicante novohispana del siglo XVI: evolución constructiva". Cuadernos de Arte de la Universidad de Granada, no.

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27. (1996). P. 57

78. **Espinosa**, Gloria. Ibid., p. 58.

79. **San Cristóbal**, Antonio. "Arquitectura y ornamentación". Arquitectura virreinal religiosa de Lima, 63-108. Lima, Perú: José Antonio Benito, 2011. p. 67.

To Santiago

Common frame

1541

  Foundation of Santiago

XVl century

  Santiago was a small town. The conflict between Spaniards and Indigenous people made it difficult to maintain a strong connection with artistic and cultural aspects from Europe, and in addition to that, the lack of economic resources made the first religious constructions simple and plain. At the end of the century, the towers started rising and creating urban presence. The most common material was adobe, combined with other local materials such as wood and stone. During the second half of the century, artistic movements like the baroque start arriving to the country, with Perú as an intermediate.

1647

  First big earthquake forces constructions to adopt new structural systems such as pillars, buttresses and bigger foundations, impacting over the outer and inner appearance of temples. Wooden roofs replace vaults, due to their seismic resistance. Horizontality and robustness are distinctive characters of Chilean architecture in general. All temples receive these influences, given that The Cathedral, La Merced, Santo Domingo and San Agustín are rebuilt, San Francisco is repaired and the temple of the Jesuits starts with its construction.

1730

  Another earthquake forces, one more time, the city into its reconstruction.
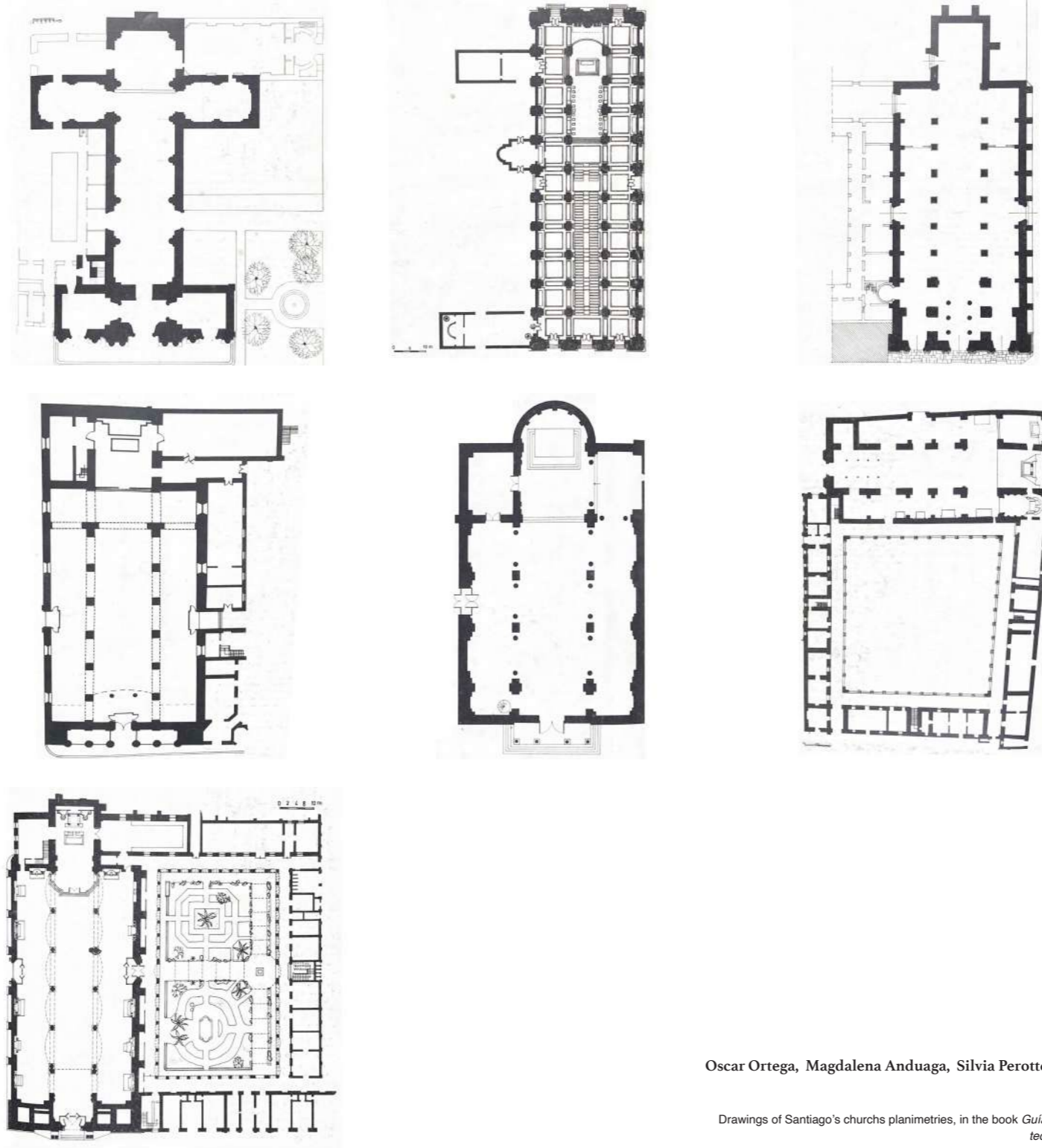
Fig. 57
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

Drawings of Santiago's churchs planimetries, in the book *Guía de la arquitectura chilena.*
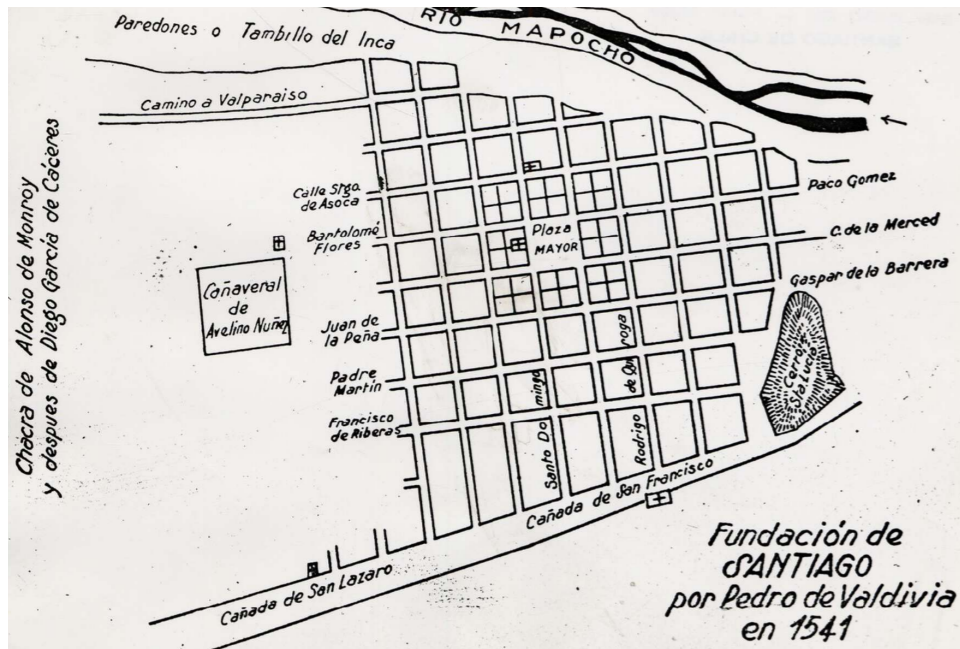
Fig. 58
Tomás Thayer Ojeda

1908

Plano esquemático, en tiempo de la fundación de Santiago por Pedro de Valdivia en 1541

This image and the following one correspond to schematic drawings made at the beginning of the XXth century by the historian Tomás Thayer Ojeda -1908 and 1905 respectively-, who dedicated his life to the study of chilean history, specifically the city of Santiago during the colonial period. They both refer to early Santiago's development, representing the inner division of blocks and their ownership, including the lots owned by religious orders. In the upper image we can see the Cathedral, Santo Domingo, Santa Ana, and -in today's San Francisco location-, la Merced, as well as the firs streets and their names, the Mapocho river and the Santa Lucía hill.
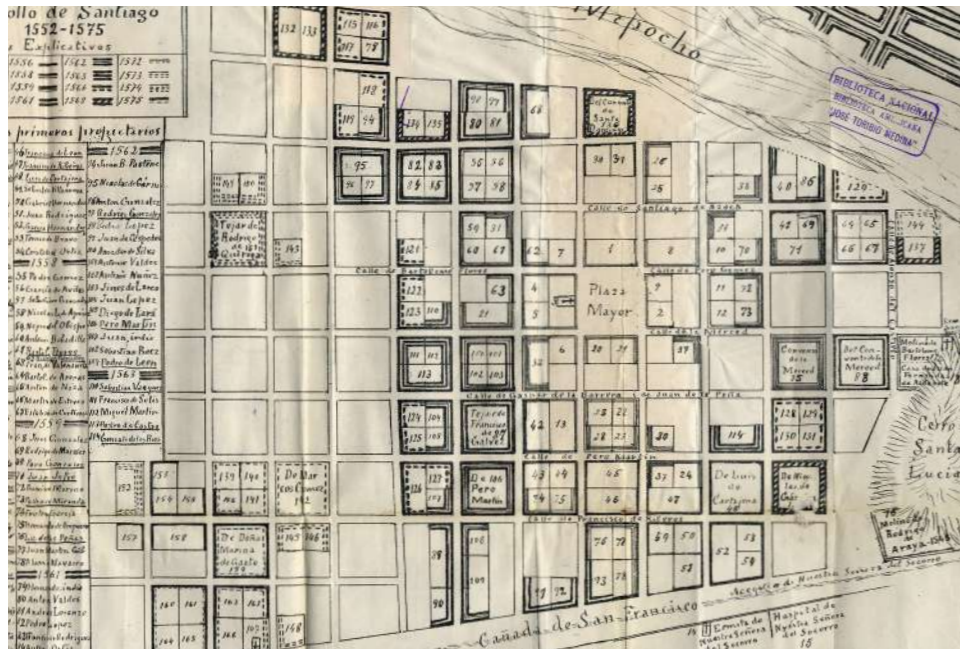
Fig. 57
Tomás Thayer Ojeda

1905

Croquis que demuestra el desarrollo de la ciudad de Santiago desde 1552 hasta 1575

In this second drawing the author refers to a period that strats ten years after Pedro de Valdivia foundation. As we can see, there is a stronger organization of the city's bloks, as well the notorious start of the consolidation of the religious network, with the lots already being assigned to the different orders.It is already important to mention this document's contribution to the timelines to be shown in next chapter, because of the symbols used to describe the years of construction.
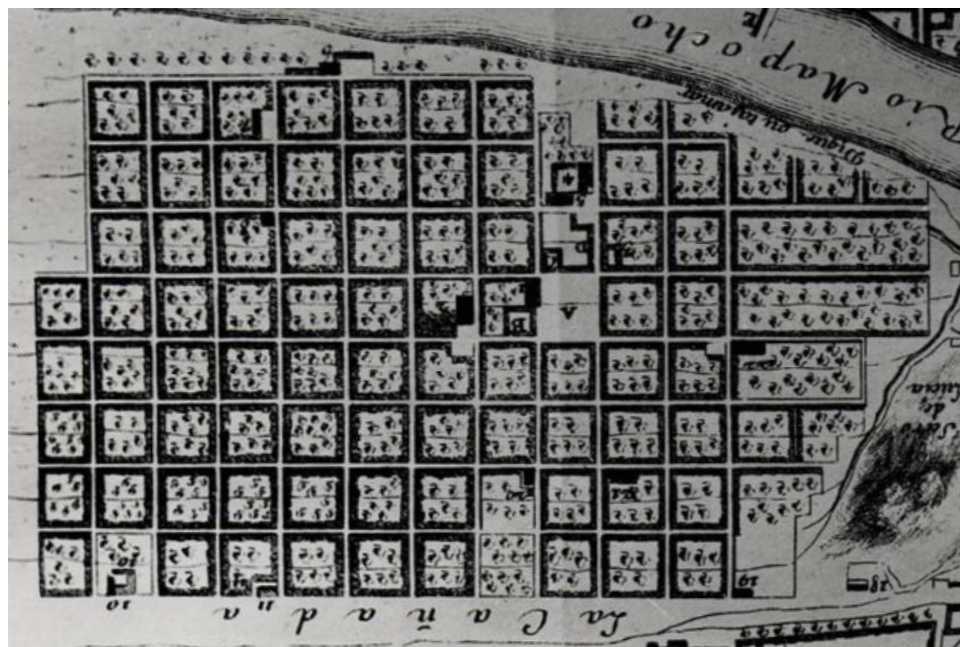
Fig 59
Amedee Frezier

1732

Plan de la Ville de Santiago. Capital del reino de Chile

Amedee Frezier's work is also recognized by chilean historiographyh as a precise contribution to the understanding of the city. In this case, he gives the first planimetric representation specific enought to understand -or start understanding- Santiago's religious architecture: church's orientation, their location within the city and also within the respective block.
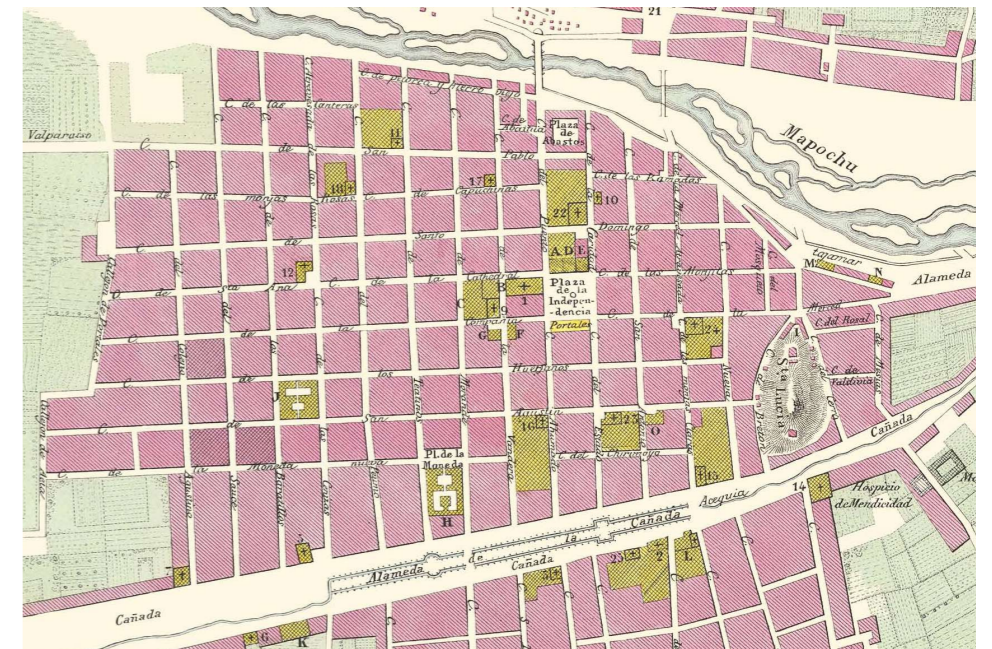
Fig. 60
Claudio Gay

1831

Plano de Santiago (1831)

Besides showing the transformation -from a water channel to an important civic avenue-, suffered by the southern limit of the Trapecio Fundacional, Claudio Gay offers a great reppresentation of the city. Highlighting the presence of religious buildings in olive green, and assigning a letter to all institutional and other significant buildings like the Government and Justice Palace (A and B respectively), the Public Jail (E), the post (F), and the hospitals (K and L).

Fig. 61
Jean Herbage

1841

Plano de la ciudad de Santiago, capital de la República Chilena

The value of the information surveyed and gathered by the architect Jean Herbage is enormous. In different textures we can see the presence of vegetation in the city's interiors but also in its agricultural suburbs, the river and its shape, the hill and the Cañada, and so understand some of the most relevant layers of Santiago. Herbage also draws the detailed shape and distribution of some blocks, the ones that contain the public, the civic and the religious life. With this plan the architectural logic followed by monasteries and convents becomes clearer.
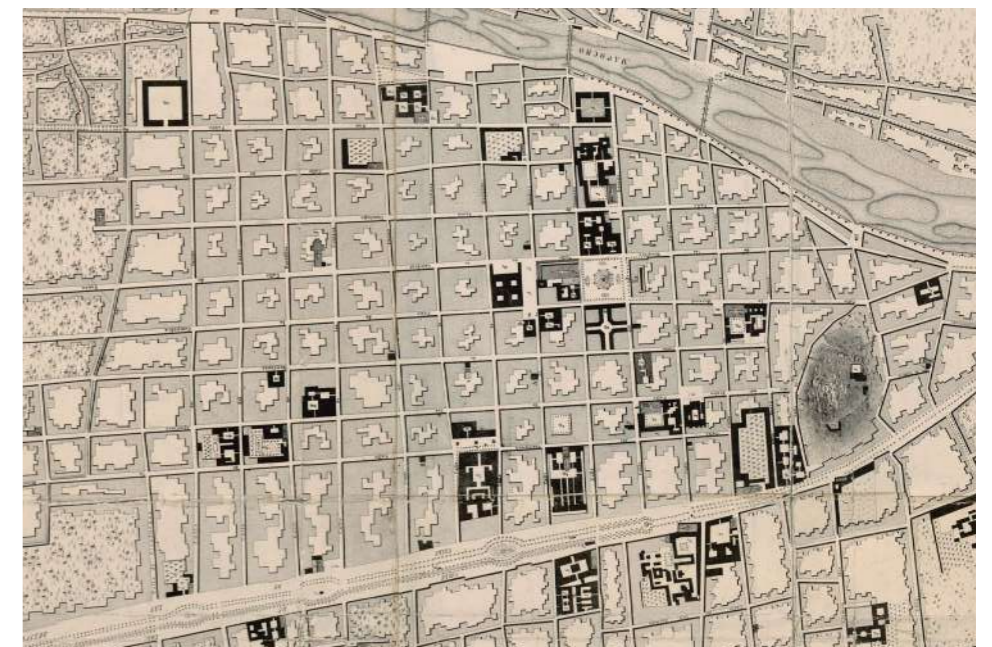
Fig. 62
Teófilo Mostardi Fioretti

1864

Plano topográfico de la ciudad de Santiago de Chile

Comparing this image with the previous one, it could be said that the logic with which Herbage represents the blocks considered significant, is expanded to the whole city by Mostardi Fioretti.The image does not only speaks about architecture, but urbanism: the whole proposal of colonial Santiago as an urban conglomerate can be read and understood through this representation. When crossing this drawing with some concepts historiography has given such as "the city of closed edges and open interiors" -José Rosas and Elvira Pérez-, or "the closed city of convents", and the housing tipology organized around courtyards -the "Casa Patio"-, Santiago's urban structure becomes clearer.

Santo Domingo

Santa Ana

Catedral

La Merced

San Agustín

San Francisco

Las Agustinas
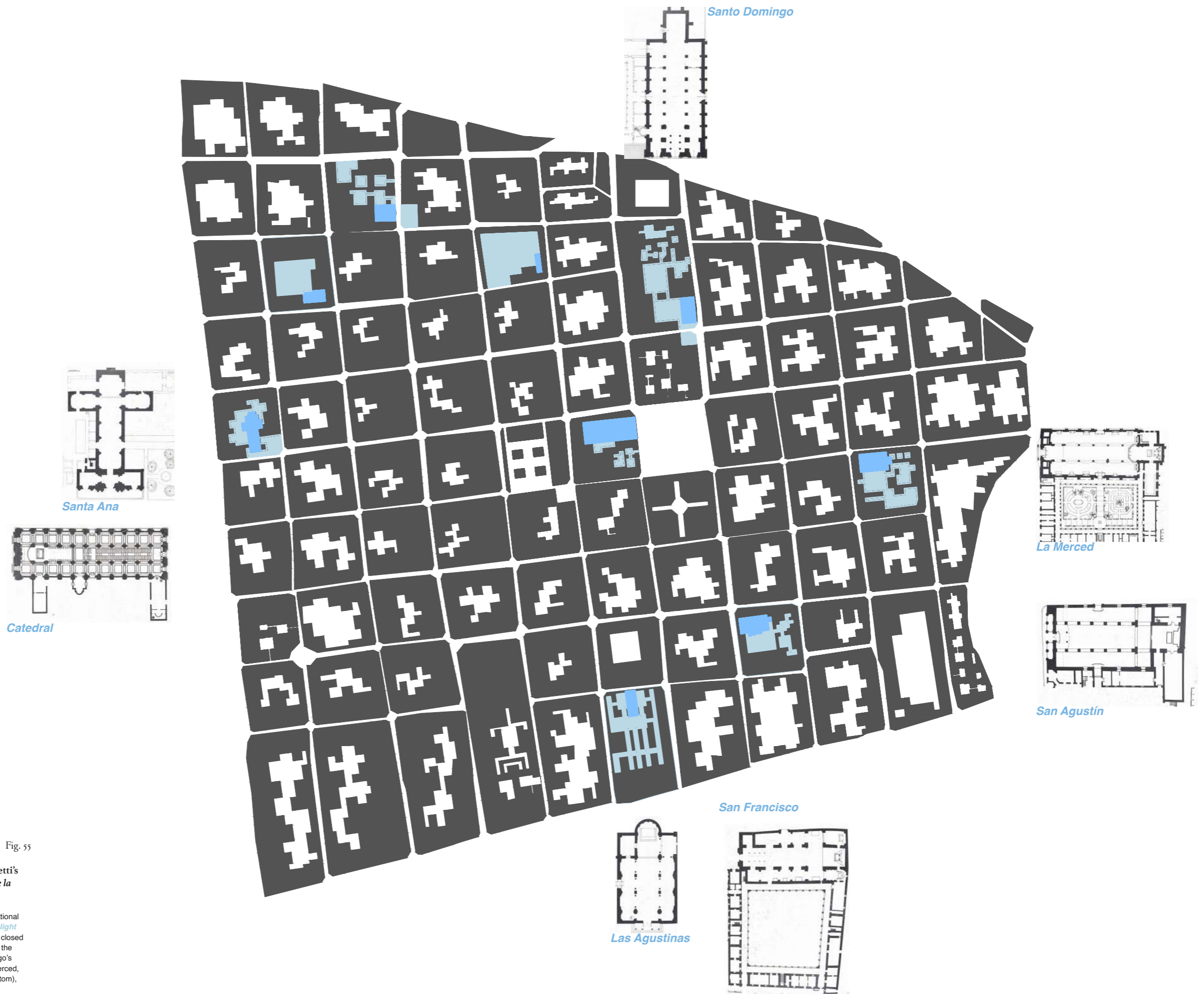
Fig. 55

Collage of own elaboration, based on Mostardi Fioretti's plan and the drawings presented in the book _Guía de la arquitectura chilena_

In the image, the remaining religious buildings of Santiago's foundational trapeeze are highlighted in _blue_, and their cloisters and interiors in _light blue_. Cohabiting and sharing the urban logic of colonial city and its closed edges and open interiors. For a better understanding of each case, the church's plans are located around the drawing. From Santo Domingo's church, located at the top, and in clockwise direction, we find La Merced, San Agustín (to the right), San Francisco, Las Agustinas (at the bottom), The cathedral and Santa Ana (to the left).

