Cities within the City: Urban and Architectural Transfers in Santiago de Chile, 1840–1940

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Cities within the City

Every city has once wanted to be another. In particular moments of their history, cities have tried to copy some admired, and sometimes remote, models. The notion of influence, conceived as a passive one-way movement, is not itself able to describe properly this kind of relationship. In fact, this sort of process of imitation, has sometimes proved to be of a very creative nature. In the attempt to adapt or recreate certain urban models, new interpretations have frequently emerged. In these, even misunderstandings have a role to play. Behind these urban transfers, a web of connections travels in both directions, and the way individuals came to be in contact is usually hidden from official history, all of which are factors in a complex and delicate cultural network. Far from being exclusive of our contemporaneous and – so-called – globalized world, this kind of process seems to have taken place very early in the history of our cities.

Recognizing the cultural status of travel, means to be conscious of the fact that along with goods and people, ideas, images and values are exchanged as a result of travel. In this context, travel appears as something intimately linked to the process building up an urban culture. The encounter with new and even alien models, with existing territories or settlements, is something that cities in the Americas have experienced from their very beginnings. The attempts to recreate the European environments in new territories is well expressed in the process of naming both countries and cities, with European names very often recurring. However, something completely new would emerge from places such as New York or Nueva Granada.

After Independence, most Latin American cities, which had developed within strict colonial patterns, turned their eyes towards new sources of inspiration. These came mainly from Europe and North America. That meant not only importing ideas and images, but also new professionals, who were able to embody
those new ideals and needs. Travel opportunities, development of international relationships, and the presence of qualified immigrants, would produce a significant cultural change in Latin American countries.

Located in one of the southern borders of the Spanish Empire, Santiago de Chile was not immune to that process. Its rather marginal geographic position gave it at once modesty and freedom. In spite of this, the period from the establishment of the republican government to the introduction of modern urban planning was particularly rich in these kinds of transfer and interaction. They happened, and therefore can be described, at many different levels from urban representation to urban plans, and from particular projects to the whole city.

Following Pedro de Valdivia’s foundation of the city in 1541, the development of Santiago de Chile had been mainly the result of local builders’ work, occasionally with the addition of more formally trained professionals, generally connected with religious orders. For more than two hundred years the city developed as a result of this rather local and provincial culture.

A major exception to this was the presence of the architect Joaquín Toesca, during the last two decades of the eighteenth century. Educated in Italy, Toesca would be responsible for some of the most outstanding buildings in Santiago during that period. Among them, the Casa de Moneda (The Mint), currently Presidential Palace, and the Cathedral’s east façade. Toesca, who tackled works of a new scale and complexity, brought with him both the experience of large-scale masonry and classical language, being responsible for training builders and disciples, who would continue producing buildings following his style and technique, until the mid-nineteenth century.

Testimonies of travellers and visitors should also be considered in connection to those kinds of interchange. They have provided us with valuable representations of the city in plans, sketches and paintings. Far from being neutral, they express particular interpretations which remind us of the extent to which representing a city is thinking and even dreaming about it. Among them, Amédée-François Frezier produced the first reasonably accurate plan of the city in 1712. Sketches by Mary Graham, Moritz Rugendas and Claudio Gay, and a series of panoramic views produced during the nineteenth century, are worthy of mention.

During the early years of republican government there was little room for urban transformation. Designing and planting the Alameda (Poplars Promenade), was one of the first concerns of Bernardo O’Higgins, Supreme Director of the State (1818–1823). But beyond that first attempt, many political problems had to be addressed, before planning or embellishing the city would be possible. It was only during the mid-nineteenth century, after the end of the war against Peru and Bolivia, that some changes in the city became visible.

Building the Republican City 1840–1870

Manuel Bulnes’s presidency (1842–1852) was culturally dynamic. During that period, a significant number of intellectuals, from both Europe and Latin America, came to live in Chile, promoting a great deal of intellectual activity which would place the country in an outstanding cultural position among its Latin American counterparts. The government,
conscious of the need of intellectual and professional support, hired architects, artists and scientists to encourage education and cultural development. This tendency was to continue during the following governments of Manuel Montt and José Pérez.