Santo Domingo

Santa Ana

Catedral

La Merced

San Agustín

San Francisco

Las Agustinas

Fig. 56

Collage of own elaboration, based on Google Earth and the drawings presented in the book *Guía de la arquitectura chilena*

The image highlights how churches, in *blue*, are not anymore accompanied by a variety of interior open spaces as they used to be. In fact, former conventual interiors, in *light blue*, are becoming smaller with the passing of the years. Today, only Santo Domingo, San Agustín and La Merced's convents keep their cloisters, but only La Merced's is -partially- open to the city.
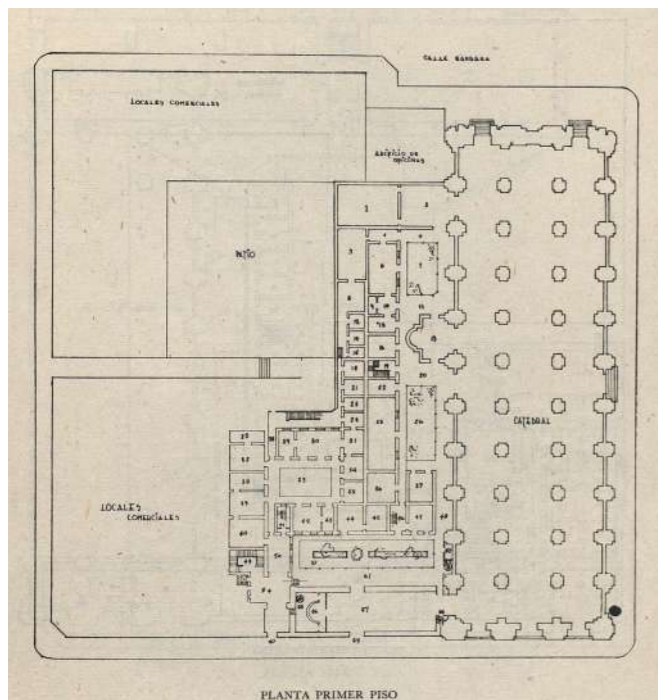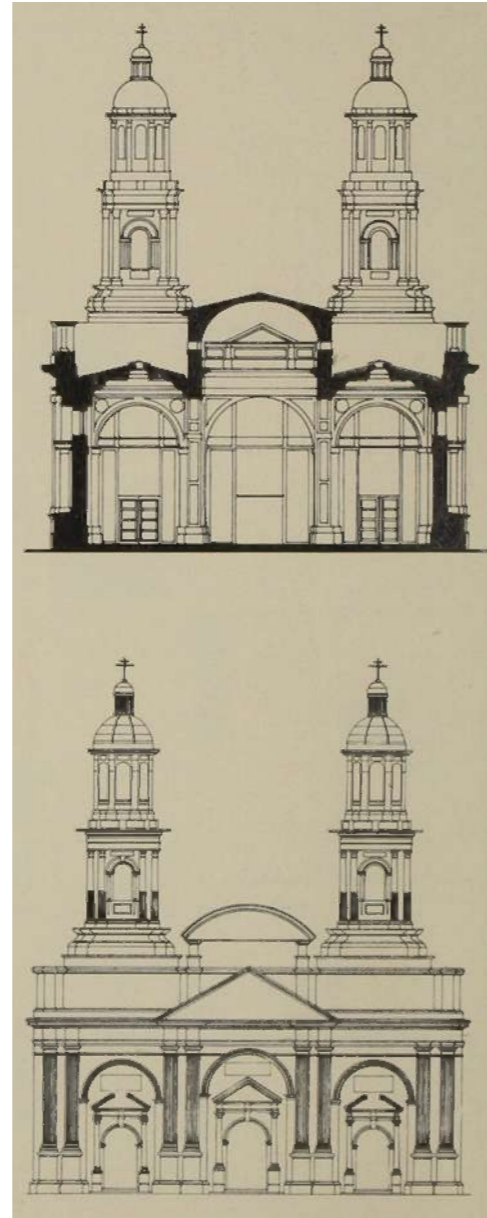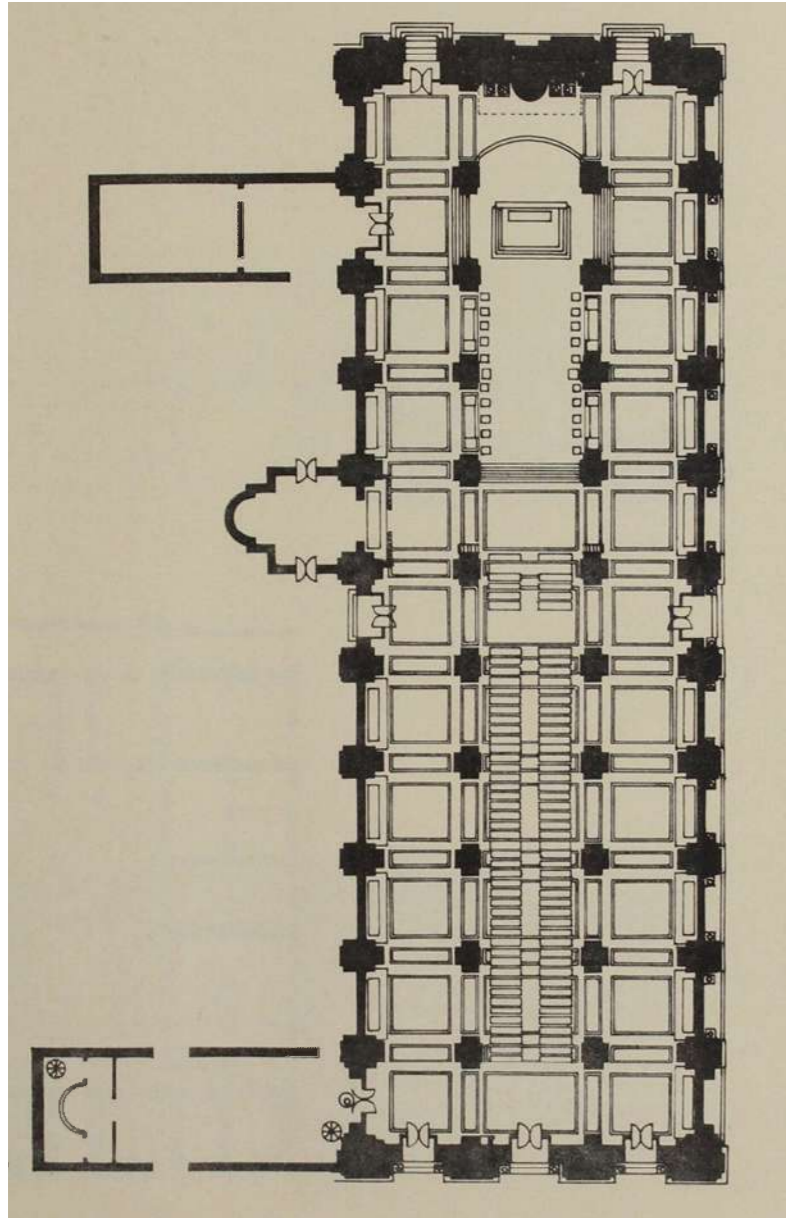
Figs. 63 and 64
Drawings presented on the book *Guía de arquitectura en Santiago*.

Fig. 65
Augusto Iglesias and Enrique Porte

1955

Fig. 66
Enrique Mora Ferraz
1930-1940

"Santiago. La Catedral"

Timeline

Secular priests who arrived to Santiago de Chile and their paths from Spain
Bartolomé Rodrigo González de Marmolejo[80]
   Constantina, Andalucía, Spain
   Cusco, Perú
   Santiago, Chile

Main spanish regions of provenience
Andalucía

Foundation
   When the alarife[81] Pedro de Gamboa started the layout of the new city of Santiago, the position of the main church was right away destined in front of the Plaza Mayor. The preparation of its construction started on 1541.
1549
   A portion of the first construction was already built and ready to host the Cabildo[82]
1552
   The church collapses for the first time, the reconstruction starts right after.
1556
   The structure, after a technical inspection, is considered too unstable.
1558
   Reconstruction started, with economical support of the King
1561
   Church is erected into Cathedral
1593

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80   **Amunategui**, Domingo. "El primer obispo de Chile". Anales de la Universidad de Chile, no. 109, (1901): 629-644. https://anales.uchile.cl/index.php/ANUC/article/view/21814, August 6th, 2023. https://doi.org/10.5354/0717-8883.1901.21814

81   *Alarife* is the traditional way to call a man who masters any art, in general related to construction and architecture. The alarife was in charge of supervising the construction works, but also design, trace and measure. This is why, as established by Antonio San Cristobal in *Arquitectura Virreynal religiosa de Lima*, the evolution and development of colonial architecture is attributed to them. It is important to recall that these men were, since the early colony, born and raised in America, and so the ones that arrived to Chile, for example Pedro de Gamboa, were coming from other parts of the Virreynato and not from Europe.

82   The Cabildo was a municipal organ of popular representation, common in medieval Spain. It was trespassed to the colonies, being one of the oldest institutions in American cities. In Santiago's case, the Cabildo depended from the Governor -Pedro de Valdivia- since the foundation of the city, and therefore leaned from this moment towards the Creole elite's interests.

3. Iglesia Mayor
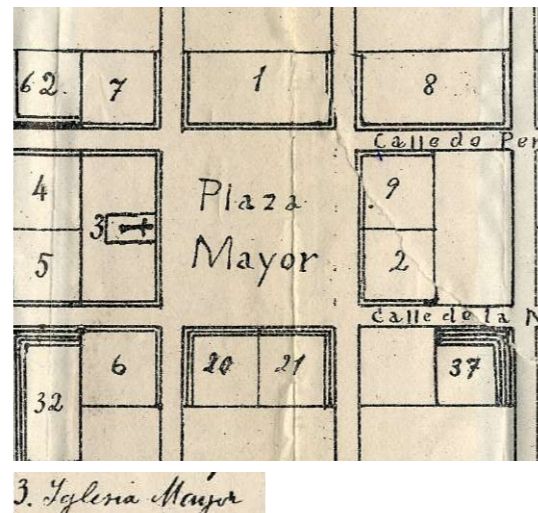
The fabric to update the Cathedral's plan into the central nave model starts
1629
   The structure was ready, but without altarpieces or ornaments
Mid XVll century
   Alonso de Ovalle describes it as "all of white stone, the central nave founded on beautiful arches, also made of stone". There was also a yard on one of the sides, communicating with the bishop's residence, and a gate that opened to the plaza.
1647
   Year of intermittent earthquakes. The Cathedral was damaged but no further reconstructions could be made due to them, and so a provisional chapel was built in the Plaza.
1649
   Again, with external economic support, this time from the Virreinato of Peru, the Cathedral was rebuilt. The central nave and the columns were restored and used for the new fabric, which also maintained its previous location.
1657
   Another earthquake destroys the Cathedral, leaving this time only the stone wall used for the reconstruction. The next ten years are of slow work and conflict between authorities.
1667
   A fundraising between citizens is made, and so the third construction starts.
1670
   The new temple is consecrated. It was a baroque one, composed by three naves with its roofs of wood, that rested in two orders of arches, and there was a sacristy and a baptistery. The tabernacle ended in a media naranja.
1721-1730
   The interiors were redecorated, and certain defects corrected, due to the previous poor condition of the church. Artists from Cuzco and Lima were also invited to come and help with paintings and other ornaments.
1730
   An earthquake destroys the tower, the main altar, the façade, the roof of the sacristy, the middle walls and the ecclesiastical prison. The first portion of the church -first and second arches- was immediately restored in order to keep celebrating the services, and the rest of the interiors were only reinforced to avoid their collapse.
1748

The builder Matías Vázquez de Acuña and the Jesuits Pedro Vogl and Juan Hagen are hired to manage the reconstruction.

1748

The reconstruction starts, leaving only the first portion of the old church available to use while the works are developed. The orientation and dimensions were also changed, with a new plan of a hundred and twenty varas long and forty-one varas[83] wide, rotated in ninety degrees with a new west-east orientation and facing the Plaza Mayor. The whole design was in a "twelve-to-ninety proportion, as requested by the architecture master's rules"[84]. The material for everything -except for bases, capitals and cornices which required a specific formwork- was the plain ashlar stone, chosen because of its safety in terms of seismic resistance. The perimetral walls were reinforced from the exterior with the use of buttresses, while the three naves of the interior were defined by arcades, and further arches also connected each column to the exterior walls. Today's cathedral is defined mainly by this project, which established strong bases such as the "strong longitudinal orientation, the relative equivalence between naves and so the importance of the two lateral ones, the neutrality of the walls, being the west and east facades similar"[85].

1751

Earthquake destroys a considerable portion of the old church.

1755

The altars were regilded.

1757

The chapels, to be embedded into the walls to host the altars, started to be built.

1769

Fire destroys the old Cathedral completely, and so the temple left by the Jesuits after the expulsion of the Order in 1767 became the provisional headquarters for the liturgies.

1775

The consecration of the temple starts being planned.

1780

---

83 A *vara* is the measure unit used in Spain and its colonies, equivalent to three feet, and approximately 0.8 meters.

84 **Pereira Salas**, Eugenio. p. 123

85 **Perez Oyarzun**, Fernando. "Catedral de Santiago". *14 iglesias de Santiago de Chile*, 112-114. Santiago de Chile: Ediciones Universidad Católica de Chile, Ediciones ARQ, 2000. p. 112
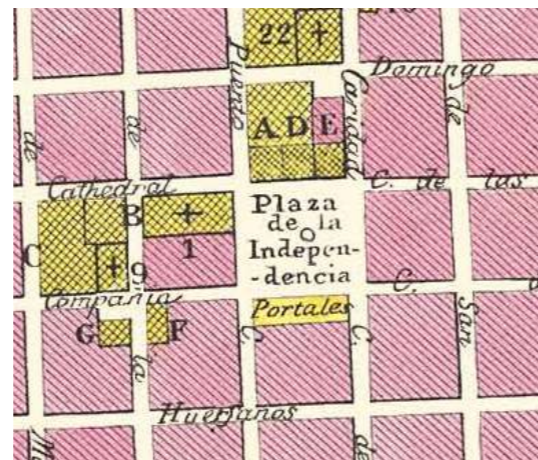
1 *Catédral y palacio del Arzobispo*

3 Catedral
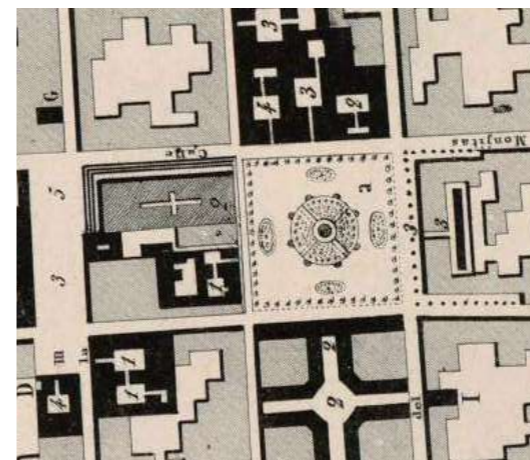
2. *Iglesia Metropolitana*

Figs. 67 to 71
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of the Cathedral and its development along the centuries.

Fig. 72
Augusto Iglesias and Enrique Porte
1955

The photographs are part of a monography dedicated to the Cathedral. Both its authors belonging to the Universidad de Chile's Institute of History of Architecture. The publication also constitutes one of the main bibliographic sources used in the present thesis to build the Cathedral's timeline and its stages of construction. In this image we can see the courtyard of the Sagrario Parish located to its right.

Joaquin Toesca, Italian architect coming from Spain, took charge of the construction after Vazquez de Acuña's death, giving unity to the complex, concluding the side nearest to the Plaza Mayor, and so addressing the facade, giving it its neo-classical image. While the construction was still on, a provisional bell tower was built in the place occupied today by the courtyard. After his death in 1799, the work was continued by Juan José de Goycolea.

1830

Cathedral is finished, and considered one of the representative works of American neo-classical architecture.

1848

The Sagrario was built by Eusebio Chelli.

1869-1875

The Palacio Arzobispal, designed by Luis Sada de Carlo, is built. It is because of the articulation reached by this project's façade, the one of the Sagrario and the Cathedral, that the one in front of the Plaza de Armas is considered by Fernando Pérez as "one of the most unitarian complexes in Santiago's urban center"[86]

1897-1906

The Cathedral is intervened multiple times, by Eusebio Chelli and Fermin Vivaceta, but it was Ignacio Cremonesi to add further elements to the facades, and build the towers. He also increased the Cathedral's height, built the central nave's vault and the metal dome over the main altar, replaced the windows changing their shape and dimension, removed the buttresses of the northern and western facades,

1951

The Cathedral is declared a National Monument.

1985

Earthquake damages the structure and inner coatings, after which in 1987 a removal of the coatings was carried out, and in 1999 the most relevant structural damages were addressed.

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86 *Ibid.*, p. 113

Frontis de la Iglesia de la Merced de Santiago

Figs. 80 and 81
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

Drawing of La Merced's convent, in the book *Guía de la arquitectura chilena*.

Fig. 82
Unknown
1919

Image taken from page 206 of an extraordinary edition of the magazine "Revista mercedaria chilena", published on August 1919, available on the National Library of Chile's spetial website for digitalized documents Memoria Chilena

Fig.83
Own elaboration

crossing the world map offered by the manuscript *"Nuevo atlas o teatro del mundo, en el cual con gran cuidado se proponen los mapas y descripciones de todo el Universo"* (Joan Blaeu, 1659), and the information obtained from the various bibliographic sources cited respectively.

Mercedarian priests who arrived to Santiago de Chile and their paths from Spain

Antonio Correa[87]
    Portugal
    Cuzco
    Santiago, Chile

Antonio Rondón[88]
    Jerez de la Frontera, Spain
    Burgos, Spain
    Tierra Firme, America
    Cusco, Perú
    Santiago, Chile

Juan Vargas
    Jerez de la Frontera, Madrid
    Santiago, Chile

Francisco Ruiz
    Logroño, La Rioja, Spain
    Portoviejo, Ecuador
    Perú
    Santiago, Chile

Antonio de Santa María
    Jerez de la Frontera, Spain
    Santiago, Chile

Juan Fernandez Aldarete
    Olmedo, Castile, Spain
    Venezuela
    Isla la Española
    Perú
    Chile

Main spanish regions of provenience
Andalucía
La Rioja

87 **Delgado**, Ricardo. "Estudio histórico de los Mercedarios en Chile". Revista mercedaria chilena, Número extraordinario dedicado a celebrar el VII centenario de la fundación de la Orden de la Merced. (1919): 107-159. MC0070920. Available in https://www.memoriachilena.gob.cl/602/w3-article-336422.html, last consulted on May 28th, 2024.

88 **Luque**, Emilio. "Fray Antonio Rendón: Un mercedario en el Chile del Quinientos". Temas Americanistas, n. 14 (1998): 45-25-41. http://institucional.us.es/revistas/americanistas/14/art_2.pdf, August 6th, 2023.

Timeline

"El sitio de este convento es el mejor y más grande de todas las demás religiones, fuera de San Francisco; goza de las primeras aguas, y es tanta la que entra en el convento y con tan buena corriente, que han podido hacer dos famosos molinos dentro de su cerca, que le dan pan abasto para los religiosos y sobra para la limosna" [89]

1531

Mercedarians Antonio Rondon, Francisco Ruiz, Juan Vargas, P. Antonio Correa and the secular priest Cristoval Molina, were the only priests to come with the Spaniards in their first expedition to Chile. They used to accompany the Spaniards as Army Chaplains.

1541

From the nine priests that came with Pedro de Valdivia in the second Spanish mission, six were Mercedarians: Antonio Rondon, Antonio Correa, Antonio Olmedo, Bernabé Rodriguez, Juan Zamora and Martin Velazquez. That year, soon after the foundation of the city, they settled with a small convent in one of the main streets called Cañada.

1549

After the arrival of the Franciscans, who occupied the site initially given to the Mercedarians, the last ones transferred their residence to the western part of the city, near the Santa Lucia hill, in a land given to them by Juan Fernandez de Alderete and Rodrigo de Quiroga.

1565

The church, the house and the monastery are finished. They were of humble construction, mostly adobe, due to the fact that the city was recent and there were other and more urgent expenses. Between the columns and the external walls there were other structural walls, and so the lateral naves were actually composed by a series of semi-closed chapels. The cemetery was located in the square facing the church. As soon as the temple was finished, Antonio Correa traveled to Peru to bring more religious men with him.

89 **Barros Townsend**, Mauricio. "Basílica de la Merced". *14 iglesias de Santiago de Chile*. Santiago de Chile: Ediciones Universidad Católica de Chile, Ediciones ARQ, 2000. p. 126

Fig. 84
Joaquín Mesías
1803

Reproduction of the original portrait by the chilean painter Joaquín Mesías, in the extraordinary publication of the Mercedarian Magazine of August 1919 previously cited.
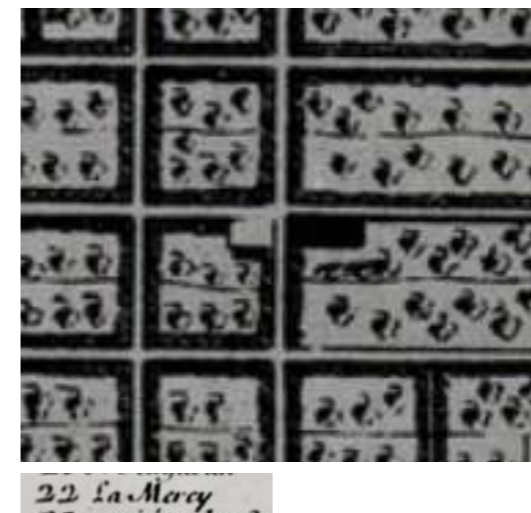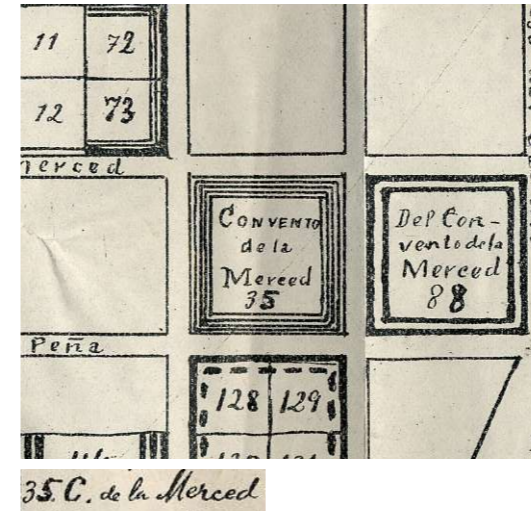
1639

La Merced is described as a "good church, with stone cloisters and arches made of brick". The roof, built as a media naranja, was made of cypress wood.

1647

Earthquake leaves only the sacristy still standing.

1683

The new temple, made of brick, eighteen vaults and many medias naranjas, started its construction in charge of captain Ventura Carrión. A Plazuela was also constituted right in front of it.

1690

The temple was fully restored, after a small collapse three years earlier.

1714

A detailed description of the church's interior, architecture and complex are made by Joseph Dottes, and kept until today in the conven's archive. There were two tribunes, one at each side of the central nave for the gospel.

1730

The whole church collapses with the earthquake.

1746

The reconstruction work starts, under the command of the Order's provincial Alonso Rojas and the Father A. de Covarrubias.

1795-1799

Joaquín Toesca y Ricci intervenes, probably in the façade, giving it its neo-classical character.

1851

Church is completed. It has three naves, the central is the highest and has a vaulted ceiling, while the two lateral ones have a plain ceiling. Its structure is made of bricks, while the columns of stone, the ceiling and pavement of wood and the roof is made of clay tiles.

1977

La Merced's church and the Museum are declared National Monument.

Fig. 90
Unknown
1919

Interior of La Merced's church, Santiago. Photograph on page 269, Revista Mercedaria, 1919.

Fig. 91
Unknown
1919

A corner of Santiago's convents and its corridors. Photograph on page 261, Revista Mercedaria, 1919.

Figs. 84 to 88
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.
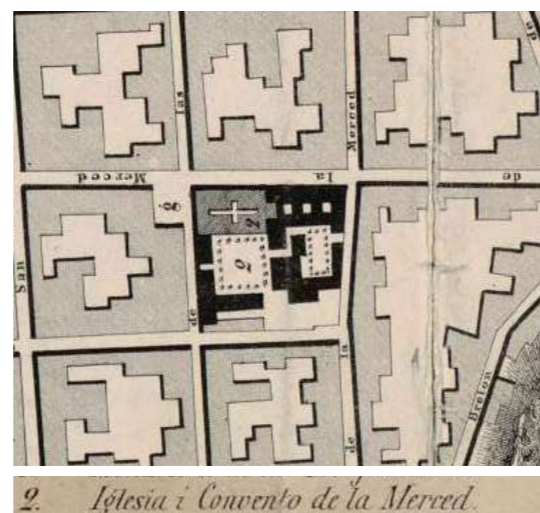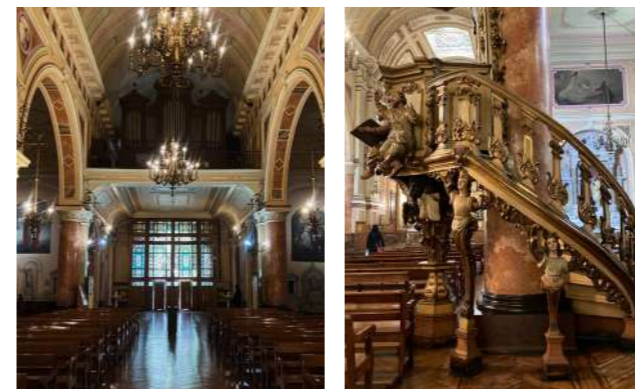
Figs. 92 and 93
Photographs of own elaboration
2024

Showing the access from the central nave and the arches separating it from the lateral ones, and the choir. The second one, the pulpit attatched to one of the columns that separate the central nave from the one to the right.

Santiago, Antiqua Iglesia San Domingo
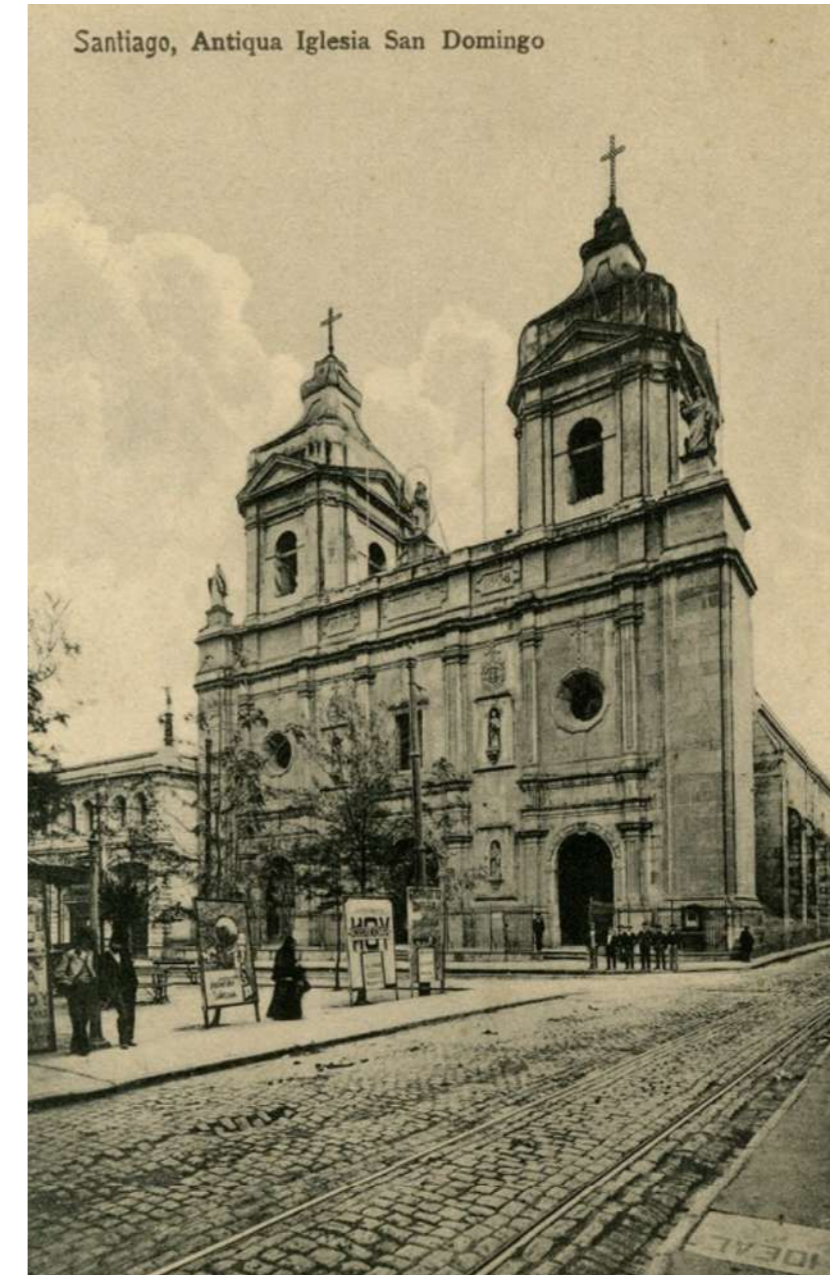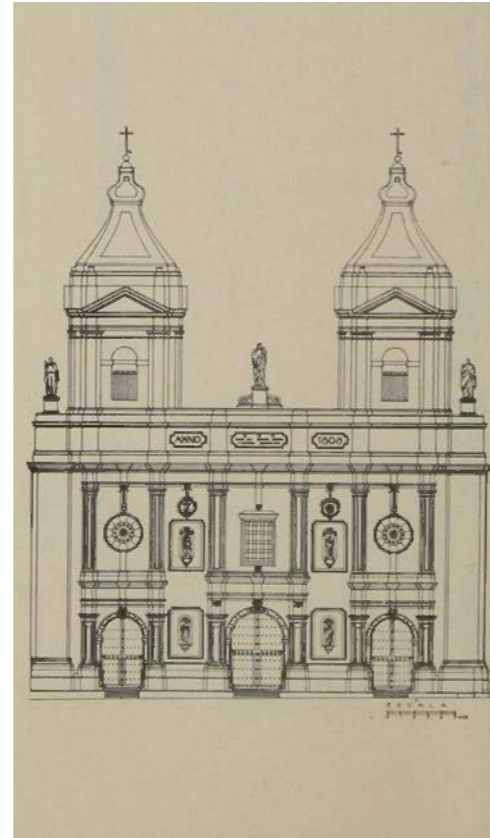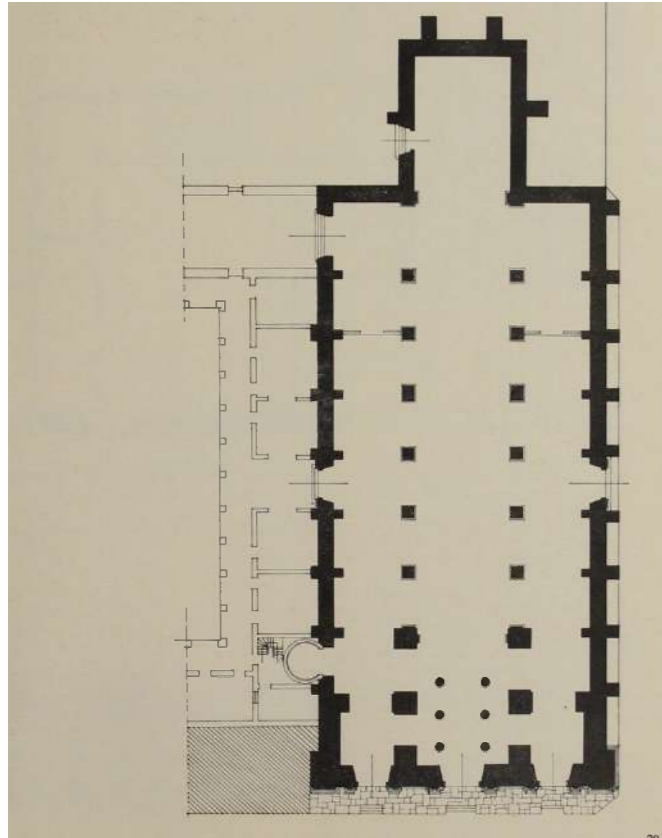
Fis. 94 and 95
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

Drawing of Santo Domingo's convent, in the book *Guía de la arquitectura chilena*.

Fig. 96
C. Kirsinger y Cía.
1907-1910

Dominican priests who arrived to Santiago de Chile and their paths from Spain:

Gil González[90]
  Ávila, Castilla, Spain
  Lima, Perú
  Santiago, Chile

Reginaldo Lizarraga[91]
  Medellín, España
  Quito, Ecuador
  Lima, Perú
  Santiago, Chile

Domingo de Santo Tomás[92]
  Sevilla, Spain
  Perú

Main Spanish regions of provenience
Andalucía
Extremadura
Castilla y León

Fig. 97
Own elaboration

crossing the world map offered by the manuscript *"Nuevo atlas o teatro del mundo, en el cual con gran cuidado se proponen los mapas y descripciones de todo el Universo"* (Joan Blaeu, 1659), and the information obtained from the various bibliographic sources cited respectively.

90   https://dbe.rah.es/biografias/34288/gil-gonzalez-de-san-nicolas, August 24th, 2023.

91   https://dbe.rah.es/biografias/15857/reginaldo-de-lizarraga, August 24th, 2023

92   https://dbe.rah.es/biografias/15346/domingo-de-santo-tomas, August 24th, 2023.

Timeline

"Hoy en día sin embargo todavía es posible apreciar la majestuosidad y nobleza de sus muros de piedra, cuyas proporciones recuerdan más a la arquitectura cuzqueña o limeña que otra semejante de nuestro territorio" [93]

1551

The Spanish King Phillip ll commissioned the general Vicar of the Dominicans in Peru, Domingo de Santo Tomás, to send to Chile religious men of his Order[94].

1557

Father Gil Gonzalez de San Nicolás, with the title of Vicar of the nation, settled with the rest of the Order in the terrains given to them, in the same place they occupy today. A provisional oratory was built first, in 1567 they still did not have a church.

1563

The Governor calls, in behalf of the convent's fray, the artisans Juan de Lezana and Anton Mallorquin, and the carpenter Juan de Lepe, to draw the plans of the complex.

1571

The reconstruction and expansion were carried out.

1595

Earthquake destroys the building

1598

The reconstruction, directed by Martín de Salvatierra, began: with the master mason Juan Gonzalez in charge, it was to be build a church with twelve chapels, six on each side, four doors (two for the main entrance, one for the cloister and the other for the sacristy). The cloister was also built, one with two levels.

1647

The church is finished by fray Juan de la Rosa. It was composed of three naves; fifteen interior chapels; wooden roof; a cloister with four altars, one at each angle. This is the church that can be seen in Amadee Frezier's plan of Santiago, drawn in 1712. That same year, the complex is destroyed by the earthquake.

1671

Beginning of the reconstruction, directed by Juan de

---

93 **Barros Townsend**, Mauricio. "Iglesia de Santo Domingo" *14 iglesias de Santiago de Chile*. Santiago de Chile: Ediciones Universidad Católica de Chile, Ediciones ARQ, 2000. p. 124

94 Cédula real de Valladolid a 4 de septiembre 1551
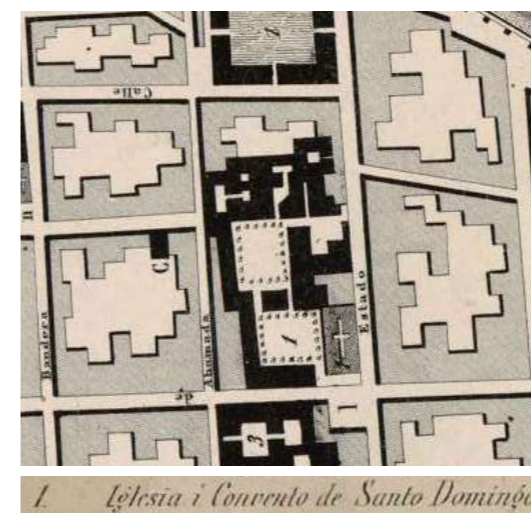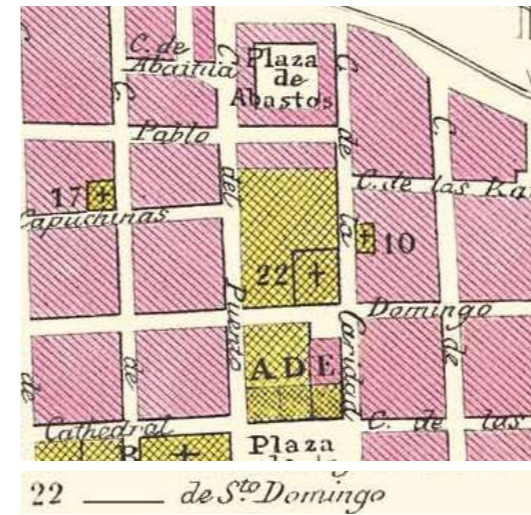
Castillo, that resulted in a church with three naves, arches made of brick, wood roof and a bell tower

1730

Earthquake destroys the roof, a portion of the walls and of the tower.

1736

Storm destroyed one of the arches. After these two events, a small provisional church was built for the community and the general of the Order asked the authorities for economic support.

1747

First stone of the new construction was placed, one directed by Juan de los Santos Vasconcellos as architect, who also called some Portuguese masons, between them Pedro Amado and Mateo González.

1781

Temple is ready, all made of stone, with three gates on its façade. The plan of the basilica included a transept, apse and bass. The columns between naves rest in square pillars.

1795-1796

Joaquín Toesca takes over the management of the works, particularly in the part of the finishes.

1798

The towers are built.

1897

After a fire that destroyed the western nave, the interiors are changed, putting a false vault under the central nave's beams, and re-plastering its walls.

1951

Santo Domingo is declared National Monument.

1962

Another fire destroys, this time, the whole interior, together with the historical relics that were kept inside, and the restoration was centered in the reinforcement of the ceiling with steel, the construction of a skylight over the altar, and an iron structure to create a continuous barrel vault.

Figs. 97 to 101
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.
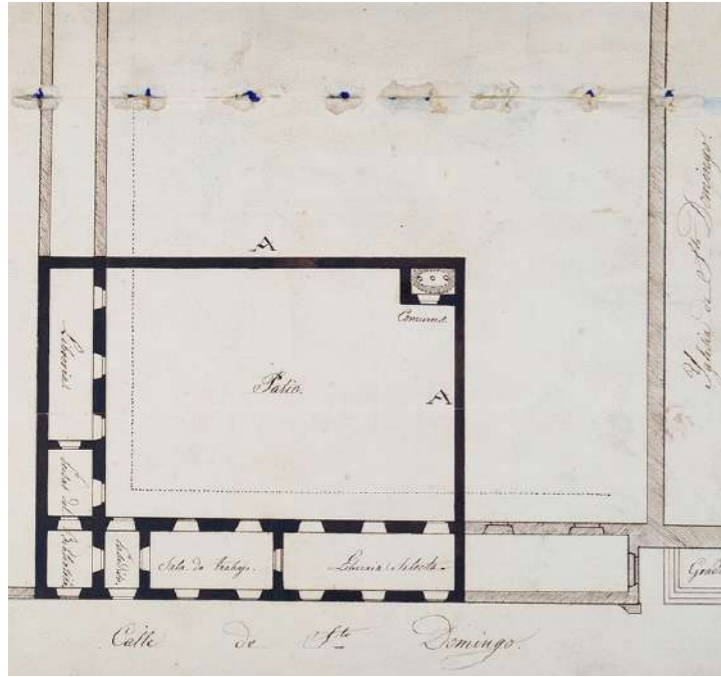
Fig. 103
Chile National Library

Plan of the rooms of Santo Domingo's Convent, for the Construction of the National Library, Santiago, 1822.


Figs. 104 and 105
Own's elaboration

View from the central nave to the main access, and to the altar. The robustness of the structure becomes clear, as well as the considerable interior height of the church.
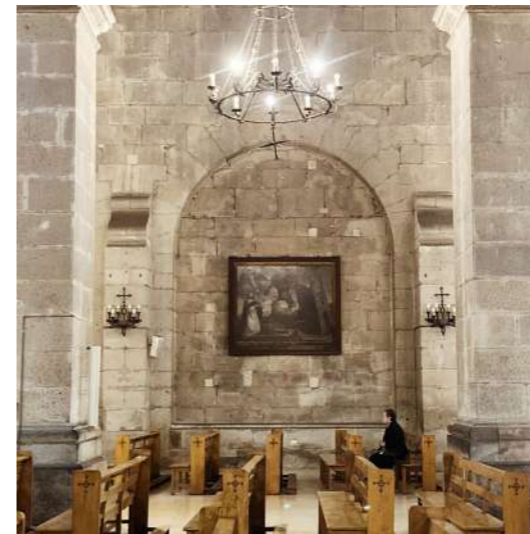
Figs. 106 to 108
Own's elaboration

The first one shows the access to the main cloister -the only one still built-, and its stained glass. The second and third ones are views from the central nave to the lateral right one, showing the arches, the altars and a detail of one of the chapels.
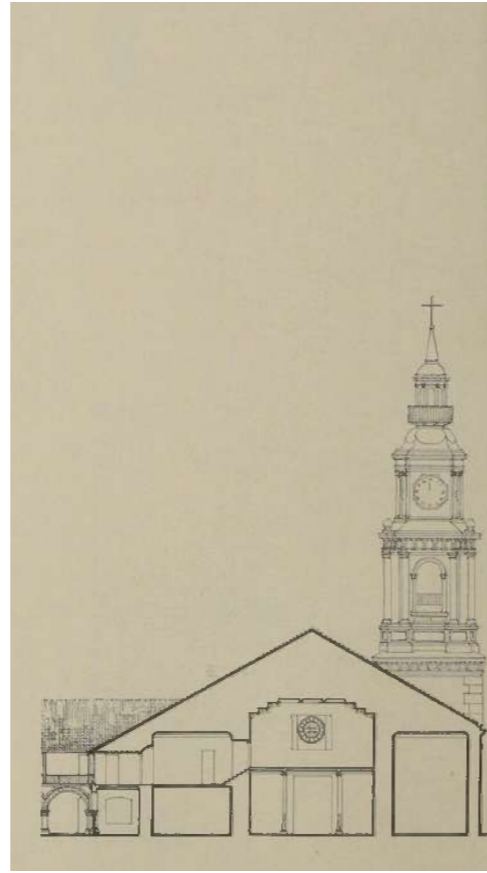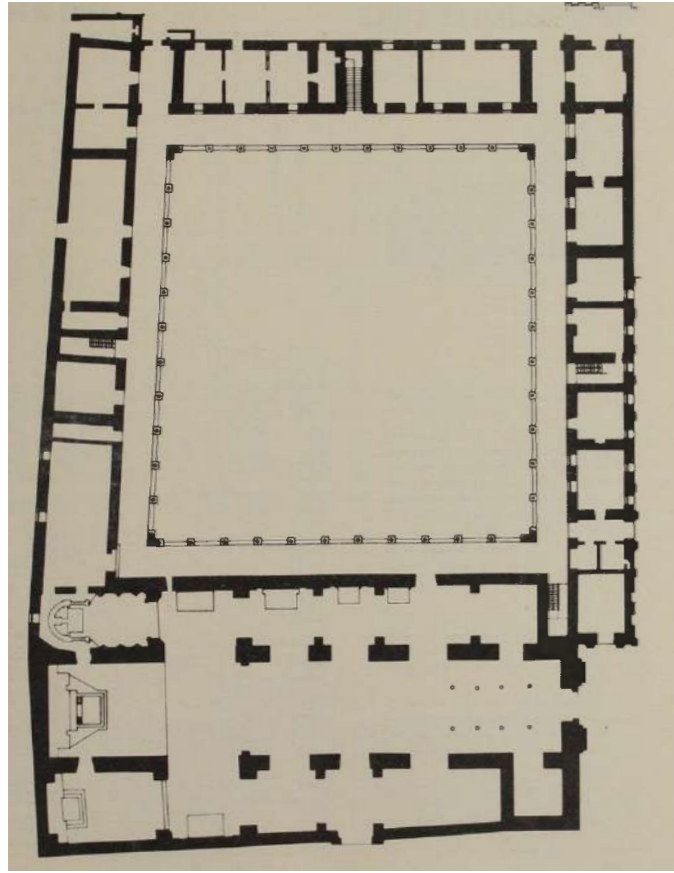
Figs. 109 and 110
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

Drawing of Santo Domingo's convent, in the book *Guía de la arquitectura chilena*.
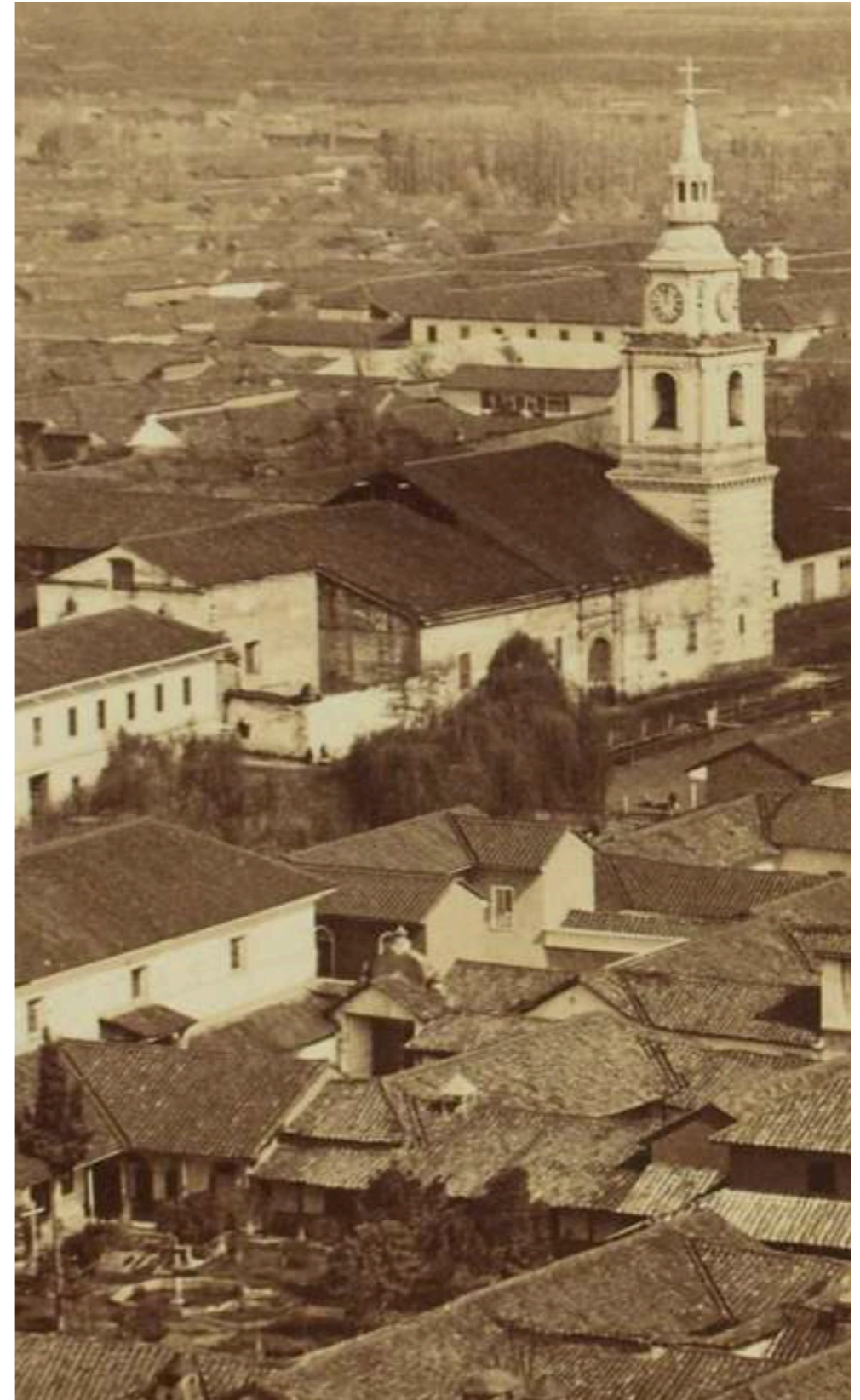
Fig. 111
Eugene Maunoury
1860

Fig. 112

Own elaboration

Franciscan priests who arrived to Santiago de Chile and their paths from Spain

Martín Robleda[95]

    Rodrigo, Salamanca, Spain
    Santiago, Salamanca, Spain
    Lima, Perú
    Santiago, Chile

Juan de la Vega

    Valladolid, Spain
    Santiago, Chile

Bernardo de Barrionuevo

    Guadalajara, Spain
    Perú
    Santiago, Chile

Diego de Medellín

    Santa Fé, Extremadura, Spain
    Santiago, Chile

Juan Pérez de Espinosa

    Toledo, Spain
    Castilla, Spain
    Santiago, Chile

Main spanish regions of provenience

Castilla y León
Comunidad de Castilla y la Mancha
Extremadura

95   https://dbe.rah.es/biografias/57576/martin-robleda, August 24th, 2023

Timeline

The convent of San Francisco is a very representative case study for Latin-American religious architecture and also for the relationship between religious buildings and the city of Santiago. In the early configuration of Santiago's perimeter and urban limits, it plays a fundamental role, standing in the southern edge of the city, right next to La Cañada. On its architectural development, we can see how the monastic model allows different uses and situations to fit within a complex, proving to be a flexible device. In this dynamic, the convents transform into a little walled city, adding to the original temple and extension of arable land, orchards, gardens, farms and fruit-bearings for self-sufficiency[96].