During that time, it is not yet possible to speak about general plans for the city. However, a series of specific interventions, most of them due to the presence of foreign architects, would change the face, and in part, the structure of the city. They would introduce a new scale and formality to the capital, allowing republican institutions and social life to be housed and represented. Thanks to them, the entire city fabric registered a certain change. Scarcely perceived in colonial buildings, the systematic use of classical language, and the adoption of new materials and techniques, would play an important role in that change.

Foreign architects were invited either by the government or by the Church to tackle significant commissions. Among the former, Claude François Brunet de Baines arrived as government architect in 1848, followed by Lucien Ambroise Henault in 1857. A strong connection with France, and therefore to the Beaux-Arts tradition, can be perceived in government architects, whereas most of those working for the Church, such as Chelli and Provasoli, came from Italy.

The presence of foreign professionals also had further implications in the country. Part of a wider cultural movement, including the foundation of the Academy of Arts by the Italian Alessandro Cicarelli in 1848, the aim was to promote local education in that field. Brunet de Baines and Henault were in charge of the first architectural courses organized in the country. It was for them that Brunet published his Curso de arquitectura (Architecture course), the first of its kind in Latin America, in 1853. Thanks to these teaching activities, a first generation of Chilean architects emerged, after Toesca’s disciples, among whom Fermín Vivaceta and Manuel Aldunate should be mentioned.

A plan drawn between 1834 and 1836 and included in a book by Fr. José Javier de Guzmán figure 5.1 gives us an idea of the state of the city before the foreign architects were hired by Bulnes. The colonial grid appears as a very homogenous pattern. The Plaza de Armas is the only clearly perceivable urban space. A few tiny plazas, generally associated with churches, introduce some exceptional episodes into the neutral grid. The wide course of the Mapocho river appears not yet to have been canalized and the incipient plantation of the Alameda is seen as little more than a dried-up branch of the river. Significant points listed in the plan are mostly churches and convents.

In contrast, the plan designed by the Italian Mostardi Fioretti, figure 5.2, dated 1864, registers a series of changes that have happened in the city, mostly during Montt’s government (1852–1862). The plan is drawn on a larger scale, underlining the south and west expansion, and two different types of urban textures are clearly distinguishable. The first one corresponds to the remains of the colonial grid: a series of continuous façade blocks, with central patios. The second, a number of significant buildings, plays the role of a set of figures against the background of the grid. Among them, those of the Parliament, the Municipal Theatre, new commercial buildings around the Plaza de Armas and others, are not only recognizable, but also explicitly listed in the plan. Finally the extension of the Alameda, and the apparition of many other tree-lined avenues such as Maturana, Recoleta and Cañadilla, speak
Figure 5.1 Santiago by 1830. Plan published by Fr. José Javier de Guzmán, c.1835. (Source: Archivo Fotográfico Universidad de Chile)

Figure 5.2 Plan of Santiago by Tomás Mostardi Fioretti, 1864. (Source: Archivo Fotográfico Universidad de Chile)
about a new sensibility, which sees the street as a promenade. Public spaces such as Quinta Normal (a botanic garden) and Campo de Marte (the military parade ground) would play a similar role.

The Parliament Building (figure 5.3), one of the most significant of its time, was designed and built during a long span of time and many architects were involved in the process.\(^4\) Representing one of the main institutions of the young republic, and clearly inspired by the ideals of the French Revolution, it took over the original location of the Jesuits' convent and church. Its neoclassical language, even rather conventional and schematic, shows the traces of Brunet de Baines’s and Henault’s professional mastery. The south–west location of the building mass, liberating space for public gardens, sought new possibilities of building in the colonial grid.\(^5\) Gardens themselves were quite a new addition to the city, providing the possibility of public promenade. Halls for the Deputy Chamber, the Senate and the General Assembly of the Parliament, the main institutional elements of the building, refer to different sources of inspiration. The two first two were conceived in the semi-circular pattern of French parliament, whereas the third followed the English pattern, organized in two facing groups.