1541

The king authorizes the Order to found Convents in Chile.[97]

1553

Five Franciscan missionaries -the Order's commissioner Martín de Robledo or Robleda, Cristoval Ravaneda, Juan Torralva, Juan de la Torre and Francisco Frenegal- coming from Lima, arrive to Santiago to build a church and a convent. They remained for eight months in a site offered to them near the Santa Lucía hill, but then the Cabildo requested their transfer to the Cañada.

1554

Fray Martín de Robleda receives the hermit and eight lots next to it.

1557

The first stone of the fabric was put, opening the construction.

1565

The Chilean Franciscan province was erected.

1572

The first provincial chapter was celebrated, and Fr. Juan Vega, born in Valladolid, was chosen provincial. His succession line for the rest of the XVl century was: (1575-1577) Fr. Francisco Salcedo, born in Alcalá de Henares; (1577-1580) founder Fr. Juan de Torralva, born in Spain; (1580-1584) founder Fr. Cristoval de Ravaneda born in Logroño; (1584-1590)

---

96 **Pérez, Elvira**. "San Francisco, proyecto y ciudad (1577-1920). In *Las vidas de San Franisco: Arquitectura, patrimonio y ciudad*, curated by Rodrigo Pérez de Arce and Emilio de la Cerda, 166-191. Santiago, Chile: Ediciones Universidad Católica de Chile, 2023. ISBN N° 978-956-14-3203-1. p. 173

97 Cédula real de Valladolid a 4 de septiembre 1541
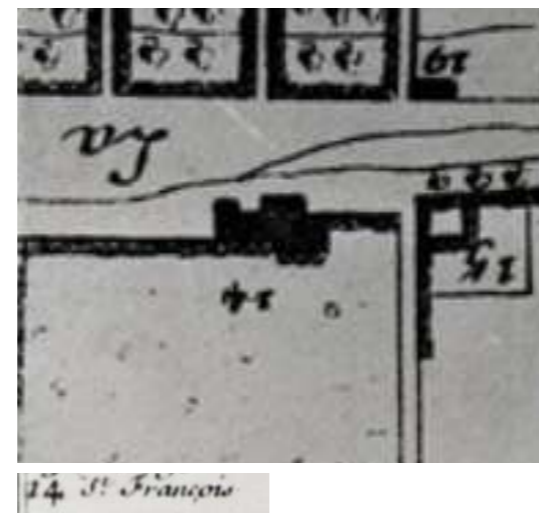
Figs. 113 and 114
Thayer Ojeda, Frezier
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.

Fig. 115
Curphey y Jofré
1925-1935

"Iglesia San Francisco, Santiago, Chile"

Fr. Francisco Montalvo, born in Guadalajara; (1590-1594) Fr. Domingo Villegas, born in Spain but converted in Chile; (1594-1598) Fr. Antonio Olivares; 1598 Fr Juan Tovar, born in Rivera, Extremadura. After his death, and because of the delicate situation between Spaniards and the Indigenous people, the Franciscan province was ruled by provincial vicar until 1612.

1583

The primitive adobe construction collapses due to an earthquake

1586

Phillip ll committed to give the Franciscans an annual amount of money for the next six years, for the reconstruction of the conventual complex. The construction began in charge of fray Antonio, and with the participation of fray Francisco Xirón, Francisco Fernández and Antonio Jimenez.

1591

The stonemason Juan de Soto was asked to the finishing of the arches, and the carpenter Francisco Esteban Valenciano to do the timbering of the interiors.

1594

The transept is finished, and the image that was previously on the hermit is, as promised to the Cabildo when accepting the lots, in the tabernacle.

1615

The carpenter Mateo de Lepe takes charge of the carpentry of the church's interiors, especially the chapels. In the contract signed with the Order's authorities, provincial fray Martin de Salvatierra and prior José de Cavareda, he confirms his intention to work according to the model established by the Prior. The result is a coffered ceiling with a strong Mudejar character, composed of carpentry canes and over canes.

1618

For unknown reasons, this is the year that the church was completely finished. The complex was of great dimensions: the church was composed by a central nave and two chapels, forming a Latin cross; the tower, made of stone and of considerable height is made following the example given by the Cuzco one. As the years passed, new chapels were added in the naves, and "the first Chilean generations aspired, as Christians, to put the names of their founders into one of these Franciscan chapels" (Pereira Salas, p.7)

1628

The first cloister, the smallest of two, is built. Of a square plan of approximately fifty-two meters from wall to wall, and Tuscan arches closing the galleries,

twelve per side. These last ones are "similar to the Order's ones of Quito and Chuquisaca"[98]. This is the cloister -except for the northern gallery that was replaced after- that can be seen today at the convent.

1647

Earthquake causes a portion of the tower to fall over the choir, and the second level of the first cloister is also damaged, leading to a reconstruction of the corridors' pillars, which are made of wood following the mudejar style.

1668

The door between the church's sacristy and the first cloister is built, made of cypress wood, completely hand-carved, and also with a mudejar character. One of the greatest works of cabinetmaking kept in San Francisco's temple.

1668-1684

Fifty-four fabric paintings made by Cuzco painters Zapaca Inga and Basilio Santa Cruz, representation of Saint Francis's life, death and rising, were added to the complex's artistic heritage. By the mid XX century, they were still displayed in the first cloister, protected and framed, which guaranteed their preservation, restoration and arrival to our days.

1730-1731

Due to an earthquake, the interiors suffered minor damage, leading to a reconstruction of the pulpit pillars, the choir stalls, the altarpiece and the organ.

1751

Earthquake affects this time the tower and the altar, forcing the demolition of the first one three years after, to avoid a further collapse. Provincial fray Pedro de Madariaga was in charge of the reconstruction.

XVIII century-second half

During the second half of the century a general restoration of the complex took place: the stone facade was built; the altarpiece of San Cristo too, work of Jorge Lanz; two chapels were rebuilt; screens, arches, fences and windows of several chapels were fixed; the entire floor of the front wall and four floorboards were pavemented with cypress wood; the organ was remade. At the end of the century the convent already had four cloisters, with coconut palms, orange and lemon trees and gardens full of flowers. Each one had a small orchard, pigeon house and chicken coop, and spacious cells for residence in the upper gallery.

XIX century-beginning

98 **Benavides Courtois**, Juan. "Iglesia y Convento de San Francisco". *14 iglesias de Santiago de Chile*, 112-114. Santiago de Chile: Ediciones Universidad Católica de Chile, Ediciones ARQ, 2000. p. 115
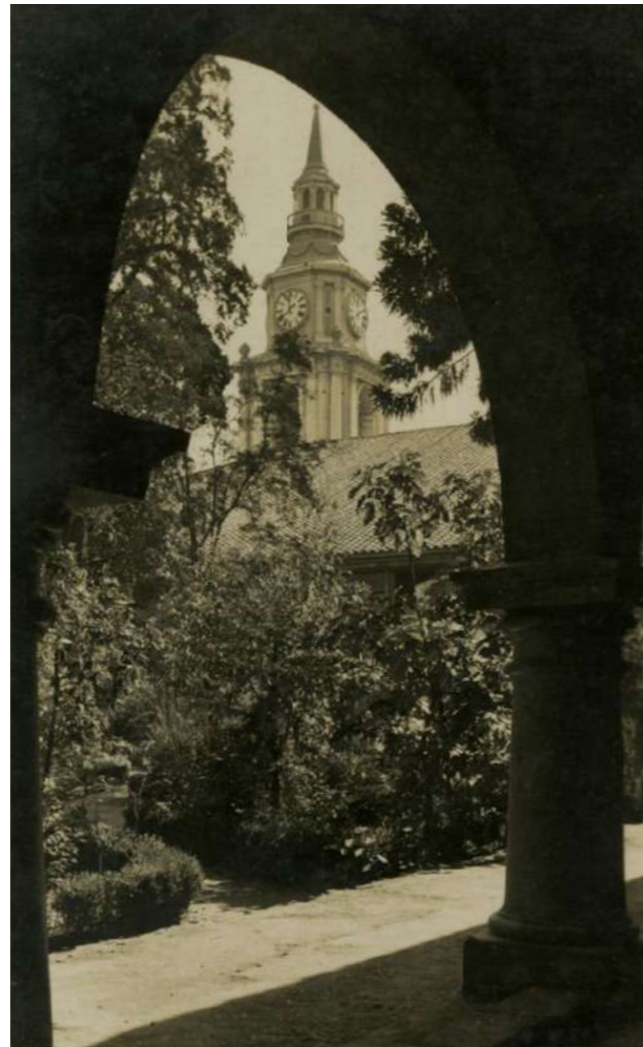
Fig. 116
Unknown
1938

"Iglesia de San Francisco y Claustro Colonial-Stgo. Saint Francis Chruch and Colonial Cloister-Stgo. Église Saint François et Cloître Colonial-Stgo"

Figs.117 to 119
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.
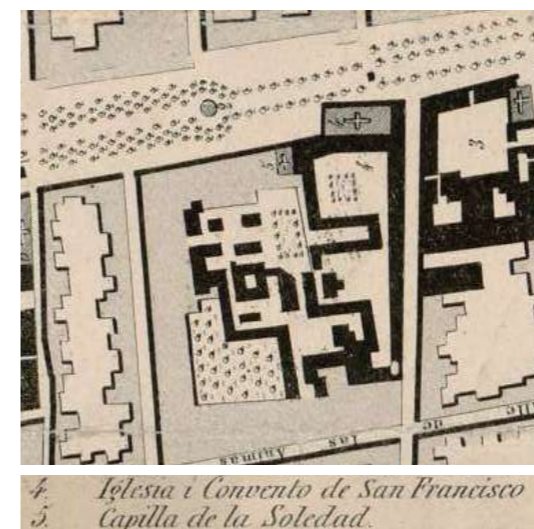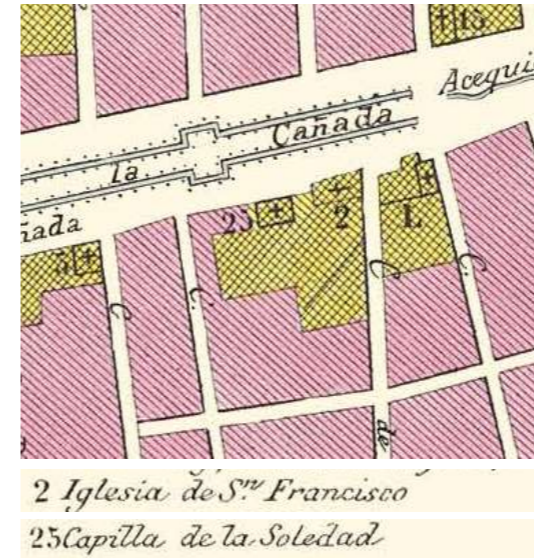
The two lateral naves were built, adopting the central-nave model, as done before by San Agustin and Santo Domingo's temples.

1858-1860

The tower was restored for the last time by Fermín Vivaceta, who gave it its current Gregorian style. At the time the outer facades were white, painted with lime. San Francisco had already its permanent elements: the renaissance cross plan, the baroque coffered ceiling and the republican tower.
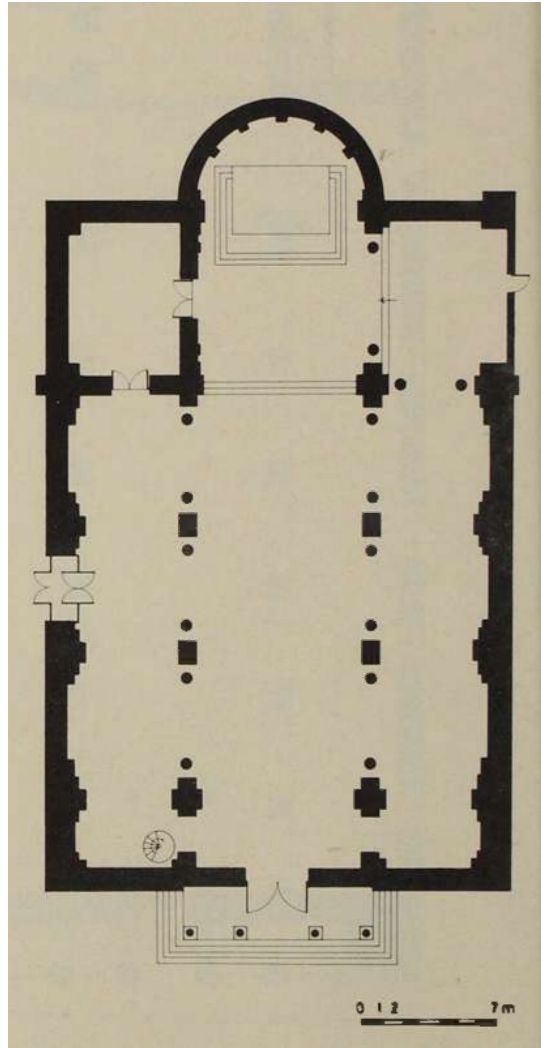
1925

The residential blocks at the south of the church, called Londres y París, were built in the lands previously occupied by the complex, terrains that were sold by the Order. They only kept the main cloister.

1957

San Francisco is declared National Monument

Figs. 120 and 121
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

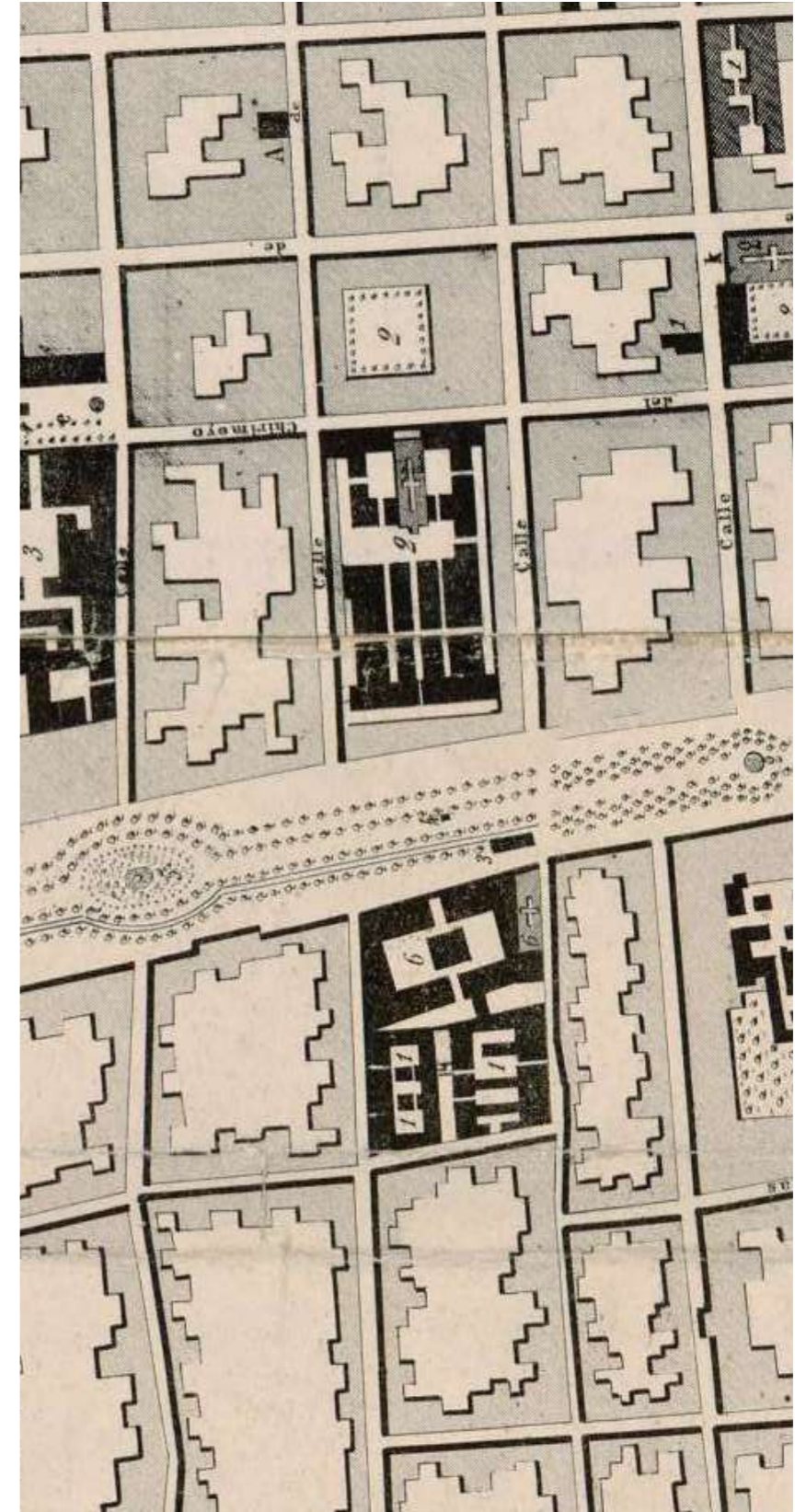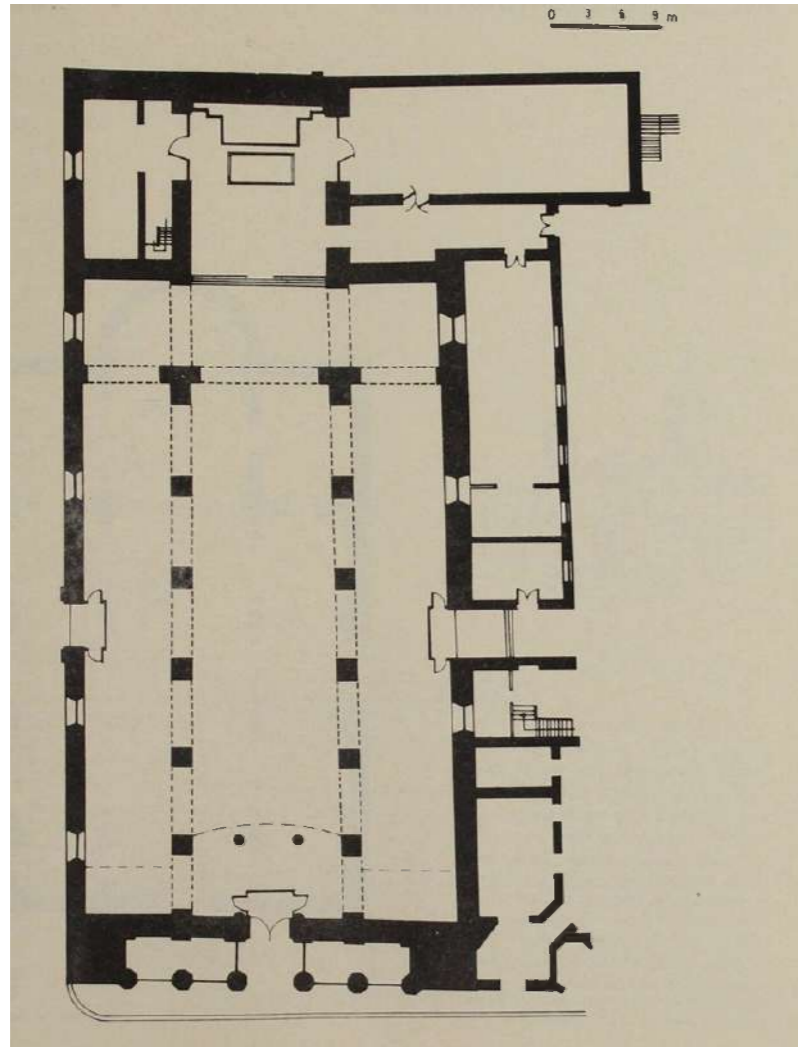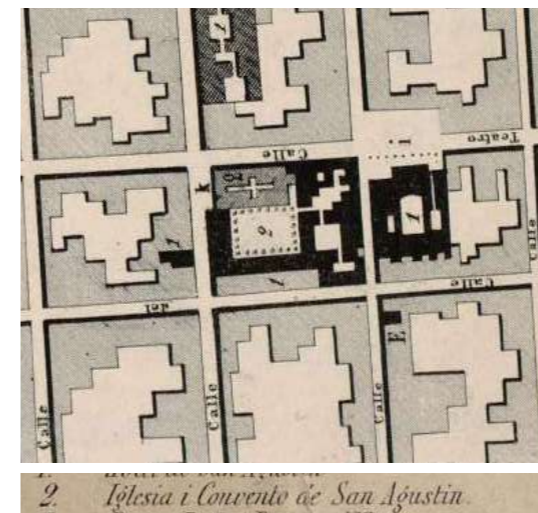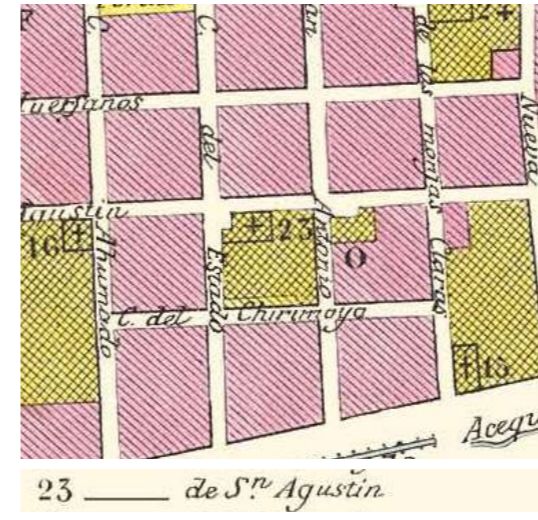Drawing of the church of Las Agustinas, in the book *Guía de la arquitectura chilena*.

Fig. 122
Mostardi Fioretti

Detail of Mostardi Fioretti's plan, in the time of Las Agustinas's convent greatest expansion, showing its distribution, general dimensions, and urban surroundings.

"Y fue así como, poco a poco, se introdujeron costumbres tradicionales, extrañas y más o menos mundanas. Se solemnizaba algunas festividades [...] con iluminaciones tanto en la iglesia como fuera de ella, con fuegos artificiales y con comidas que se repartían con profusión. Estos regocijos atraían gran cantidad de público, que llenaba la calle frente a la puerta del Monasterio y asediaba el compás y los locutorios, con gran detrimento del recogimiento natural de una casa de oración" [99]

"Los Monasterios en el Reyno de Chile prestaron grandes servicios, pues fueron un asilo piadoso y tranquilo para muchas jóvenes y los únicos colegios para las hijas de familias acomodadas" [100]

"Los patios eran llamados "un jardín de Dios". La vida conventual trascendía a la calle por boca de las mulatas que traían el biscocho, iba y tomaba el chismecillo del estrado y la hablilla de las Madres que narraban muchos casos de santidad que Santiago conocía entonces por "cuentos de monjas" [101]

1574

In a meeting of the Cabildo, it is decided that Santiago's first feminine religious residence must be created, under the rule of Nuestra Señora de la Concepción or Concepcionistas[102] and the protection of the institution of the Cabildo. The main scope for this foundation was to educate the daughters of aristocratic families, as well as providing a place for the conqueror's widows to retire. And so, the Monastery of Sisters of the Clean Conception of Mary was founded, colloquially called "Santiago's nuns".

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99 **Cano Roldan**, Sor Imelda. *La mujer en el reyno de Chile.* Santiago, Chile: Gabriela Mistral, 1980. p. 525

100 *Ibid.,* p. 528

101 *Ibid.,* p. 550

102 New congregation founded in 1506 by the pope Julio II, under the rule of Saint Francis.
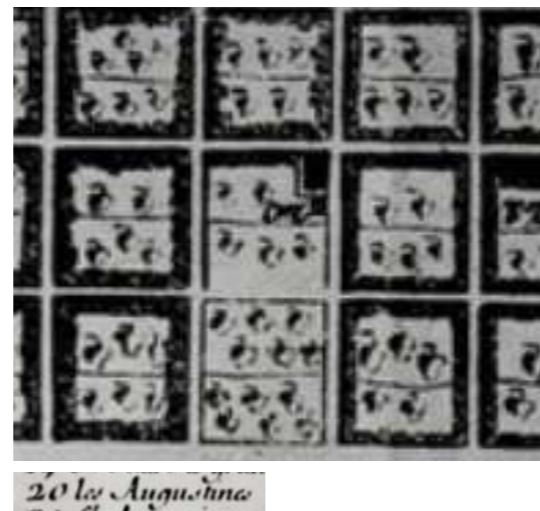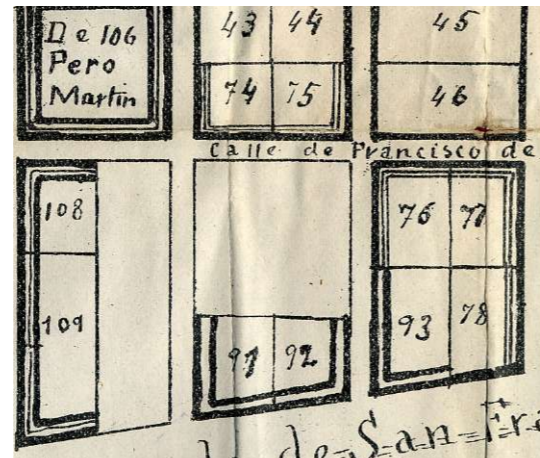
Figs. 123 to 127
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.
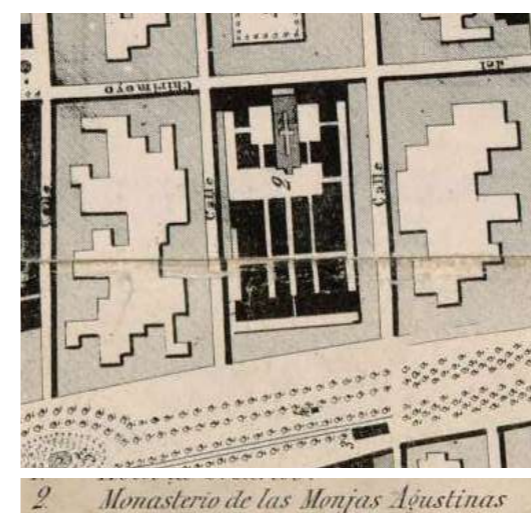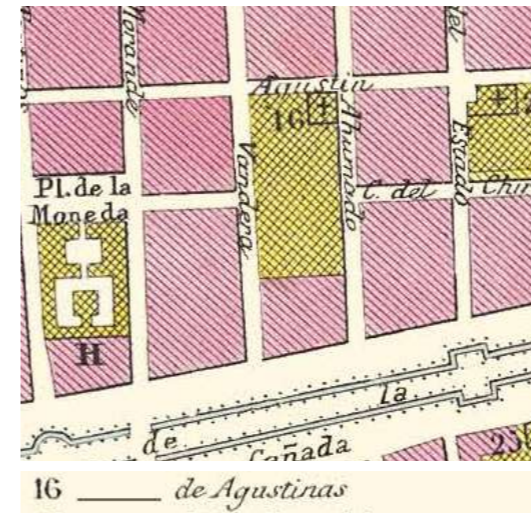
Their first residence must have been -there is no record of its architecture or constructive system preserved to this day-, according to Carlos Peña Otaegui, a simple Casona made of thick adobe walls, propped up with outer abutments to prevent damage in the case of earthquakes, and cinnamon wood beams, material that could be extracted from the land near the river, thatched roof -later replaced by Castilian tiles-

1576

Monastery of the Augustinians is legally constituted under the rule of Saint Agustín -recognized by the Vatican as a monastic rule-, in the presence of the Franciscan Bishop Diego de Medellín, recently arrived from Perú. This is an important factor to be recognizes when it comes to the Augustinian's history, because the decision to put the Monastery under Saint Augustín's order is strongly influenced by Lima. The bishop, while in Lima, visited the Santa Encarnación del Señor de la Ciudad de los Reyes's monastery, also the first founded in the city, and also under the rule of Saint Augustine. He decided to follow the example.

1592

The Convent was inhabited by 30 nuns

1610

The Convent was inhabited by 80 nuns

1627

The nuns, supported by the Cabildo, hired Juan Alvarez Tobar to design and build the church. The plan's general measures were, including the walls, seventy-five varas long, and fourteen varas wide.

1627

The tower collapsed.

XVII century

In the first years since the foundation, the monastic dependences, facing the Augustinas's Street, occupied only one block. After, the second block was added, the one nearer to the Cañada, hosting an orchard, a vineyard to produce mass wine, a chicken coop and a laundry.

1647

Earthquake completely destroyed the monastic complex. Provisional huts were built while the reconstruction was carried out, in order to host the nuns but also other people, since it was almost winter and the monastery had to open its gates to whoever wanted to take refuge in it. The Augustinians write to the Spanish king asking for economical support for the reconstruction.

1651

The street to the south of the Monastery is closed, in order to its expansion into that direction.

1687

Due to the plague, the monastery had to open its gates to cure the diseased.

1647

Earthquake completely destroyed the monastic complex. Provisional huts were built while the reconstruction was carried out, in order to host the nuns but also other people, since it was almost winter and the monastery had to open its gates to whoever wanted to take refuge in it. The Augustinians write to the Spanish king asking for economical support for the reconstruction.

1682

Reconstruction is finished, and the contract for a wood tower and the construction of nine more cells is signed with the carpenter Pedro Rodriguez and the mason Juan Serrano it was crowned by a media naranja and was connected to the temple by a spiral staircase.

1685

The tower, crowned by a media naranja and was connected to the temple by a spiral staircase, and the cells are finished.

1730

Another earthquake destroys the Monastery.

1739

The reconstruction finishes.

1772

The temple's interiors are restored, and the silversmith Joseph Toro builds part of the Main altar's tabernacle.

1841

Moneda street becomes public, dividing the monastery's terrain in two. In order to be able to maintain both sides, but also the enclosure, a tunnel is built under the new public area. This lasted only a few years, because after selling the northern part, the temple was moved to the site occupied until today.

1886

Fire destroys great part of the Monastery. Because of the lack of resources and the recent reconstructions, the complex was "no more than an agglomeration of yards and cells, very similar to what it was fifty years before" (Peña Otaegui, p. 79)

1913

The important streets La Bolsa and Nueva York are built alongside the convent, reducing once more its surface, and forcing the nuns to move their monastery to Vicuña Mackenna Street. The Augustinian nuns donate their property to Santiago's archbishopric.

Fig. 130
Own's elaboration

One of the pulpits and its rich ornamentation.

Fig. 128
Own's elaboration

View towards the main entrance, and the choir located in the upper part of the church.

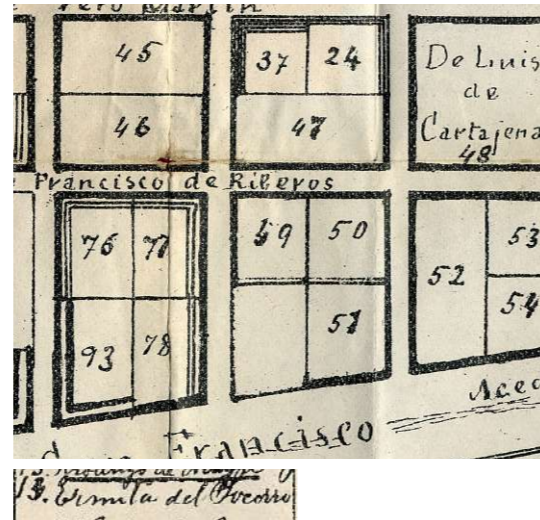Fig. 129
Own's elaboration

The main altar

Fig. 131
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

Drawing of the church of Las Agustinas, in the book *Guía de la arquitectura chilena*.

Fig. 132
Kirsinger & Cia

Santiago, Iglesia San Agustín (Calle del Estado)

Timeline

1595

The Augustinians arrive to Santiago, and receive some houses from the neighbors, which they restored right away. That same year, an intentional fire destroys their residence

1608-1610

After Father Juan de Vascones traveled to Perú searching economic support, the reconstruction was carried out. The architect was Luis Fernandez Lozano. The plan was for a white stone construction, ashlar masonry and inner organization of three naves.

1629

Fray Juan de Toro Mazote hires the artisan Domingo Martinez to build the chairs, according to Luis Fernandez Lozano's plans and drawings, architect who had previously worked in Lima.

1647

Earthquake destroys the Church and convent.

1665

Fray Alonso de Figueroa is elected provincial, and pushes the reconstruction, in which Juan de Lepe played a fundamental role. It was made over the previous plan.

1686

Lorenzo Carrión took responsibility for the church. It followed the preexisting model of the three naves, but the stone structure was replaced by a brick one, giving more flexibility to the plan. It had two towers, square pillars holding the strong round arches between naves, and a monumental altar.

1707

The complex is finished with the reconstruction of the cloister and the main convent, done by fray Miguel de Gamboa.

1730

Earthquake causes great damage in the church's interior, not as important as for the other churches of the city because of the structural consolidation the complex had reached previously.

1799-1803

Restoration of the interiors. Between the most important works there are the altar, and the silver tabernacle made by the silversmith Bernardo Godoy. The church was of great baroque beauty.

1810

After the independence, the Augustinians are expelled from the Convent, becoming the last one a military barracks headquarter.

23 _____ de S.ᵗ Agustín

21 S.ᵗ Augustin

18 Convento de San Agustin

2. Iglesia i Convento de San Agustin

1819

The military headquarter closes due to lack of resources, and so the lands and goods are returned to the Augustinians. Great material losses were caused because of this.

1840

Diego Barros leads the reconstruction and restoration, in which Federico Behering, Hermenegildo Ceppi and Carlos Bunot work.

1850

The architect Fermin Vivaceta Rupio builds the two towers, and carves the pulpit.

1863

Vivaceta restores the façade, adding six columns and two wood towers.

1874

Benjamín Vicuña-Mackenna has the buttresses facing the street Agustinas demolished, after what the walls are reinforced with iron bars by the engineer Santiago Eastwood, who also supervises the architect Aquiles Dell'Aquila to design and built the main altar.

Figs. 133 to 137
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.
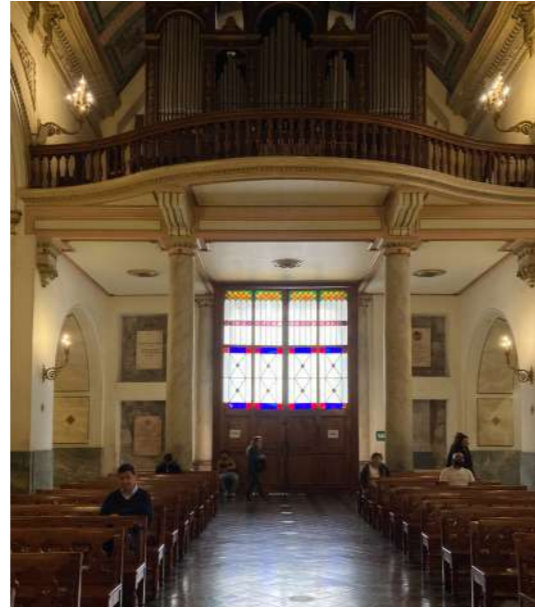
Fig. 138
Own's elaboration
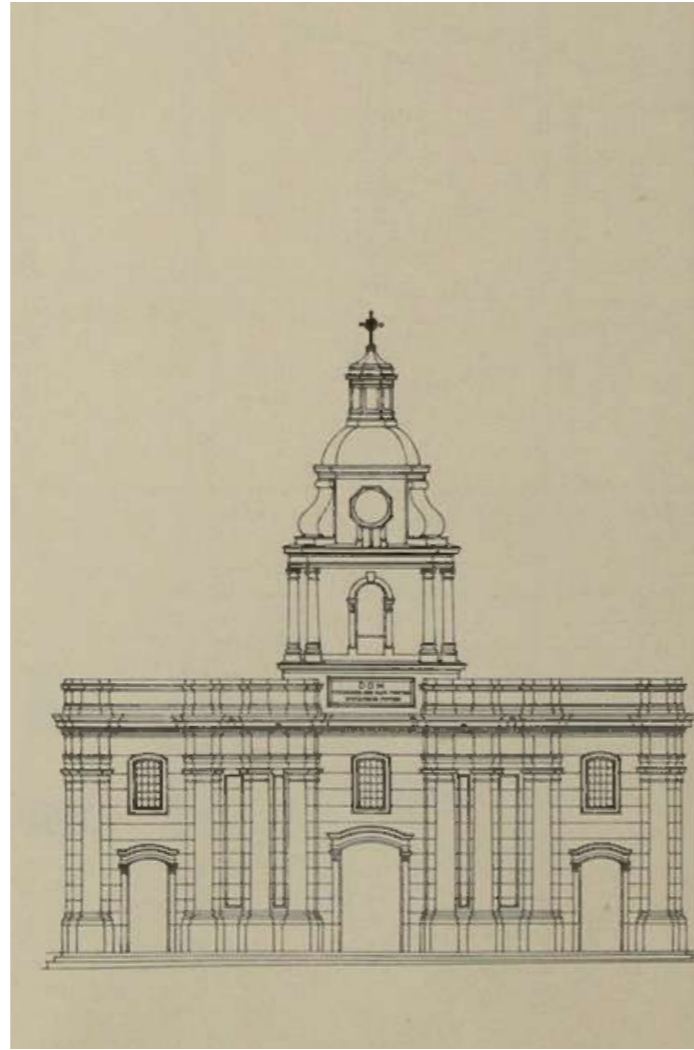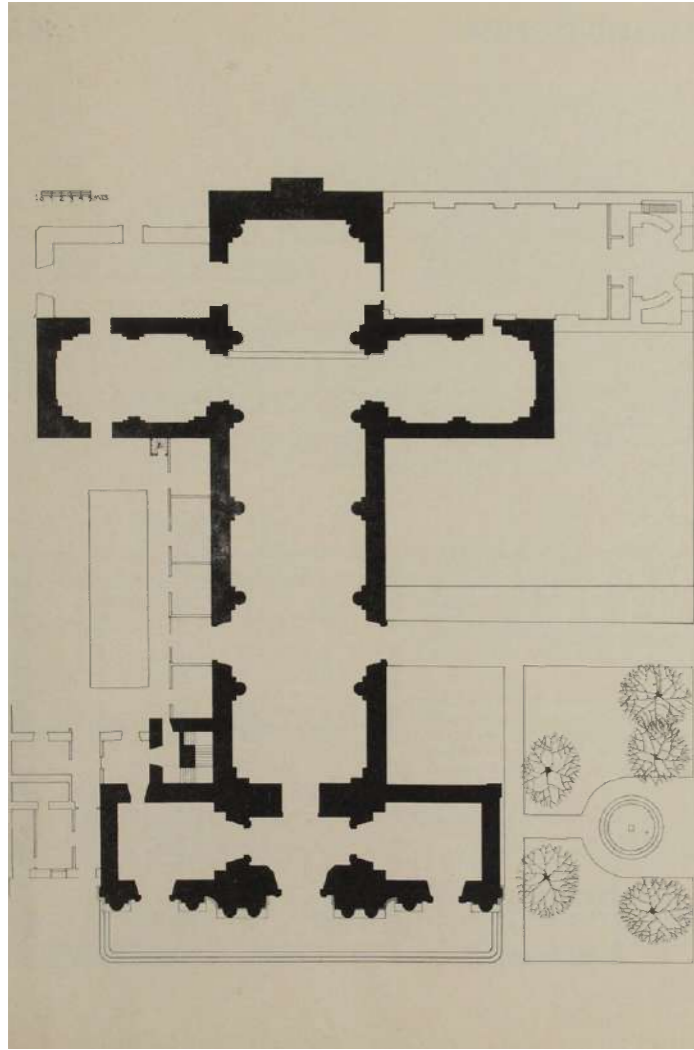
The main access and the choir

Figs. 140 and 141
Own's elaboration

Doors located at the lateral naves. Both used to open onto the cloisters, today one of them opens onto the street.

Fig. 139
Own's elaboration

Stair to the choir

Figs. 142 and 143
Oscar Ortega, Magdalena Anduaga, Silvia Perotte & others
1976

Drawing of the church of Santa Ana, in the book *Guía de la arquitectura chilena*.

Fig. 144
Enterreno Chile

Timeline

1576

Governor Rodrigo de Quiroga donates four lots to the Cabildo, for it to build a hermit dedicated to Nuestra Señora de Santa Ana. Ten years later the Cabildo agrees to the construction. The site was of great extension, being its limits the Mapocho river, the Cañada, and the city's western border. The temple, though, has maintained its location since its initial construction.

1640

Santa Ana is canonically erected as a parish.

1647

The parish's first collapse occurs with this year's earthquake

1730

Parish collapses again with the earthquake.

1800

A water cell is installed at the center of the square, to supply the sector's shortage.

1802

The parish that resulted from the reconstruction after the previous earthquake is demolished by the priest, Vicente Martínez Aldunate, who hired his disciple Juan José de Goycolea.

1854

The church is consecrated without being finished

1884

The church is finished. The wood tower is attributed to Fermín Vivaceta.

1926

After a fire, the church is completely repaired, following the guidelines of the previous one, except for the replacement of the old flat roof with a barrel vault.
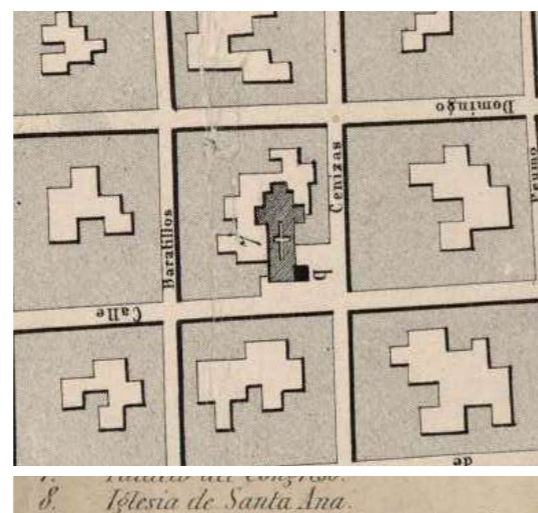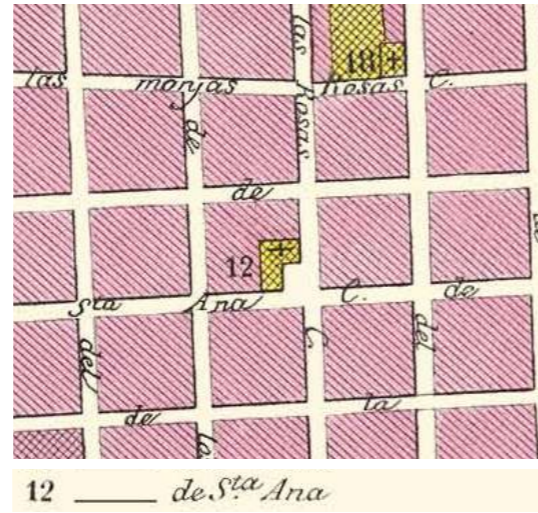
Figs. 145 to 147
Thayer Ojeda, Frezier, Gay, Herbage and Mostardi Fioretti
1732-1908

The past images are a series of extracts from Santiago's historical cartographies, zoomed in order to show the block of La Merced's convent and its development along the centuries.

Fig. 147
Own's elaboration

Small square located outsidet Santa Ana, and the water fountain.

Chapter V
The project

"Es muy hermosa a la vista, alegre, deleitosa y espaciosa por la muchedumbre de huertas, árboles, frutas y flores que dentro de sus casas permiten sus solares" [103]

"It is very beautiful to look at, cheerful, delightful and spacious, because of the multitude of orchards, trees, fruits and flowers that its plots allow inside its houses"

The project's attempt is that of revaluing what religious architecture can contribute to Santiago's citizens identity today. And so colonial, architectural and cultural Chilean history needs to find a way into feeding the project with its choices. This is why a restoration project is proposed, one able to enhance the constructive and architectural heritage the chosen building has, but at the same time able to look towards the urban landscape, proposing a way of understanding how the specific building used to represent only a landmark in a complex system of relationships that was stablished in the territory. It is like this that, even though the great majority of the constellation is not here anymore, the building itself is enhanced as a mean of bringing it back.

In terms of the methodology to be followed, research on the remaining of the network is made in the first place, to map the possible cases to be intervened, and their specific areas of influence. Once the case study is chosen, references are studied to analyze possible strategies, both architectural and graphic ones, oriented towards an urban dissemination and the reinforcing of the idea of a network. At last, the project is presented.

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103 **Pachón**, Luis. *Loc. Cit.* Citing Benjamín Vicuña Mackenna's publication *Historia de Santiago*, when referring to the situation of Santiago in the XVIII century.

Fig. I
Own's elaboration based on Santiago's satellital view, Google Earth

Remaining churches and convents are spotted in blue, with their respective names labeled.

Santiago's religious architecture developed, as the rest of the spaces built by colonial culture, with strong ties to the Damero. Conventual and monastic complexes found their own configuration, keeping one foot on architectural models coming from the outside -Spain but also Cuzco and Lima-, and other on specific conditions the territory and city presented. The gravity created by the Cathedral and the Plaza de Armas; the topographic elements such as the Mapocho river, the Cañada and the Santa Lucía hill; and at last, the regulations regarding the minimum distance between them; defined the temple's orientation and location within the urban fabric. The result was a homogeneous distribution that would guarantee a strong presence in Santiago's landscape, and a connection with daily life. On the other side, and in a smaller scale, it was the original boundary each block had, drawn by Pedro de Gamboa but consolidated and maintained until today; the territorial and urban system of the acequias; and the inner division in lots; to create a common way in which to occupy and build within the city and the block itself. This created the already mentioned city of closed edges and open interiors. Cloisters, the ultimate convent's open space, welcomed social, cultural and educational life, but were also a way of guaranteeing food and water supply, and recreation for who inhabited the convent.

These interiors were the spaces in which life was shared. Not only the religious ones, but also the residential and institutional were the stage in which the dynamic everyday was displayed. As studied in the case of the Casona the functions, private or public, were developed in yards, and the same thing happened, for example, with hospitals which organized their enclosures around them.

Fig. II
Own's elaboration based on John Mier's plan, drawn on 1826.

Santiago's former religious network and its urban presence and distribution.

Fig. III
Three blocks from Mostardi Fioretti's plan, and the same blocks today extracted from Google Earth

The comparison of former and actual state of Santo Domingo, La Merced and San Agustín, shows a densification of the square and loss of portions of religious complexes.

With the centuries and all the political and cultural changes they brought with them, Santiago's foundational trapeze found a way into keeping the perimetral boundaries of each block, but at the same time densified almost all the interiors. Large pedestrian avenues and a highly functional public transport network, are able to answer to the large amount of people it receives and the enormous functional diversity. But when it comes to green areas, calm places destined only to rest, or cultural functions, it is hard to actually live the city center. The traces of conventual interiors represent, in this scenario, an opportunity to highlight a fundamental aspect of our urban history, but also to understand that the only possible green space in Santiago, is the interior one born from the Damero.