The Municipal Theatre (figure 5.4) is the equivalent to the Parliament, in the realm of social and cultural life. Since colonial times there had been attempts to provide the city with an adequate theatre. However, all of them seemed to have been rather precarious and improvised. It was only in 1847, that a serious initiative to build an Opera Theatre
was launched. This was accomplished only years later, when after several attempts, the commission was given to Brunet de Baines, requiring the intervention of several other architects, most of them foreigners, in subsequent years. The amazing scale of the building, against that of the colonial houses in the surroundings, is readily perceivable in some of the nineteenth-century pictures, making clear the new urban quality of those institutional buildings constructed at the time. Following a French model, the theatre was considered the centre of social and cultural life, which it would continue to be until the mid-twentieth century.

The list of significant buildings added to the city at this time, would certainly be very long. Some of them implied the adoption of new building techniques. The Central Market (1869–1872), built in prefabricated iron structures, by Manuel Aldunate and Fermín Vivaceta, is one such example. The structures were imported from Great Britain and, together with the metal bridges built over the Mapocho river in subsequent years, would represent an important addition to the quality of the city fabric.

Perhaps it is not by chance that many of those significant architectural creations which changed the face of the city in the third quarter of the nineteenth century were named as ‘palacios’ (palaces), a word completely alien to the rather humble colonial city. The idea of building ‘palaces’, despite being modest by international standards, reflects the increased prosperity of local families during a time of economic growth. Some, like the Pereira Palace, by Henault, speak an aristocratic
classical language. Others, like the Alhambra Palace, by Manuel Aldunate, refer to Moorish buildings in southern Spain. The emergence of a new social sensibility not afraid to show wealth, international aspirations, and enjoyment of life, would not only include exotic iconographies, but would also envisage the city under a new light.

The Vicuña Mackenna Era, 1870–1900

The idea of transforming the city as a whole, perhaps for the first time in its history, originated with Vicuña Mackenna’s intervention on Santiago. Different from later concepts of planning, Vicuña Mackenna’s idea of urban transformation, consisted of approaching the whole city through a series of projects, including infrastructure, public spaces and buildings.

Born in 1831, Benjamín Vicuña Mackenna revealed from his early youth a passionate and charismatic character. His participation in politics forced him to leave the country in 1851. Those circumstances, as well as his own curiosity, led him to a long period of travel including Paris, London, New York and Vienna. When he returned to Chile, he was designated Intendente of Santiago, by President Federico Errázuriz Zañartu (1871–1876), in order to distract him from the political scene. Paradoxically, having undertaken his task with enormous talent and success, Vicuña Mackenna became a candidate to the presidency of the country in 1875. Dealing with the city and its transformation seems to have been particularly well suited to a man who had publicly expressed his ideas on the subject. Being a skilled politician, he was at the same time an intellectual, a writer, journalist, and historian. But above all, he was an inspired man of action.

Following his designation as Intendente in April 1872, Vicuña Mackenna launched an initiative aiming to generate and put into action a new urban plan. Both the process and the content of the plan are described well in his book La transformación de Santiago (The transformation of Santiago), one of the fundamental documents in Chilean and even Latin American urban history. The book is, in fact, a political report addressed to the Municipality, the Parliament and the Government. It was produced in the brief space of three months, and makes clear the strategy that Vicuña Mackenna had envisaged to carry out his plan.

The aims of the plan are outlined in a brief dedication written at the beginning of the book:

... in the hope of a supreme cooperation which definitely redeems the capital of the republic of those evils that periodically affect it, and positions the diverse classes of its population in those conditions of cultivated and Christian societies, giving it all the hygienic improvements allowed by the most healthy and beautiful weather in the world, and lastly, allowing it to enjoy all the possible amenities and embellishments, which still today are possible...  