Fig. IV
Collage of own elaboration, based on Mostardi Fioretti's plan and the drawings presented in the book *Guía de la arquitectura chilena*

In the image, the interiors created by colonial cloisters of Santiago's foundational trapeeze are highlighted. In next page, the same image is shown withour the city's drawingi underneath.

The project proposes a system of small urban havens, located where former emblematic cloisters used to be, and reactivated in their functions. Given the small amount of colonial religious interiors remaining, the first strategy is to enhance one of them through an opening to the city, understanding at the same time that there are key elements that must be taken care of, in order to maintain the harmony proposed by the Damero, such as the continuous façade and the need to enclosure.

Case study

La Merced's basilic and Convent is chosen as case study because, other than the conservation of three of the four galleries around the main cloister (Figs. VIII, XIX and X) and the original relation between the temple and the conventual dependences, it has the particularity of being accompanied by one of the greatest attempts of Chilean modern architecture to operate with the logic of the interior of the square proposed by the Damero: La Merced's gallery by Mario Pérez de Arce. The commercial gallery located to the south of the church, and it is also considered part of the center's architectural and urban heritage since it is representative of the modernization of the city and the spread of commercial galleries during the XX century.

Nevertheless, it is considered that between these two buildings, both belonging to our architectural and urban heritage, there is a lack of coordination. Even though both of them have courtyards organizing the building, one is private and the other practically abandoned. The fence built under the convent's arches materializes this distance, apart from the disconnection in use and function: the museum never dialogues with the commercial use of the gallery, and so there are no incentives to develop life in this block's interior.

Even though La Merced's church (Figs. V and VI) is open to the public, the buildings that used to be the Convent (Fig. VII) have either disappeared in time, or transformed into a museum, situation that limits its connection with the city. The only portion visible to the public space is the cloister (Figs. VIII and IX)

Figs. V to XIII
On-site photographs

At the top, the church, from Enrique Mac Iver street just passing Merced street. Its red facade and both towers help to identify it as a landmark within the city. *In the middle*, the church's facade and details of its ornamentation, and *at the bottom* the convent's old entrance, today La Merced museum's, where public transportation stops

Next page
*Top-left, t*he encounter between the colonial cloister and the modern columns of the gallery. Right in the middle, an almost spontaneous garden grows, one that does not invite to a real interaction with the city or the passer-by. *Middle-left,* the image shows the fence that restricts access to the cloister, allowing a partial view of it. Taken from beneath the gallery's ceiling, the presence of one of the glass and steel boxes hosting the different uses of the gallery, can be perceived. At last, *at bottom-left* a view from the courtyard at the centre of the gallery, to the cloister of la Merced.

Top-right, a view towards the northern gallery, the one attached to the church. The fountain in the middle of the cloister, and the palms. *Middle-right*, this time looking to the western gallery, with the cloister to the right and the first-floor museum rooms to the left. Finally, *at bottom-right* another exhibition located in the gallery located at the north.
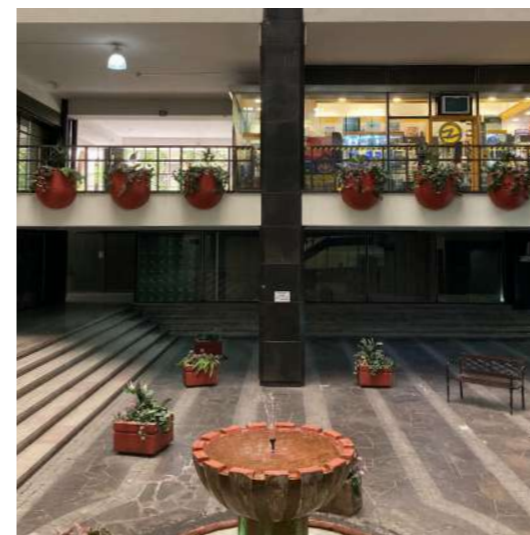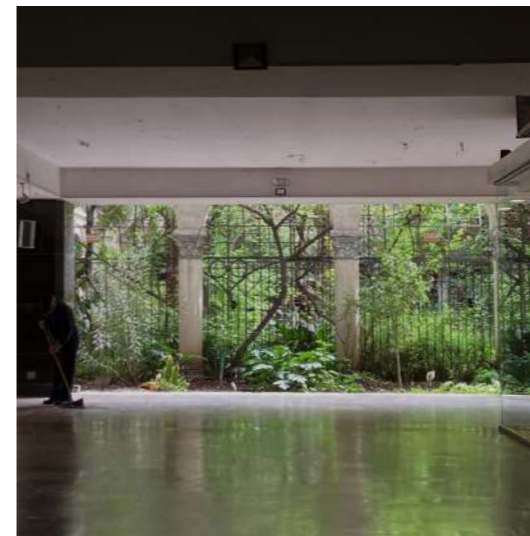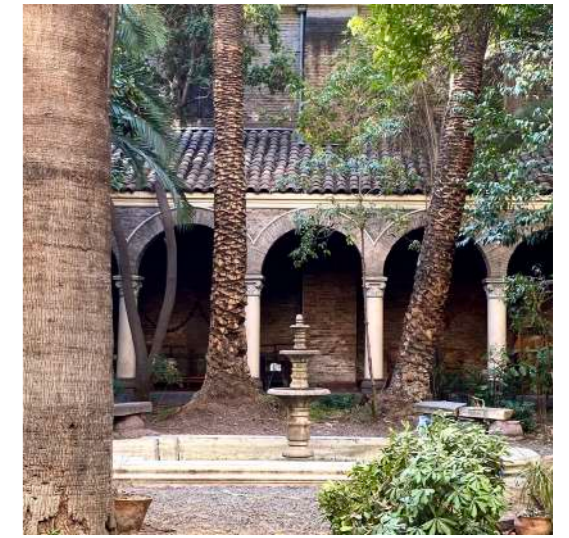
This diagnosis is considered here as a valid and strong reason to refunctionalize these buildings. But, in order to guarantee that not only they go back to hosting public life and being reintegrated to the city's common spaces, but also keep the elements that make them unique and fundamental to our urban, architectural and social heritage, their strenghts and opportunities must also be put into value.

First of all, since all the city's interiors are disappearing, and the presence of vegetation has not been priviledge in Santiago's urban planning, la Merced's cloister trees, shrubs and flowers (Fig. XI), and so its microclimate, have the possibility to offer a green-lung, improving the city's and citizen's well-being. A haven, a separation from the city's frenetic and grey environment, is a condition that also the gallery's courtyard provides: in the underground level (Fig. X), noise is muffled and a sensation of calm prevails. In summer they offer shadow, in winter protection from the rain and low temperatures.

The museum has kept and taken care of many works that are today under exhibit, consolidating itself as an importan cultural spot for history of chilean art and architecture (The choir stalls of Fig. XIV, colonial vassels of Fig. XIII, sculptures in Figs. XV and XVI).

On the other side, Perez de Arce's gallery is structured as a free-plan, with stone pillars organized in a regular grid. Under this principle, it is easier to think freely when refunctionalizing, proposing a distribution of spaces that may or may not be as organized as the preexistences.

Figs. XIV to XVI
On-site photographs

Fig. XVI
Google earth

La Merced's convent in its urban context. The streets surrounding the block are: to the top in the picture, corresponding to the north, La Merced; to the south, Huérfanos; to the West, Enrique Mac Iver; and finally, to the east, Miraflores. **The Cathedral and Plaza de Armas are located to the northwest, and in consequence the inner distribution of the block is with the church in that direction, and the convent on the opposite.**
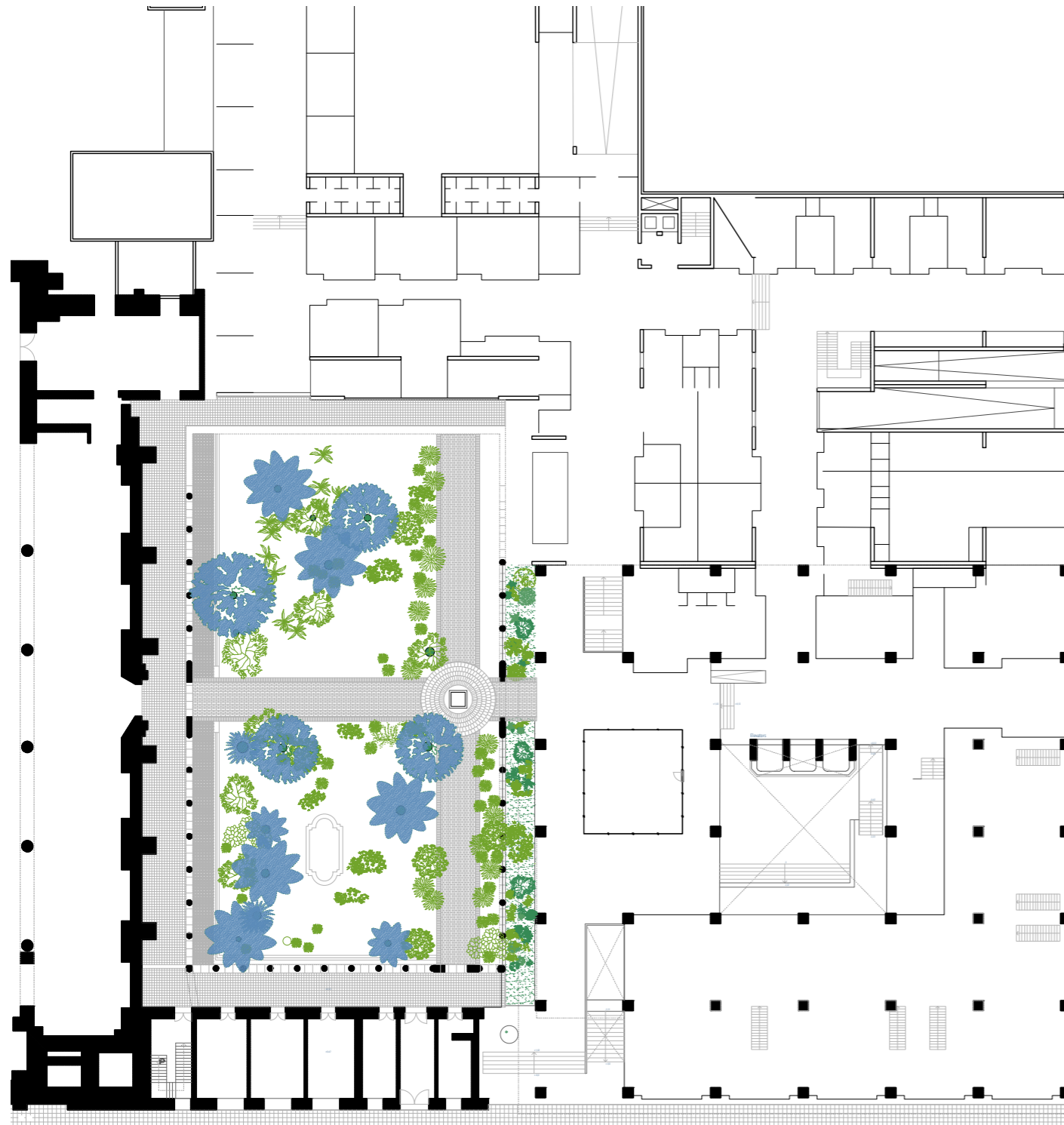
Fig. XVII
Own elaboration

1:500 plan of La Merced's block in its *current state*, showing the church, the cloister, and inner distribution of the gallery's ground floor.
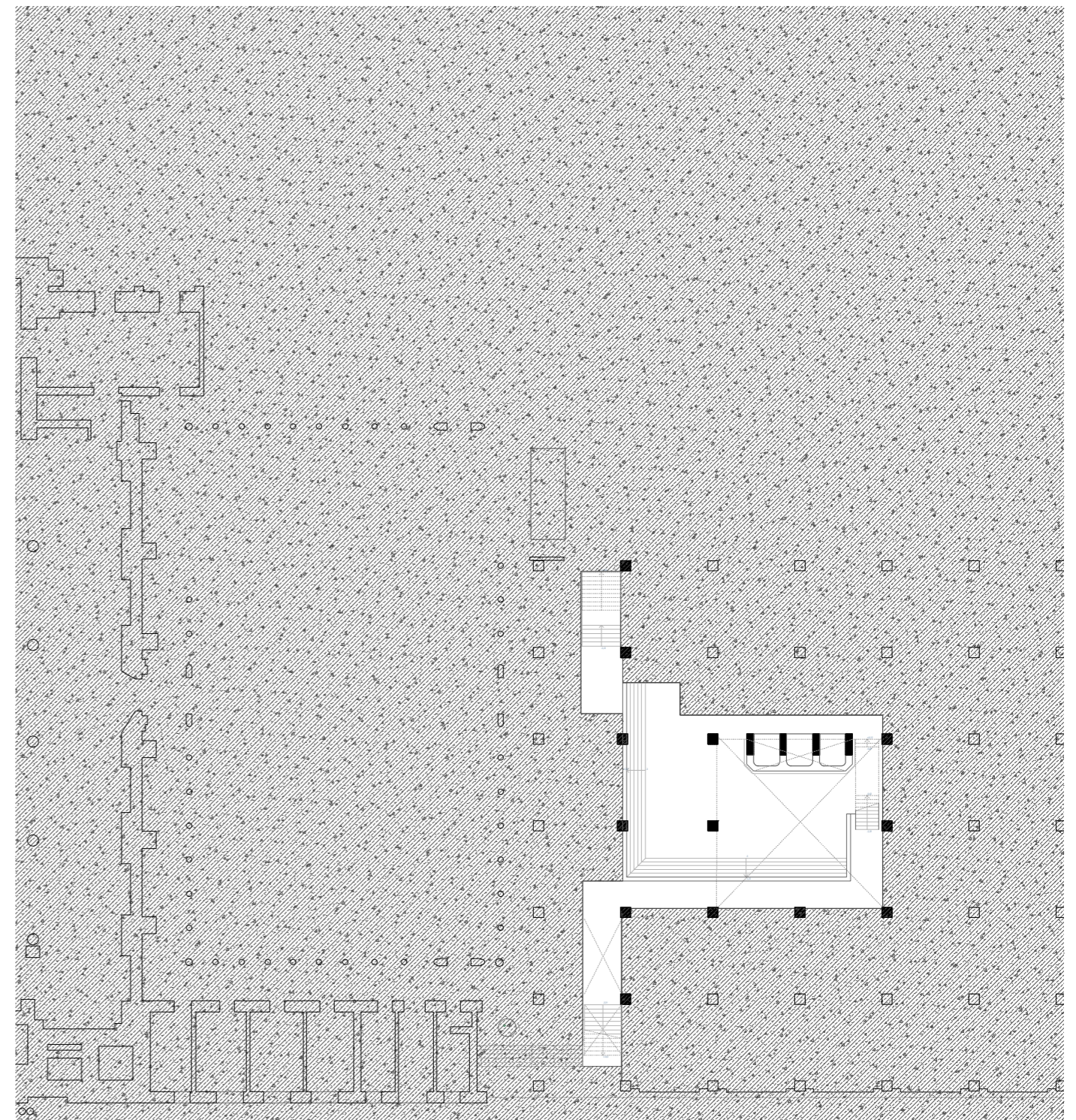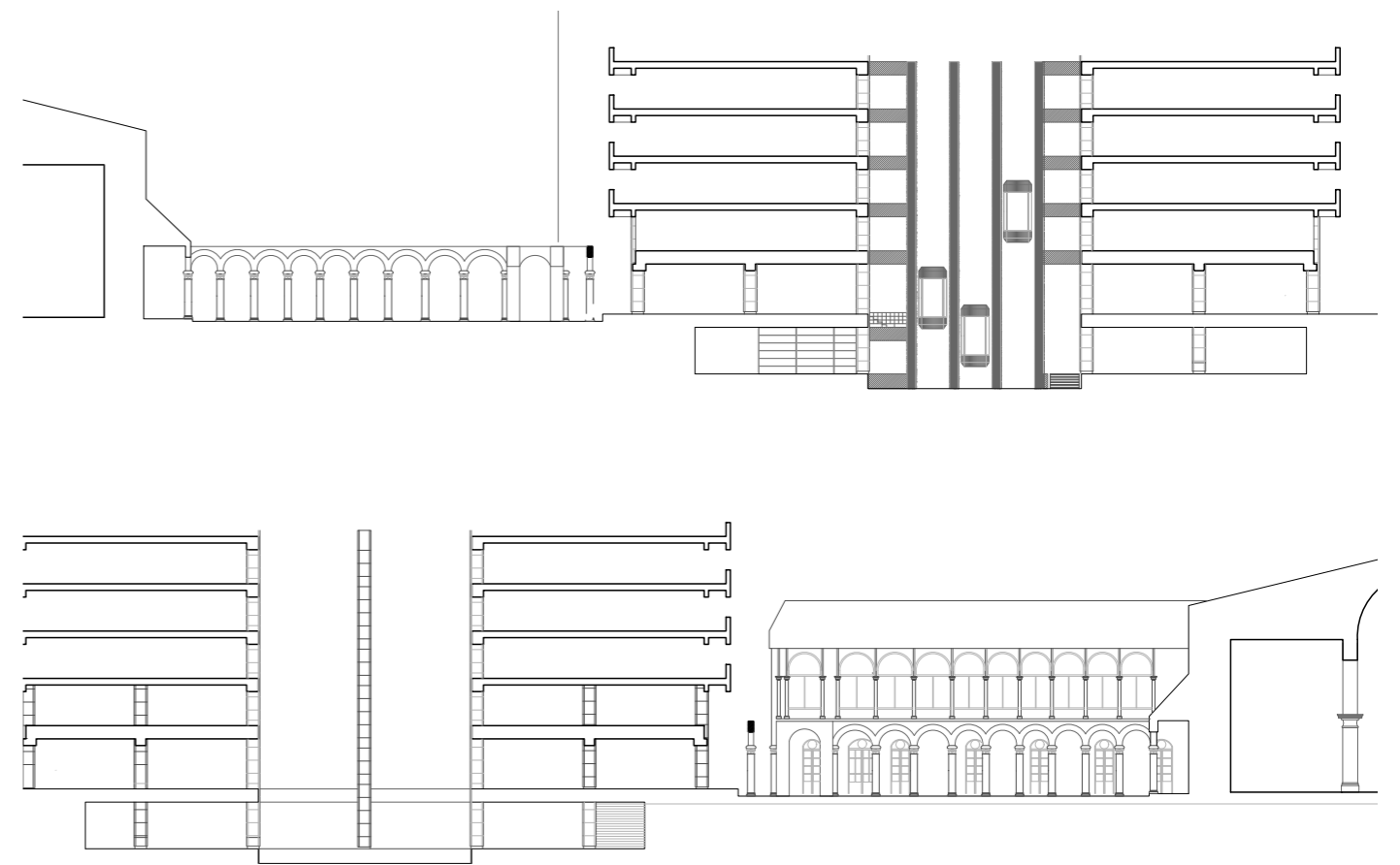

Fig. XVIII
Own elaboration

1:500 plan of La Merced's block in its *current state*, showing the underground level, and the courtyard of the modern gallery, surrounded by currently closed commerce.

Fig. XIX
Own elaboration

1:500 plan of La Merced's block in its ***current state***, showing the church, the
cloister, and inner distribution of the gallery's second floor.

Figs. XX and XXI
Own elaboration

1:500 sections, showing the block's ***current state,*** both passing through the
gallery's courtyard, the first looking towards Miraflores street, with Mac Iver
street to the back, the other one on the opposite direction.

Fig. XXII
Own elaboration

1:250 elevation of the western facade of La Merced on its ***current state***, on Enrique Mac Iver street. The access to the gallery is located between the convent's former entrance to the left, and the commercial galleries that face the street to the right.
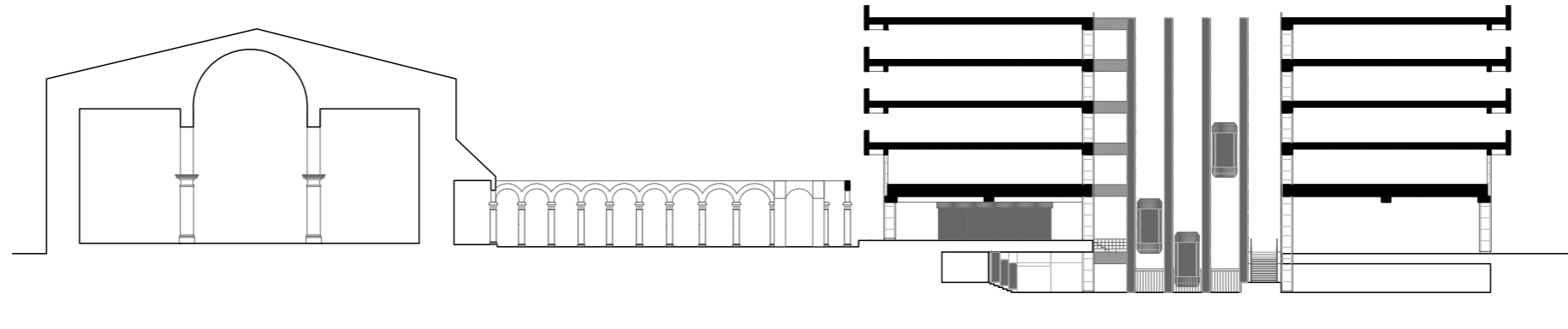
Fig. XXIII
Own elaboration

1:250 section of La Merced on its ***current state***, looking towards the east, with Enrique Mac Iver street at the back. The spatial relationship between the convent's columns, the gallery's proposal, the courtyard and the elevators are shown.

Combo hostel , Venezia

The hostel built between 2010-13, a restoration of the old Convento dei Crociferi by the Fondazione IUAV, incorporates new modern functions such as a public cafeteria, rest spaces and coworking areas, while respecting the old inner structure, materials and elements.

It represents a haven for both residents and tourists, where to rest and develop other slow activities near the city. A respect and admiration of conventual architecture can be seen, contrasting - in harmony- with modern materials.

Cohabitation between the old and the new is seen all over this project, in re-functionalization, construction, and the harmony created by architecture.
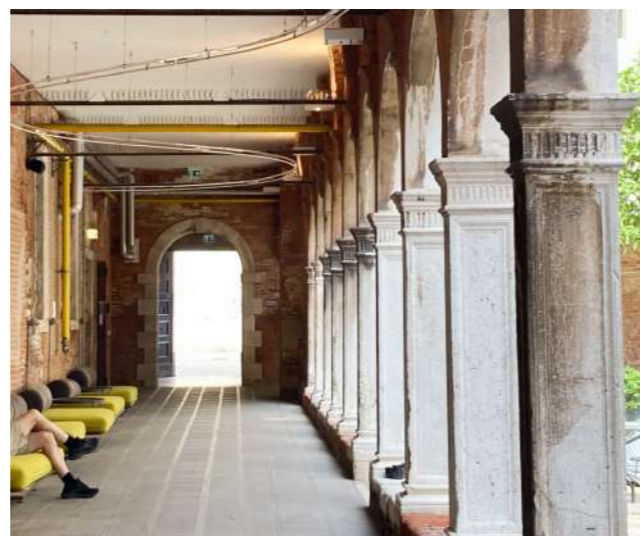
Figs. XIV, XV and XVI
The cloister
On-site photographs, own elaboration

The convent's cloister, today welcoming daily life and building the transition between the public -street- and the private -hostel, caffeteria, etc-. Integrating furniture for people to rest and stay, such as tables, chairs and benches.
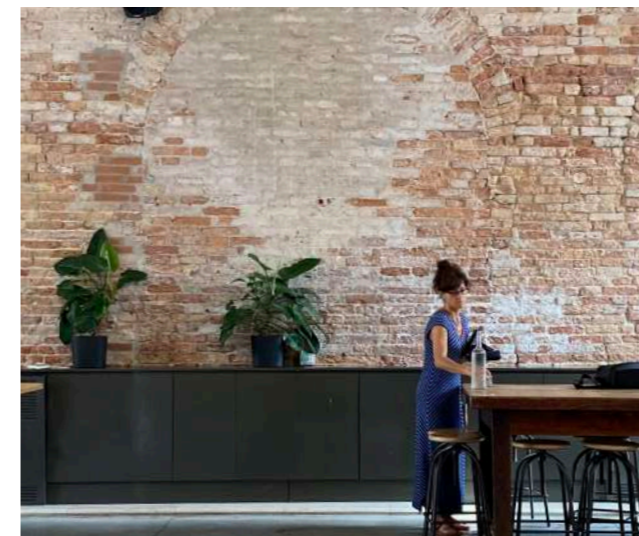
Figs. XXVII, XXVII and XXIX
The interiors
On-site photographs, own elaboration

The convent's cloister, today welcoming daily life and building the transition between the public -street- and the private -hostel, caffeteria, etc-. Integrating furniture for people to rest and stay, such as tables, chairs and benches.