This idea of cooperation which pervaded Vicuña Mackenna’s political operation is well reflected in the organization given to his plan. He identified a series of twenty key projects which were meant to respond to the most urgent needs of the city. Having done so, he was able to get together a complete team, reaching three hundred people, to work on the plan preparation. They were organized in commissions, reporting to him on each of the projects. This organization allowed Vicuña
Mackenna to produce a coherent plan in a very short time, and to involve many people who supported it from its very beginning.

An epitome of Vicuña Mackenna’s urban ideas, the transformation of Santa Lucía hill (figure 5.5), represents, better than other projects, both his efforts to incorporate health and beauty into the city and the contradictions of his romantic sensibility. As one of the few projects actually completed during his period as Intendente, the park would become his burial place as a homage to his passion for the city he had dreamt to transform.

Already under construction when the book, which included the chapter ‘Apertura de nuevas plazas’ (Opening of new squares), was published, the Santa Lucía project is not exhaustively described in *La transformación de Santiago*. Eighteen new squares were proposed by Vicuña Mackenna to tackle the lack of public spaces, which at the time comprised only the colonial Plaza Principal and the unused land along the river banks. They were seen as connected to the citizens’ health and to that new urban dimension of social life that Vicuña Mackenna had admired in London and Paris. Therefore, they are not presented as a luxury, but as urgently needed by the city. Designated as paseo (promenade), Santa Lucía appeared a valuable addition to social life, hitherto confined to the domestic realm or to religious processions. Starting with the existing platforms, originally conceived as the bases of fortifications, the project aimed to plant the hill, to create roads and paths, and so make it enjoyable as a promenade, with new facilities such as a theatre and a restaurant. To work out his project, Vicuña Mackenna asked for the help of the most qualified professionals in the country. In a first stage, Lucien Henault had some part, and after his resignation as government

![Figure 5.5 Paseo del Santa Lucía, once completed and with new entrance from Alameda, c.1915. (Source: Archivo Fotográfico Universidad de Chile)](image-url)
architect, his disciple Manuel Aldunate took over from him. However, the technical complexities of the project asked for the participation of an engineer, and the Frenchman Ernest Ansart played a significant part in this respect.

A watercolour presented by Manuel Aldunate to the Intendencia (Council) on 10 September 1872 (figure 5.6), synthesizes the complexities of the project. Sometimes considered ‘historicist and vulgar’, this painting expresses not exactly Aldunate’s personal preferences, but his synthetic view of a series of proposals for the hill coming from different sources. A neo-gothic church and an electric lighthouse, which is meant to illuminate the city, preside the composition. This contrast between a new technological device and a religious symbol embodied in a neo-medieval iconography, reflects both the tensions between European culture and Vicuña Mackenna’s own sensibility, split between his attraction for technological and social progress and his romantic feelings. Completing the composition, the ancient fortresses, once again treated in a neo-mediaeval manner, make clear a pragmatic attitude, taking advantage of the existing military remains, and a picturesque taste.

The building works were carried out by prisoners and it is said that Vicuña Mackenna had to invest his own money to finish the building and to pay for the many works of art purchased in Europe. Several reports on the progress of the work were published between 1872 and 1874, including an Album (1874) containing the main views of the new promenade. All of them, but particularly the Album – one of the first systematic attempts at a photographic survey of the city – give account of the importance acquired by this project within Vicuña Mackenna’s plan.

A city plan produced by Ernest Ansart in 1875 (figure 5.7) reflects the condition of the city after Vicuña Mackenna’s influence, re-
vealing, at the same time, the modesty of the achievements and the ambitions of the projects. Ansart's presence is a key one, both in the cultural environment of the country and in the actual building of the city. Having participated in Paris's transformation under Napoleon III, he acted as Professor of Engineering at Universidad de Chile (University of Chile). Several of Vicuña Mackenna's urban projects were under his responsibility.

In contrast to Mostardi Fioretti's plan which was drawn west up, Ansart's plan is presented south up, giving importance to one of the areas most transformed following Vicuña Mackenna's intervention. The predominance assumed by agriculture and farms surrounding the city in Mostardi's plan, is replaced here by infrastructure elements. The Camino de Cintura (Ring Road), one of the most ambitious proposals by the Intendente, is represented in a partially completed and partially proposed version. Acting simultaneously as an urban limit and as a promenade, as a road and as a symbolic boundary, that ring road
was meant to guarantee a true urban condition to the city. Links to the contemporary transformations of peripheral boulevards in Paris have been frequently mentioned. However, beyond the worldwide influence of Parisian transformation, Santiago’s Ring Road exhibits particular conditions. Firstly, it needed to be adapted to the grid pattern, which led to its being conceived as four perpendicular avenues surrounding the city. Second, and different from Paris or Barcelona, Vícuña Mackenna’s Ring Road is less connected to the expansion of the city than to the intention of establishing a strict limit to it.

Several other engineering projects are represented in Ansart’s plan. The canalization of the river and a series of urban railways are the most significant of them. Despite its bias towards infrastructure, the plan is quite a figurative one, including some of the most outstanding urban façades and views of the transformed city. Santa Lucía hill, Cousiño Park, the old Central Railway Station and the Exhibition Palace in Quinta Normal, designed by Paul Lathoud (figure 5.8), are among the most visible of them. The presence of the Hippodrome, located by the Camino de Cintura in the southern area, speaks of the influence of British culture in spite of the fact that its first building was designed by the Frenchman Henault. As a whole, the city which Ansart had represented and to whose transformation he had contributed, by that time boasting 150,000 inhabitants, looked quite different from the colonial town of half a century before.

Being the paradigmatic capital of the late nineteenth century, Paris was, obviously, a permanent and yet remote model for all these transformations. But Vícuña Mackenna’s

Figure 5.8 1875 Exhibition Palace by Paul Lathoud, c.1885. (Source: Archivo Fotográfico Universidad de Chile)
references went far beyond the French one. Many other cities, including London, New York, Chicago and Buenos Aires, are mentioned in La transformación de Santiago, particularly in connection with infrastructure and roads, showing an amazingly precise knowledge of them.13 Equally, it would be wrong to think that there was only admiration towards foreign capitals in Vicuña Mackenna’s mind. A series of criticisms of foreign cities as well as enthusiastic praise of local values, especially those connected with geography and climate, can be found in his writings. His main intention was to make Santiago an international capital, equivalent but not necessarily equal to others. Having involved the participation of twenty-eight countries, the International Exhibition of 1875 was a clear proof of that attitude and one of the best illustrations of the urban achievements of the period.

Only a small part of Vicuña Mackenna’s proposals were fulfilled during his administration. But many of them remained in Santiago’s urban agenda which he, so powerfully, contributed to establish. They were developed during subsequent administrations.34

Contradictions and Tensions: The Centennial Celebration 1900–1925

A victim of his own success and political naïveté, Vicuña Mackenna lost his battle for the presidency in 1876. The economic crises at the end of President Errázuriz’s period made it difficult to maintain the same rhythm in public works. He died in 1886 at fifty-five. In the meantime, the country would be involved in difficult international affairs: border problems with Argentina, and mainly, the Pacific War against Peru and Bolivia, would consume the energies and resources of the country until the mid-1880s.