Museo degli Innocenti, Firenze

The museum's building used to be a hospital, commissioned in 1419 to Filippo Brunelleschi and inaugurated in 1445. Until 1770, it welcomed abandoned children for their caring and education, and until today it is mainly dedicated to those in vulnerable situations in collaboration with social institutions. Three of its rooms were opened to the public in 1890 to exhibit some of the most important works of art that were kept inside. And in 2016, the museum is born to render its artistic, historic and architectural heritage public and accessible.[104]

As shown in the pictures, the galleries have been re-functionalized, having in mind, though, their inherent spatial character, as well as the visual possibilities they hold and offer.

The superposition of different planes, and the longitudinal divisions create dynamism and a particular visual relation and lighting condition. The museum's exposition panels play with these elements, managing to bring them through contemporary materials and for today's use.

Hortus conclusus

The hortus conclusus is one of the garden models that existed in the Middle-Ages. Often related to the idea of paradise, it also referred to men's capacity of controlling and shaping nature, "bringing fertility to the land through knowledge and labour, where the garden revealed itself to be fundamental in the *cura corporis* [...] where flowers and plants were destined to feed and bring health, but also happiness to whom was able to see, smell and enjoy the shadow in summertime"[105].

Nature's perfection, fertility, pureness and abundance. This walled garden combines, in Elizabeth Herbert McAvoy words, the "physical, spiritual, symbolic, curative and restorative" properties of nature.[106]

Avoiding the idealization that this kind of earthly paradise can actually take place today, because of all the obvious reasons that climate change and the drought it has brought to many contemporary cities like Santiago presents, the Hortus Conclusus stands as a reference for the project because of its spatial condition of isolation, providing shelter and containment.

Located in La Merced's cloister, right in the middle of Santiago's urban centre, the intention is not to separate or hide from the urban life, but rather enhance this connection, providing the possibility to inhabit the green and quality space of the hortus conclusus.

Fig. XXX
Spedale degli Innocenti, Firenze

Storia dell'Ospedale, picture available in the Museum's website.

Fig. XXXI
Museo degli Innocenti, Firenze

Storia del Museo e della collezione permanente, picture available in the Museum's website.

Fig. XXXII
Anonymous author

https://www.wga.hu/art/zgothic/miniatur/1451-500/1french1/47secula.jpg

Fig. XXXIII
Anonymous author

Garden of paradise or *Mary in the closed orchard* kept at the Stadel Museum, dated on 1410.

105 Giardino, Enciclopedia dell'arte Medievale, *https://www.treccani.it/enciclopedia/giardino_(Enciclopedia-dell'-Arte-Medievale)/*, June 12th, 2024

106 **McAvoy**, Liz Herbert. "The Medieval Hortus Conclusus: Revisiting the Pleasure Garden". Medieval Feminist Forum: A journal of gender and sexuality 50, n.1 (2015), p. 5-10. DOI 10.17077/1536-8742.1976. Available in https://scholarworks.wmich.edu/mff/vol50/iss1/2/, last consulted on June 15th, 2024

104   https://www.museodeglinnocenti.it/museo/#storia-ospedale, June 15th, 2024.

Hortus conclusus
Serpentine Gallery Pavilion 2011, designed by Peter Zumthor

"A garden is the most intimate landscape ensemble I know of. It is close to us. There we cultivate the plants we need. A garden requires care and protection. And so we encircle it, we defend it and fend for it. We give it shelter. The garden turns into a place"[107].
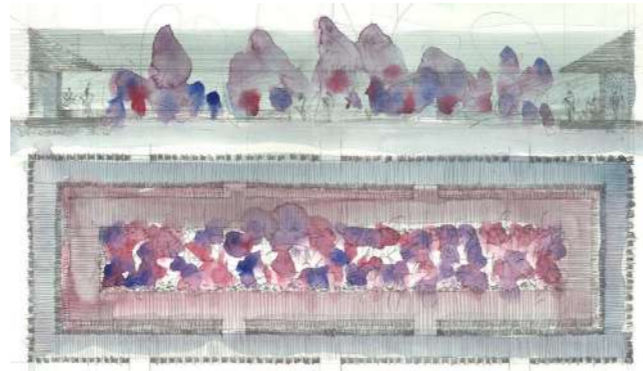
Figs. XXXIV
Peter Zumthor

Serpentine gallery Pavilion 2011. Watercolour and pencil on paper. Original drawings available in the Serpentine Gallery's website.

For the project's images and a video of the architect explaining the project, visit https://www.serpentinegalleries.org/whats-on/serpentine-gallery-pavilion-2011-peter-zumthor/#related-events.

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107 **Zumthor**, Peter. May 2011. Interview available in https://www.serpentinegalleries.org/whats-on/serpentine-gallery-pavilion-2011-peter-zumthor/#related-events, last consulted on June 23rd, 2024.
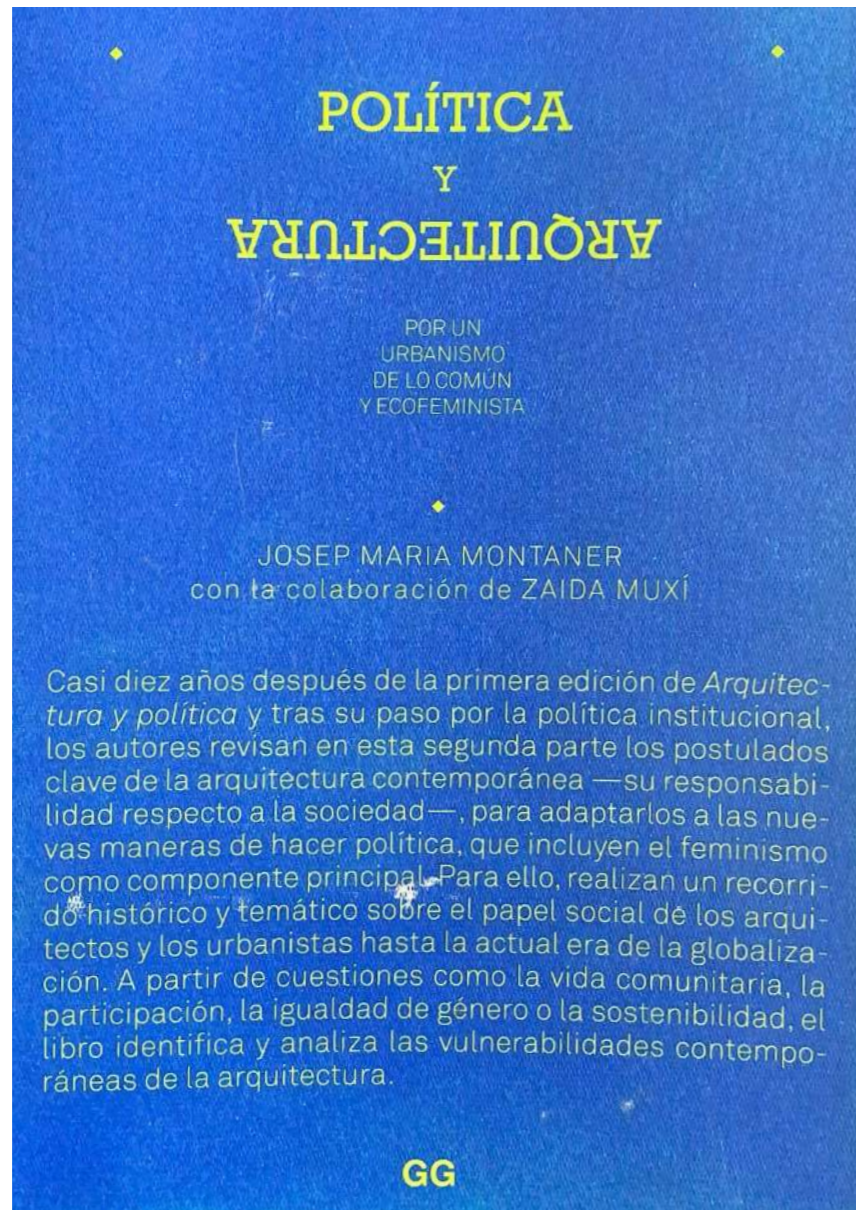
Fig. XXXV
Política y arquitectura's cover, designed by RafamateoStudio

Montaner, Josep María, and **Muxí**, Zaida. *Política y arquitectura: Por un urbanismo de lo común y ecofeminista*. Barcelona: Editorial Gustavo Gili, 2020.

Política y arquitectura
Josep Maria Montaner and Zaida Muxi

The book constitutes the main bibliographic reference for the architecture project. Having both its authors experience in the public urban administration and in the academies of architecture and urbanism, it is here considered a practical manual on how to build a city able to contain in an unitarian way all forms of living and every citizen. Some of the ideas that are here considered most interesting are:
The "urbanism of the commonplace" that tries to define the city's best projection, and help it transit towards it through urban planning.[108]
The idea of an inhabited city, which value is closely linked to people's life quality, daily life, memory and needs.[109]
The interpretation of spaces that varies according to the conditions that we establish to them: Why is it being used? Who uses it? To do what? When? How much? [110]
The definition of urban life's essence as the repetition of daily activities in determined space and time, the attachment to the neighbourhood, and the construction of a network of shared knowledge on which society is born.[111]
And finally, the need of proximity equipment to reinforce neighbourhoods, and so security and relation between people.[112]

108   **Montaner**, Josep María, and **Muxí**, Zaida. *Política y arquitectura: Por un urbanismo de lo común y ecofeminista*. Barcelona: Editorial Gustavo Gili, 2020. p. 30

109   **Montaner**, Josep María, and **Muxí**, Zaida. Ibid., p. 33

110   Loc. Cit.

111   **Montaner**, Josep María, and **Muxí**, Zaida. Ibid., p. 34

112   **Montaner**, Josep María, and **Muxí**, Zaida. Ibid., p. 64

The project

From the research of Chapters l and ll, three elements of religious architecture, all of great meaning and urban presence are recognized: the squares, reinterpretation of the atrium, place for evangelization, relevant as a testimony of the work carried out by the Orders in the Latin-American case; the towers, important component of the European model, and also a urban landmarks for civic colonial daily life; and finally the cloister, hosting all aspects of life, but also the material shape of the diverse situations that took place within the limits of each square.

The project proposes to intervene, mainly, the last ones, because in them the only opportunity left for the green areas, protection and haven, needed by the citizens is recognized.

> "*El estudio de los planos de los conventos virreinales nos permite conocer ese urbanismo de pequeña escala, pero de enorme complejidad, conformado por unidades de autosuficiencia con todos los servicios básicos necesarios para atender a grandes conjuntos de individuos cada uno de los cuales requería además una celda de vivienda personal*" [113]

Fig. XXXVI
Name
Current entrance to the gallery, point of encounter between the colonial convent and cloister and the modern building.

113 **San Cristobal**, Antonio. "Las grandes iglesias conventuales". *Arquitectura virreinal religiosa de Lima,* 109-xxx. Lima, Perú: José Antonio Benito, 2011. p. 111
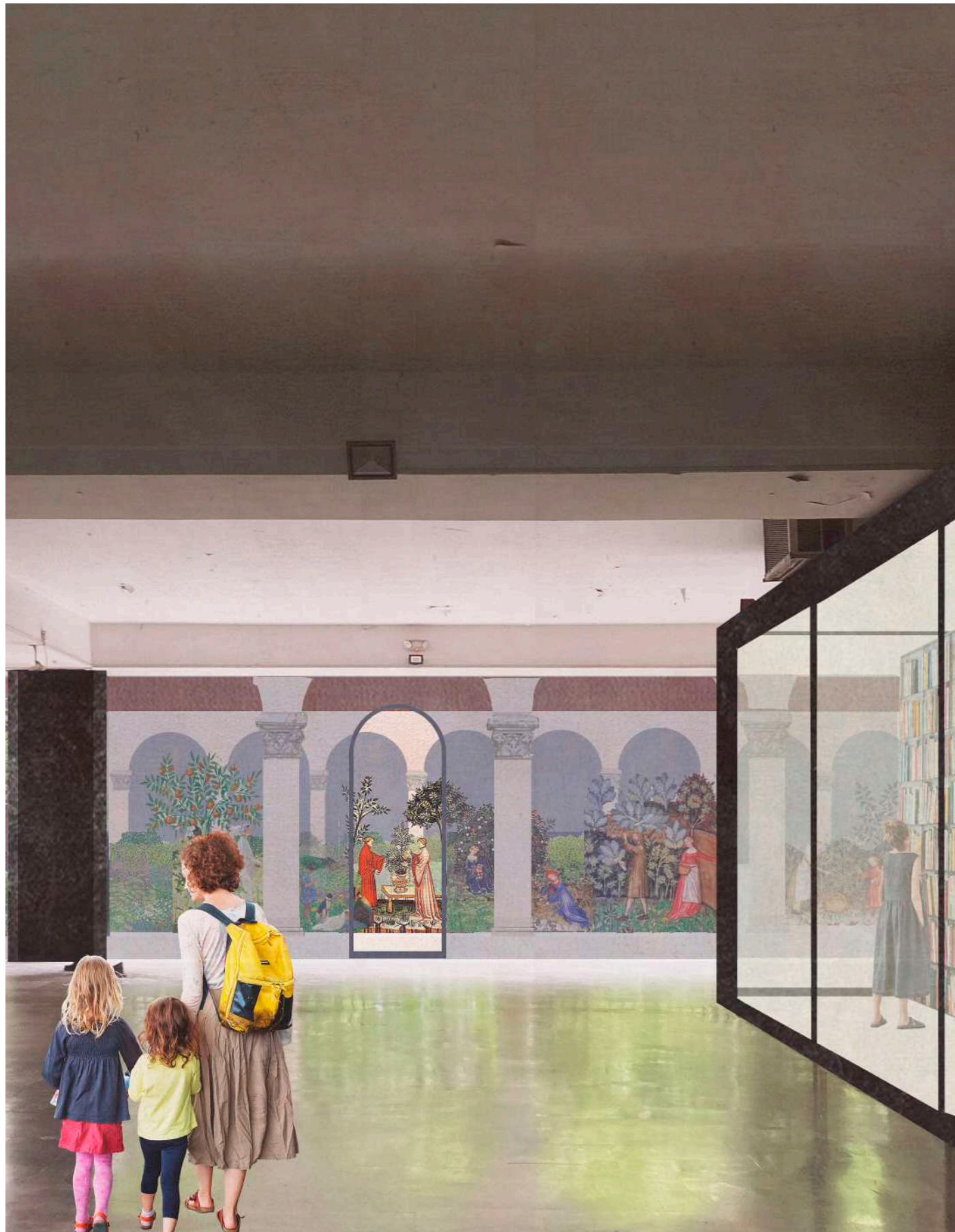
Fig. XXXVII
Name

The gallery's interior, with the glass-boxes refunctionalized and so highligh-
ted, and strategic openness towards the cloister, in order to frame different
situations.
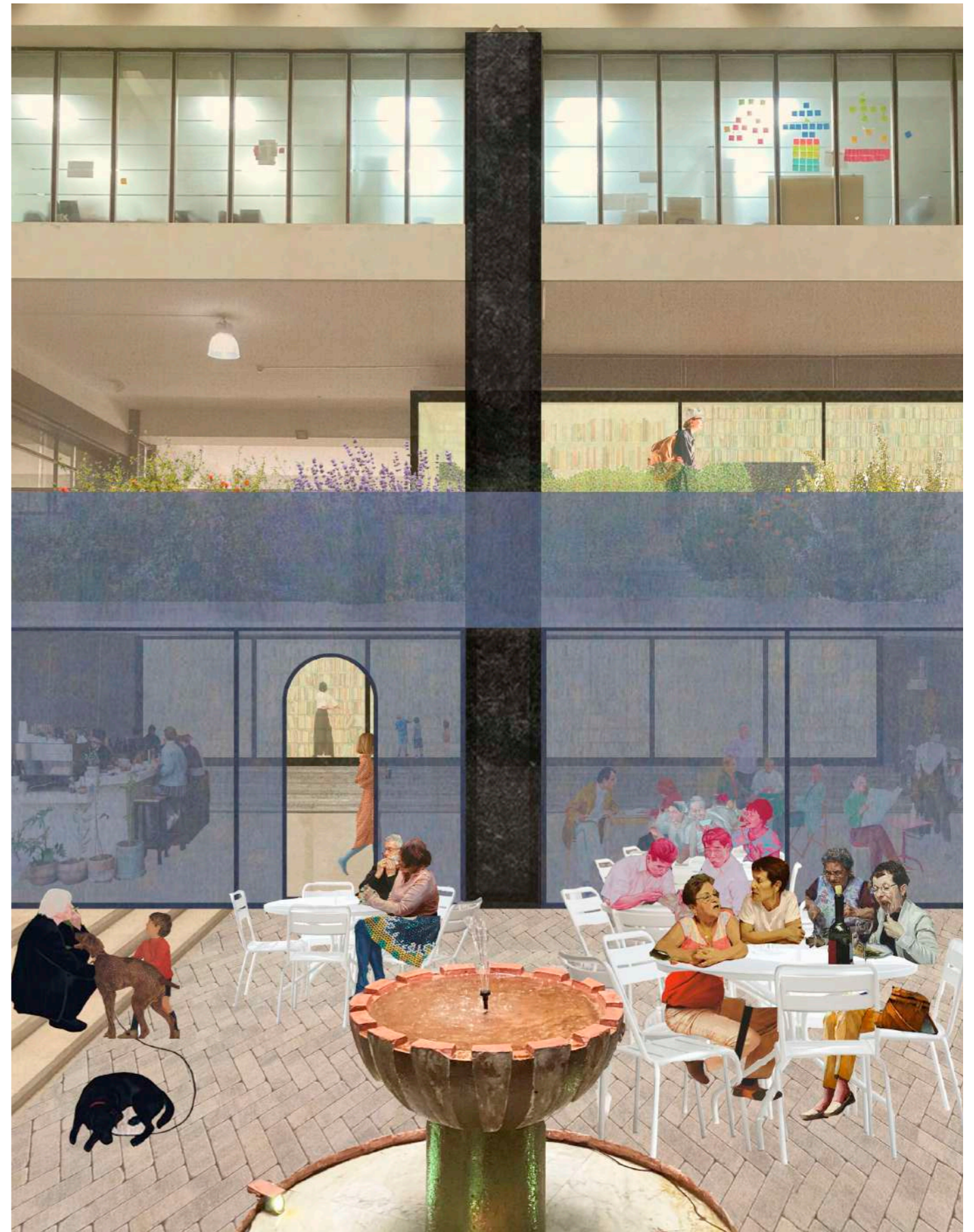
Fig. XXXVIII
Name

The gallery's courtyard hosting public and common uses: a cafeteria that
finds its own way into a library, and a dining for local workers and residents
of the area.

Project's underground floor
1:250 plan

Taking advantage of the priviledged conditions of the underground level, such as acoustic isolation from the street, lower temperature levels in summer, this floor hosts the central functions of the new museum. The courtyard, which empty projects to the rest of the upper floors, is dedicated to silent activities such as individual reading and studying, located at the floor's chore. The archive, meant to concentrate not only la Merced's but all the rest of Santiago's religious architecture's documents and cartography, provides the possibility for a central source of information and research. On the other side, the public library, to which it is possible to access directly from the street, offers a much more flexible place to study, being also close to the digital library's section, and of places to rest.

For the inner distribution of the space, and because of the contrast between robust pilars and light structure of the preexisting walls, it was decided to follow a *free plan*, where the pilars and inner conventual typology are the main elements to consider. So, they most of the times host the furniture and path

in red Path examples
in green Street level's courtyards
in strong black Street level's main constructions

1   Study and reading room
2   Public library
3   Library's reception
4   Digital library
5   Rest spaces
6   Archive
7   Archive's reception
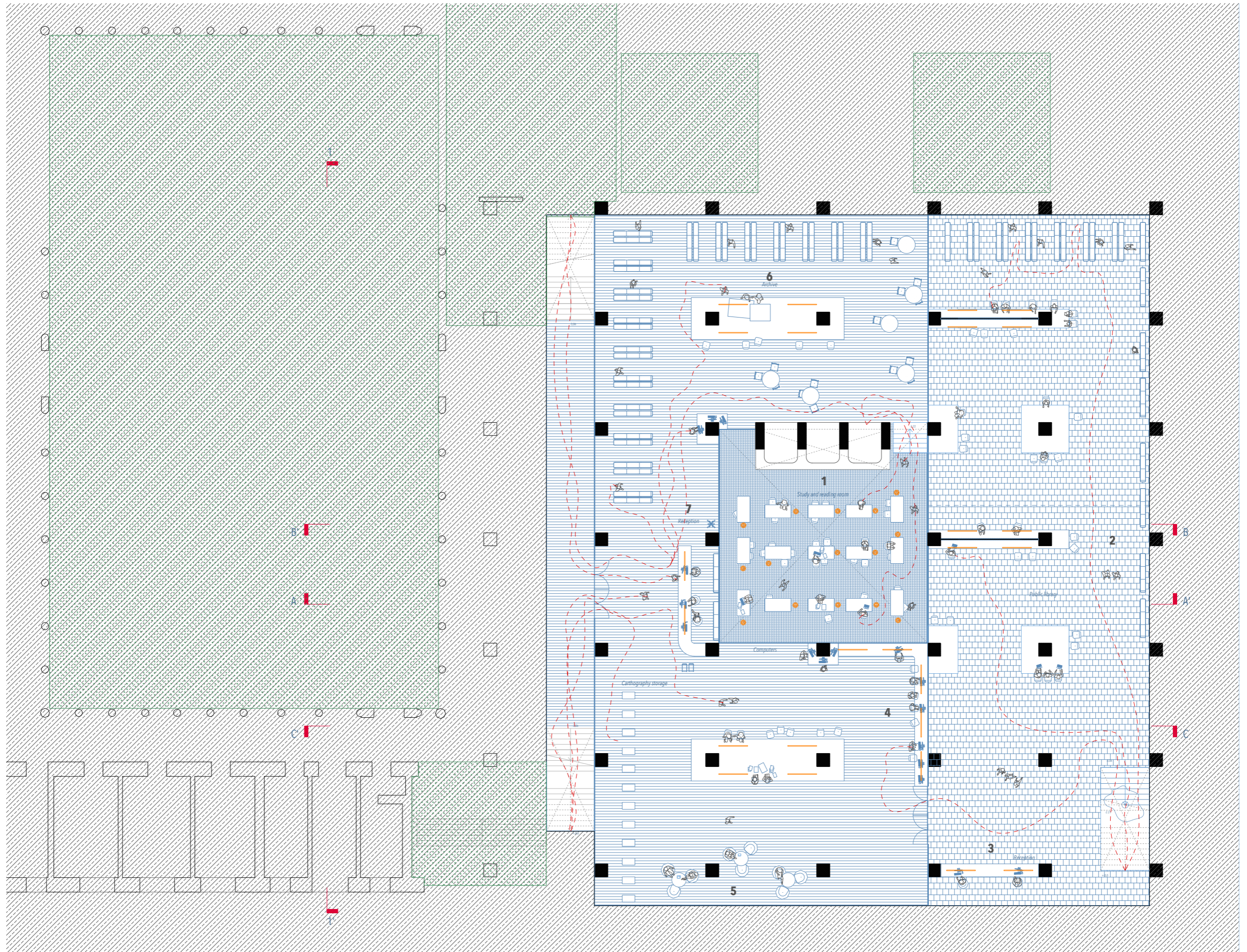
Project's first floor
1:250 plan

This floor is dedicated to public functions.
The first strategy is to condensate the
entrances, in order to control them, pro-
viding the privacy each enclosure needs.
Inner circulations follow and prolongate
the convent's galleries, and there is a
system of courtyards that accompanies
the diverse situations to be developed
and its users.