During Balmaceda’s presidency (1886–1891) participation of the country in international events continued. Chile was present at world exhibitions, both in Paris and Barcelona, in 1889. For the Parisian exhibition, on the occasion of the French Revolution centennial, Chile built a small pavilion which was located near the Eiffel Tower. Designed by Henry Picq, in prefabricated cast iron, the cubic pavilion, crowned by five crystal domes, combined both technological and classical references. Sent back to Chile, the pavilion was rebuilt in Quinta Normal Park, not far from the Exhibition Palace of 1875, where it housed an international mining exhibition in 1894. Following the same technological trend, a series of bridges over the Mapocho river would contribute to establish iron structures as characteristic urban elements in the city (figure 5.9).35

It was the proximity of the centennial of Independence which, as in other Latin American countries, put the urban issue once again on the public agenda, and with renewed strength. As Adrián Gorelick36 has pointed out for Buenos Aires, the Centennial was an opportunity both to make a assessment of the first republican century and to exhibit its achievements to the world. The publication of a Baedecker guide, dedicated to Santiago, in 1910, is a clear indication of the international dimension given to the celebration. The festive side of the event included new monuments, buildings and public spaces. But digging deeper, the celebration concealed a tension between nineteenth-century aesthetic ideals and twentieth-century social and political demands. Public claims about the
quality of workers’ housing had led to the creation of the Consejo Superior de la Habitación Obrera (High Council of Workers Housing) in 1906. The lack of proper sanitary conditions was an important component of those preoccupations. Thus a certain tension between urban embellishment and infrastructure needs coloured the whole centennial celebration.

Many of the monuments built around the centennial are, strictly considered, infrastructure. Namely, three railway stations: Mapocho, Central and Pirque. Furthermore, although less frequently mentioned, the building of a sewerage system should be considered a major achievement in the urban renewal of those years. The aim of embellishing the city, being more explicitly declared than in Vicuña Mackenna’s time, had to be negotiated with the social claim about poor health and housing conditions. In 1910 the city had already reached around a quarter of a million inhabitants. Attempts to study a new drainage system had been made, at least, since 1888, and a law on the subject promulgated in 1906.

Santiago had been historically dependent on its water supply and sewage systems. During colonial times, a system of irrigation ditches, going east-west across the blocks, fulfilled both water supply and sewage roles. Building a new sewerage network meant not only the incorporation of the internationally available technology but also redundancy of the old irrigation pattern. Moving the sewerage to an underground network below the streets, involved a major structural change, since from then on, both the traffic and service networks would be concentrated in one system.

Carried out following the plan of the Batignoles-Fould company around the time of the centennial, the sewage works had a significant urban influence (figure 5.10). Reinforcing the process of the widening and
new alignment of the streets, they confirmed the validity of the colonial grid, making difficult any further attempt to change it. This ground and underground structure was at once complementary and supportive of other centennial interventions.\textsuperscript{39}

Published precisely at this time, \textit{La higiene aplicada a las construcciones} (Hygiene applied to buildings)\textsuperscript{40} – a monumental book by Ricardo Larraín Bravo, a Chilean architect educated in France – shows both the intellectual level which the subject had reached,
and the very wide and up-to-date knowledge which supported the author’s teaching in Schools of Architecture.

If social criticism found a partial answer through the building of a new sewerage network, the intellectual and aesthetic one about the colonial grid was less successful. A small book published by Ismael Valdés Valdés in 1917, curiously titled the same as Vicuña Mackenna’s one—La transformación de Santiago—sums up the urban design discussion in those centennial and post-centennial years. The enormous difficulties found in transforming the city is the first concern expressed by Valdés. Not without a certain nostalgia, he refers to new cities built, from scratch, according to strict planning criteria, without the limitations imposed by a pre-existing urban fabric. Washington, La Plata and Canberra, making profuse use of diagonals or even curvilinear streets—both considered paradigmatic by Valdés—are among those mentioned.

In spite of these circumstances, Valdés did not relinquish the possibility of transforming existing cities. He mentions Paris, Rio de Janeiro and Guayaquil as examples of this kind of transformation, and claims that a new discipline, urbanism, was responsible. Haussmann, Stülben and Buls were, according to Valdés, the most outstanding exponents of that discipline. Paris continued as a dominant paradigm, but a wider set of references are mentioned in the book, showing again a very complete knowledge of the international state of the art.

The colonial grid is one of the main targets of Valdés’s attacks, being necessary to ‘avoid homogeneity and monotony of that colonial building system, when all houses were the same both from inside and outside’. Instead of this, the idea of variety appears as the driving force to reform the city. All exemplary places mentioned in the book are particular and highly identifiable moments in the urban fabric. Diagonal streets appear as signs of urban quality, both in technical and aesthetic terms. This attitude represents a certain peak in the criticism of the colonial grid, reached at the beginning of the twentieth century.

A series of utopian plans produced in those years exhibit a similar attitude. Among them, those by the Sociedad Central de Arquitectos (Central Society of Architects) (figure 5.11) and Ernest Coxhead (figure 5.12) are especially remarkable. They radically modified the existing grid by creating a series of centres from which diagonals radiate in all directions. Almost nothing of that was actually fulfilled. The small intervention with diagonals in the Stock Exchange block (figure 5.13), quoted by Valdés as a remarkable one, remained an isolated example of what the city could have been if these changes had been accomplished. But behind these utopian proposals, a deeper

![Figure 5.11 Urban renewal plan for Santiago, by the Sociedad Central de Arquitectos, c. 1910. (Source: Biblioteca Nacional de Chile)](image-url)
discussion about a new centrality for the city, which was to emerge in the following years, was hidden.

Other significant attempts to modify the urban structure of the city at this time must be mentioned. Among them those by Carlos Carvajal Miranda are especially relevant because they reflect the new ideas of the linear city. Partially incorporated as a ring road in the Sociedad Central de Arquitectos plan, his ideas continued being influential through his participation in the Comisión de Transformación de Santiago (Santiago’s Transformation Committee) of 1915, as well as through many other publications in subsequent years.\(^7\)

The presence of a new generation of foreign architects hired either by the government or by the Church, is another indication of the international connections existing in the country during the centennial years. Two Frenchmen, Emilio Jecquier and Emilio Doyère, and one Italian, Ignazio Cremonesi, are among the most significant. The government’s connection to France and the Church’s connection to Italy continued to be important, in spite of the presence of other foreign architects in the country at that time.\(^6\)

The role of official foreign architects would continue to be similar to those of the mid-nineteenth century, combining professional practice and academic activities. Thus, they not only produced significant pieces of architecture but were involved in the education of future professionals, through their teaching at the recently founded Schools of Architecture.

Born in Chile and son of a French engineer working for the Chilean railways, Emilio Jecquier was educated in France and is the author of significant architectural monuments, such as
the Mapocho and Pirque railway stations, the Fine Arts School and Museum, and the second phase of the Catholic University building.

During a period associated with Jecquier, Doyére was responsible for the outstanding Palacio de los Tribunales (Court Palace), consisting of two masonry blocks with a glass and iron arcade in between them, which reminds us of the work of Henri Labrouste. Associated with Patricio Irarrázaval, a Chilean architect, he also produced a highly imaginative drawing for a new southern façade of the presidential palace, transforming Toesca’s building into a neo-baroque monument from which a series of diagonals spread in all directions. Even though totally utopian, this project is quite expressive of the search for a new monumental centrality, to be addressed in the following years.

Arriving in 1889 to work on several church commissions, Ignazio Cremonesi remained in the country until 1903. His most important and at the same time polemical intervention was the refurbishment of the Cathedral, covering with stucco part of the colonial stone fabric. Violent reactions against this project, even at that time and within the Church, are one of the first signs of criticism against imported iconography and recognition of the value of local and colonial buildings.