A public caffeteria and bookshop invite
pedestrians to enter, while the presence
of vertical circulation makes the con-
nection to upper levels evident. Located
to its right, a stair that leads directly to
the public library, and to its left, a small
plaza, for those who may need a short
rest between their daily activities, or a
meeting spot.

The western gallery of the Convent is
continued and enhanced through a new
corridor for exhibitions, creating a direct
connection between the two buildings.
Then, located to both sides of the lower
level's courtyard, a public diner and
spaces for workshops or common activi-
ties. This floor's chore is centred on daily
life: welcoming recreation, socialization,
eating and connection with the green
space of the cloister. Closeness with the
elevators is also important, providing
accessibility for who works at the upper
levels, currently offices.

Finally, in the more protected area of
the square -giving the many enclosures
separating it from the main accesses, the
children section. A library, spaces to play,
and also exclussive access to two of the
six courtyards of the project.

The museum's current reception is
maintained, and so do today's use of the
conventual remainings.

in red Path examples

1	Caffeteria and bookshop
2	Hall
3	Gallery for museum's exhibitions
4 and 5	Workshop and common activities
6	Public diner
7	Children's library
8 and 9	Play area for children
10	Museum's reception
11	Museum's rooms
13	Small urban plaza, main access
14	Southern access
15	Convent's cloister
16	Archive's courtyard
17 and 18	Children's library courtyards
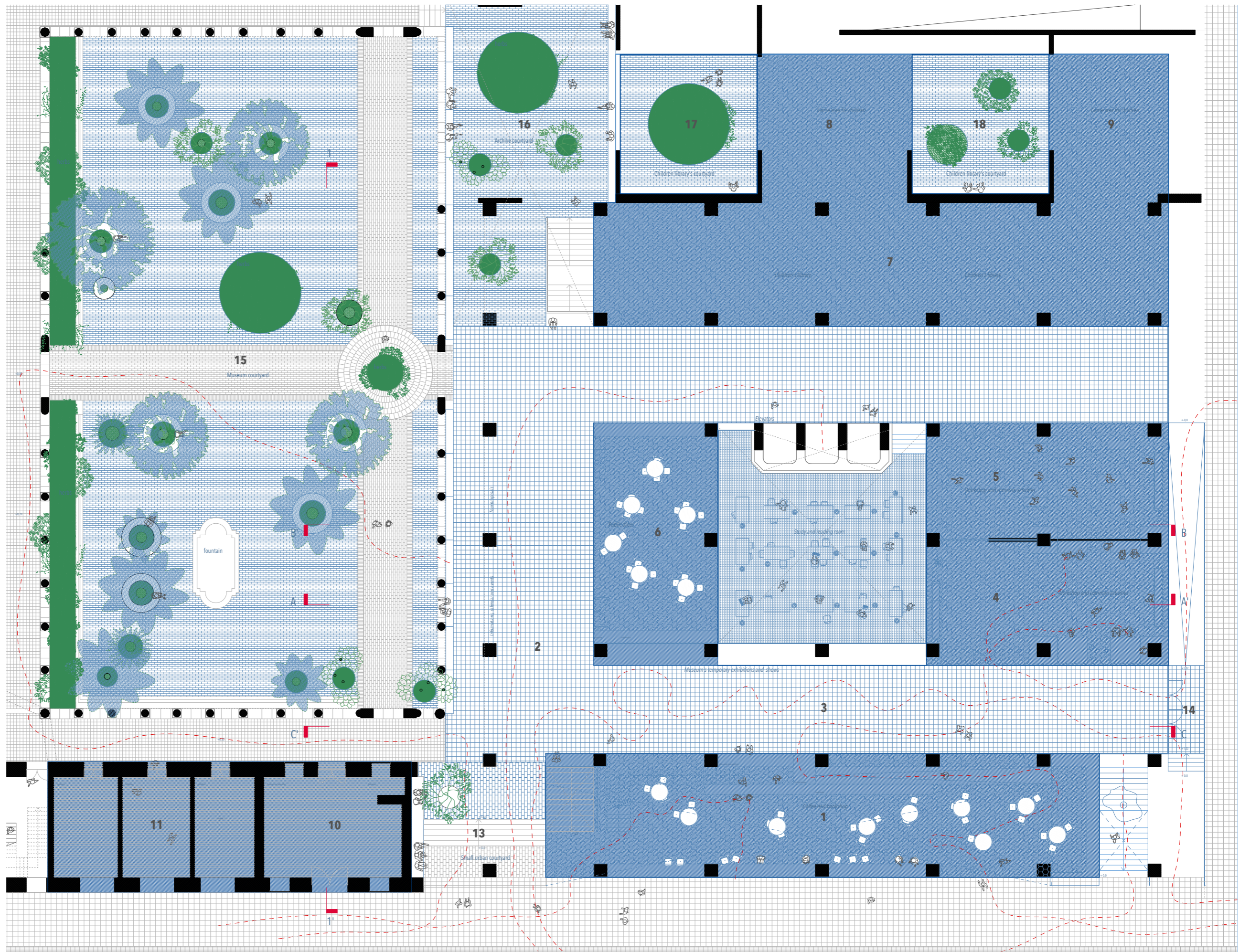
Project's second floor
1:250 plan

This last floor works as a *buffer* one, a transition between the ultimately public first floor and the upper ones hosting offices.
Facing the public caffeteria, common spaces dedicated to workers, accompanied to a terrace. Always around the main courtyard of the gallery, an auditorium, located also near to the existing museum, to give exposition and accademic spaces to complement the already historic functions of the museum.

The common spaces and workshops of the first floor are replicated, and a similar relation than the one created by the conventual gallery is proposed now between new offices and the courtyard. Life again is organized around the courtyards that, even if not accesible from this upper floor, create a visual relation and the possibility of closeness.
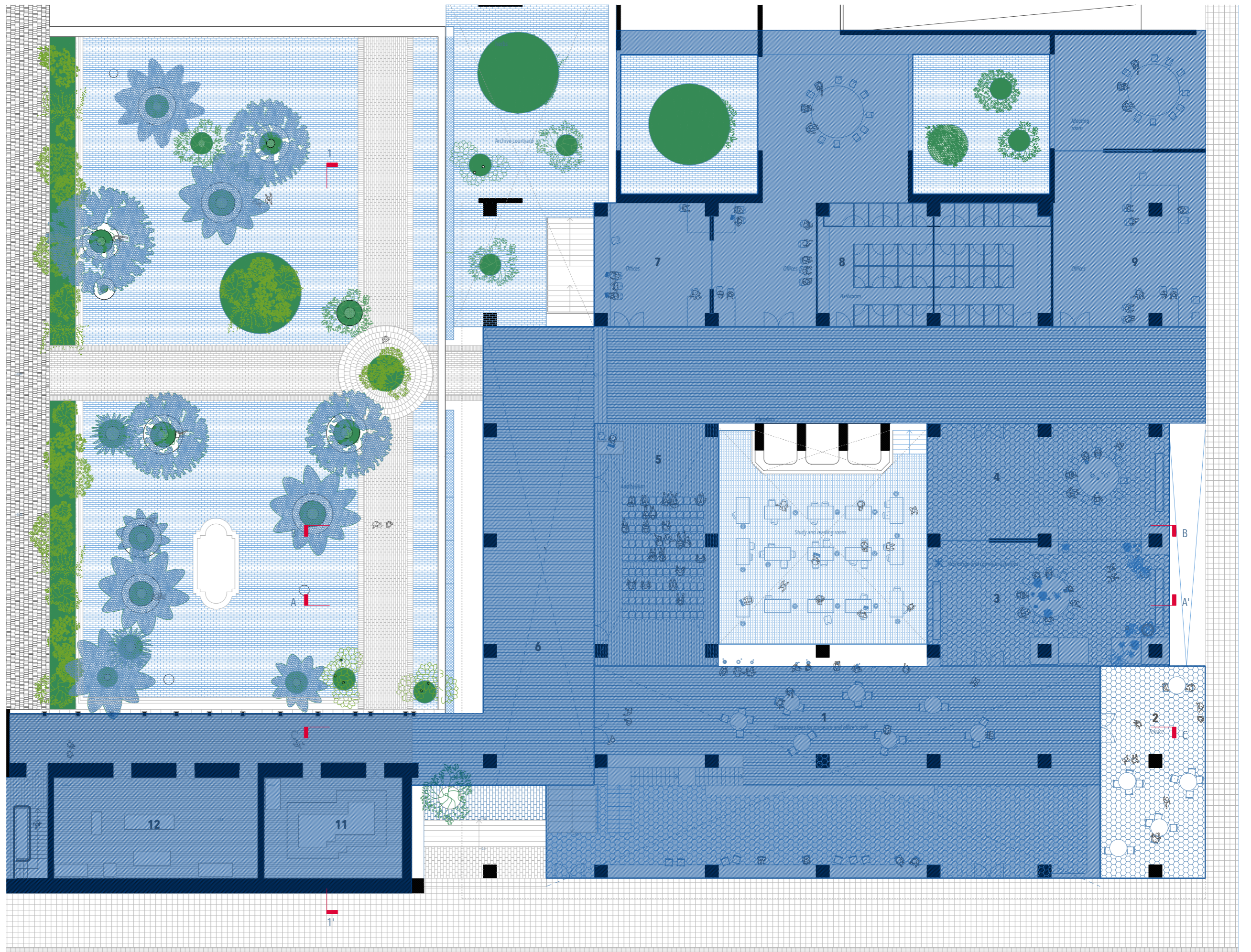
in red Path examples

1	Common areas for museum and office's staff
2	Terrace
3 and **4**	Workshop and common activities
5	Auditorium
6	Gallery
7 and **9**	Offices
8 and **10**	Meeting rooms
11	Bathrooms
12 and **13**	Existing exhibition rooms of the museum

Mac Iver street
1:250 prospect
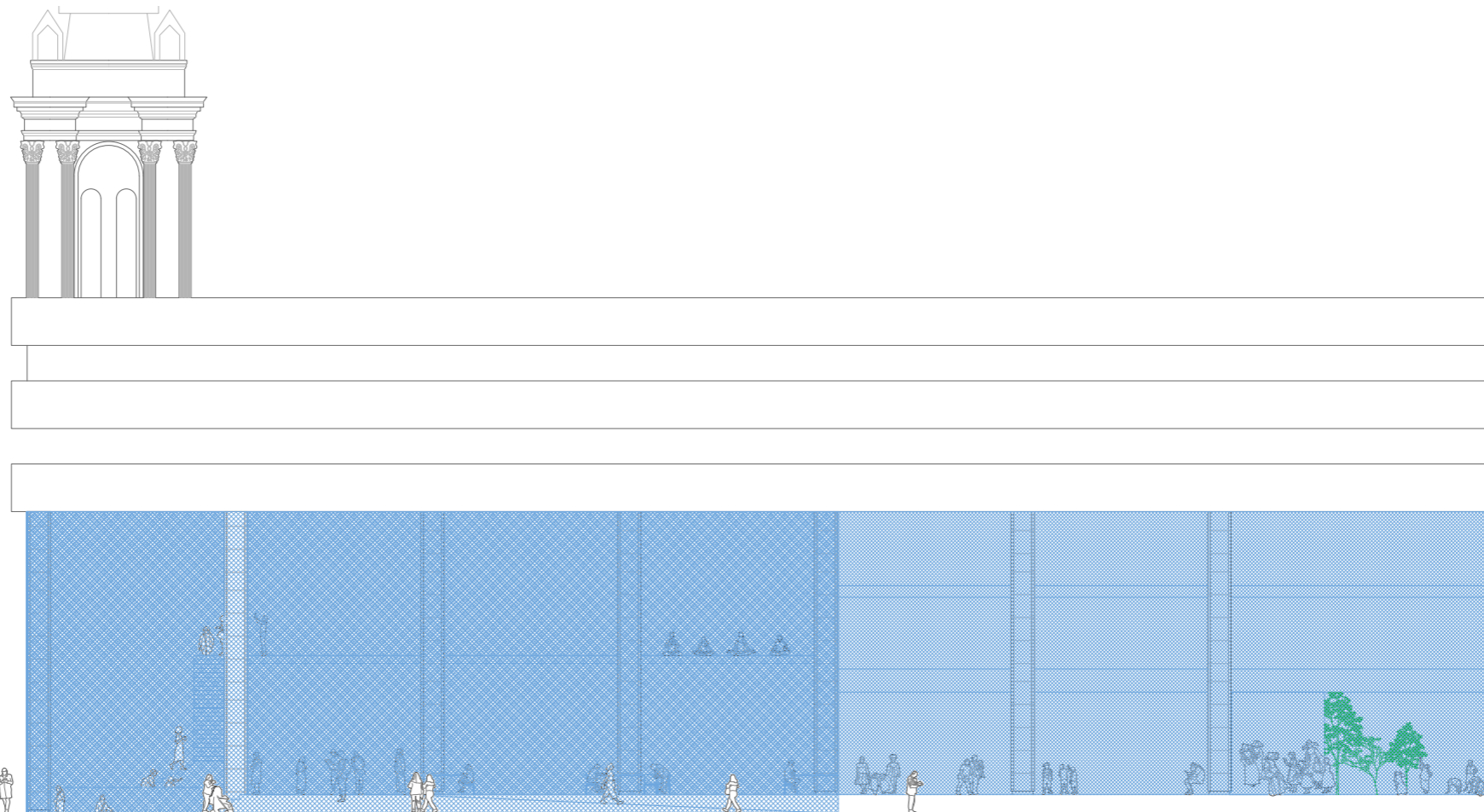
Huerfanos street
1:250 prospect

1-1'
1:250 section
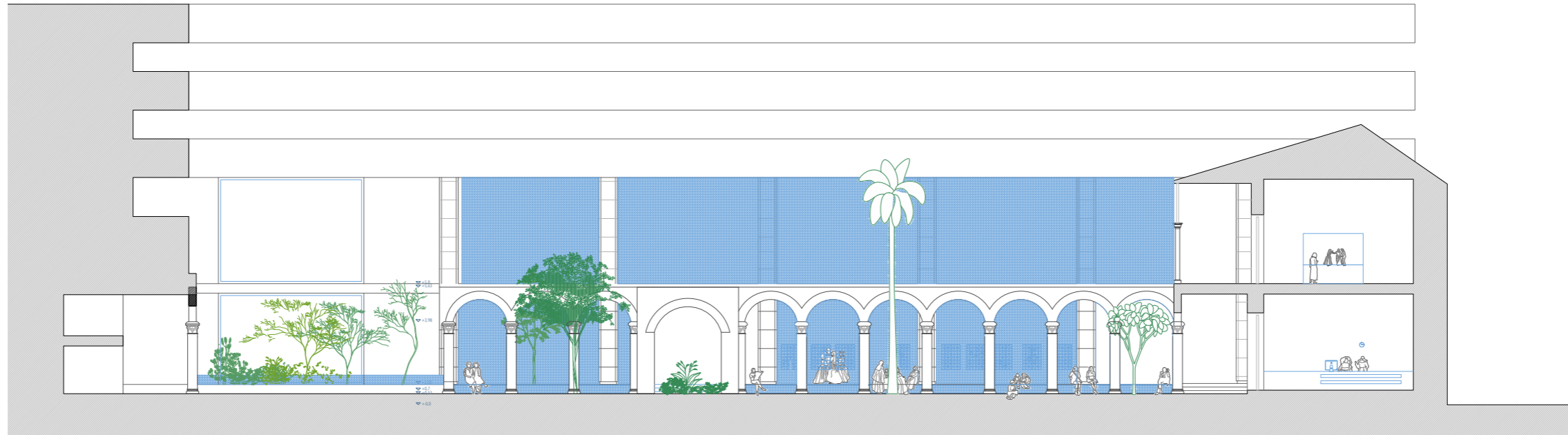
A-A'
1:250 section
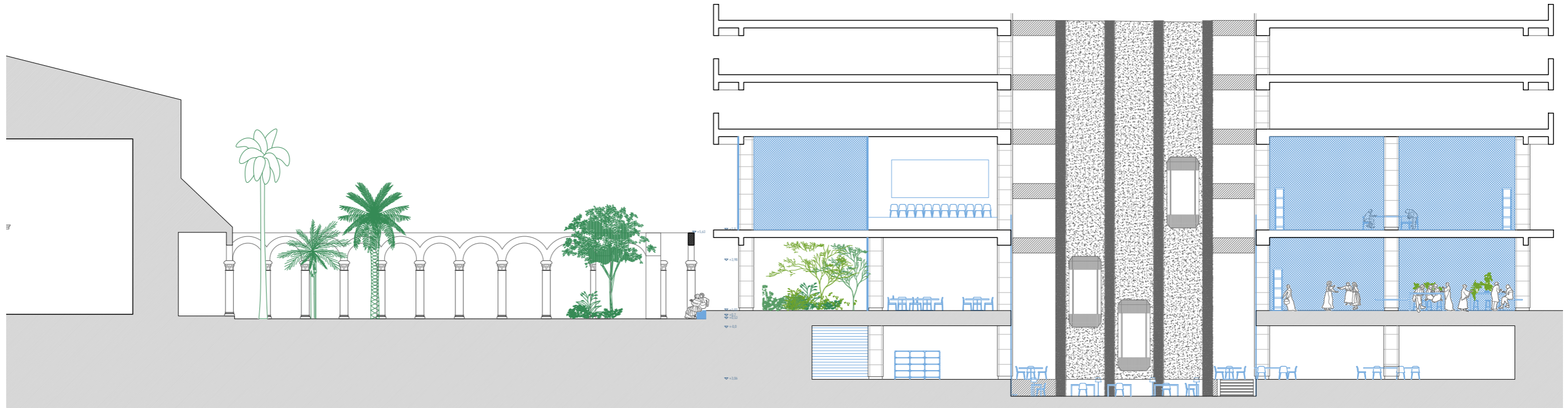
B-B'
1:250 section
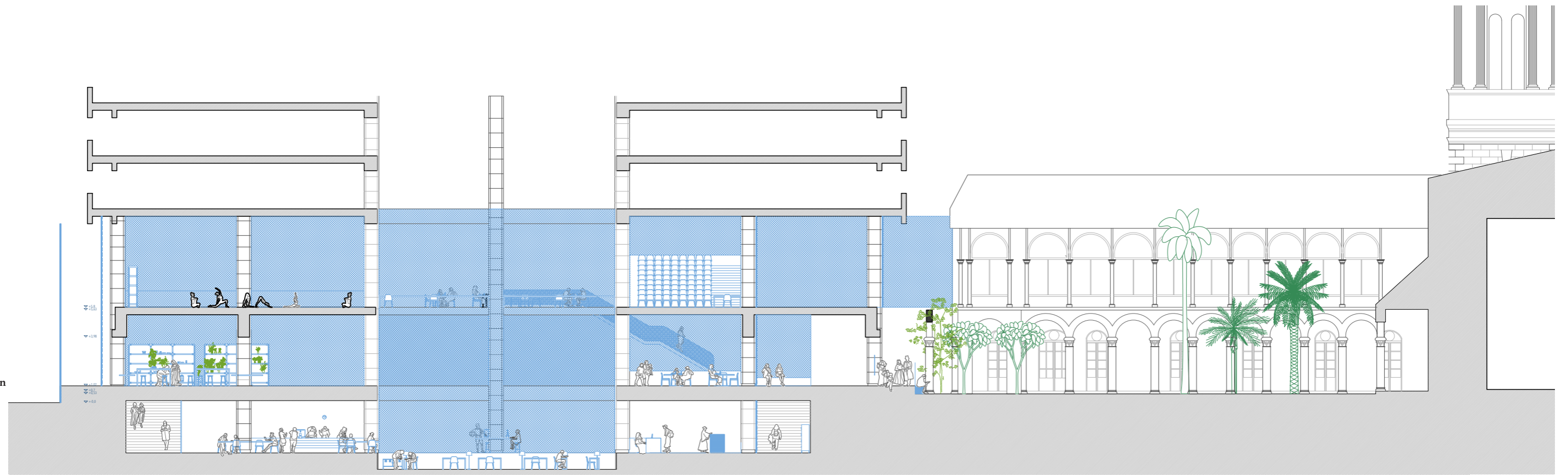
C-C'
1:250 section
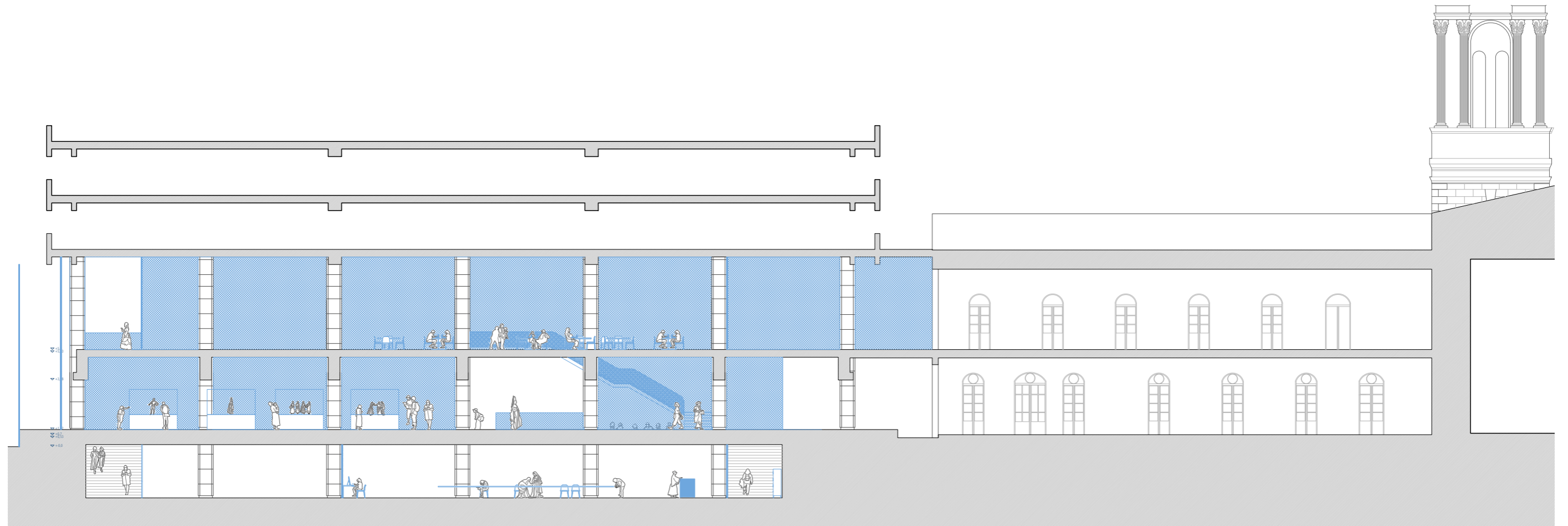
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Fig. 123 **Tomás Thayer Ojeda** *Op. cit.*

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Fig. 129 **Own's elaboration**

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Fig. 131 **Oscar Ortega, Magdalena Anduaga, Silvia Perotte and others**, *Op. cit.*, p. 53

Fig. 132 **Carlos Kirsinger & Cia** *Santiago. Iglesia San Agustín (Calle Estado)*. Photograph, Biblioteca Nacional Digital, Photographic archive, Carlos Cornejo collection, available in http://www.bibliotecanacionaldigital.gob.cl/visor/BND:612496, last consulted on June 11th, 2024.

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Fig. 139 **Own's elaboration**

Fig. 140 **Own's elaboration**

Fig. 141 **Own's elaboration**

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