No other building expresses better both centennial aesthetic and urban paradigms than the Fine Arts Museum and School (figure 5.14), designed by Emilio Jecquier. With clear references to French design, the building is conceived as a mixed miniature of both the Petit and Grand Palais built in Paris for the Great Exhibition of 1900.48 Alberto

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*Figure 5.14* Fine Arts Palace, by Emile Jecquier, west façade (Fine Arts School), c. 1910. (*Source: Archivo Fotográfico Universidad de Chile*)
Mackenna, responsible for the museum project and later its Director, visited the Paris exhibition and bought there a series of works of art for the new museum. It is highly probable that the glamorous image of both pavilions remained in his memory as a model. Jecquier, for his part, often inspired by explicit precedents, seemed to have no difficulties in starting from those references, even in the interior arrangement, including gardens designed by the French George Dubois (figure 5.15).\textsuperscript{49} Beyond those explicit quotations, the design was quite creative in responding to the brief requirements of combining a school and a museum. Its glass and iron domed hall, fabricated in Belgium, according to Jecquier’s design, is one of the most outstanding public spaces in Latin America.

The discussions about the urban location of the museum also raised some interesting problems. The museum was originally to have been located on the Alameda, by Santa Lucía hill. As that avenue was an institutional spine of the city, this was a rather conventional location for such a building. But Enrique Cousiño, Intendente at that time, suggested another one: it should be moved to land gained following the canalization of the river. Placed in the recently planted Forestal Park (figure 5.16), close to Loreto bridge, the new Museum and School of Fine Arts’ location was not only, in many respects, reminiscent of the French models, but also became
part of a wider strategy for developing the north-eastern downtown area, running from Mapocho station to Plaza Italia.

Already proposed by Vicuña Mackenna, and having involved Ernesto Ansart in its first steps, the successful urban development generated by the canalization of the river would concentrate, and not by chance, the great majority of the monuments connected with the centennial celebration. In a kind of proccessional arrangement, beginning with Mapocho station and the Fine Arts School and Museum, it continued eastbound. The monument given by France was coherently located opposite to the museum façade. Further away, in the eastern extreme of the park, was the amazing fountain given by Germany. All this effort ended up in Plaza Italia, including the monument given by Italy and the beautiful Pirque station designed by Jecquier.

Once completed, Plaza Italia became a landmark which epitomized the entire Centennial operation (figure 5.17). Following loosely the rond-point iconography, and being one of the key points where the new sewerage system connected to the river, it was able to sum up both the monumental and infrastructure sides of the centennial. At the same time, it manifested a new orientation in the development of the city. Vicuña Mackenna’s interventions had tended to structure the city towards the south. The sections of the Ring Road already built, the Cousiño Park and the Club Hipico (hippodrome) were standing there to witness a certain success. Following the same direction of the monumental procession, the city, mainly through its social elites, was about to move towards the east, where dreams of new cities would try to be realized.

Figure 5.17 Plaza Italia c. 1960. Looking towards the east, the Mapocho River, riverside avenues and the Parque Japonés. (Source: Centro de Informaciones Sergio Larraín García Moreno, Facultad de Arquitectura, Diseño y Estudios Urbanos, Pontificia Universidad Católica de Chile)
Doubts and Expectations: Modernity and the Plan, 1925–1940

Ideas of transforming the whole city to escape the monotonous colonial grid were never realized. However, smaller and localized attempts were successful during the late 1920s. This time, the driving force was not that monumentality associated with diagonals, but the picturesque, following consciously or unconsciously, Camilo Sitte’s ideas. Both Paris-Londres and Concha y Toro districts were the result of successful urban renewal in the border of the downtown area. They were made possible thanks to the subdivision of large properties, and the subsequent building of middle- or upper-class houses, following the eclectic patterns of the day. Curvilinear streets, intentionally breaking visual continuity, created the picturesque fantasy of a mediaeval village.

Almost at the same time, that is, on the verge of the 1929 economic crisis, new ideas, associated with modern urban design and planning began to influence the city. No one could embody better those ideas than Karl Heinrich Brunner von Lehenstein, invited to Chile in 1929, thanks to the contacts of Rodulfo Oyarzun Phillipi. Born in Vienna in 1887 and educated there, his ideas represented a shift of paradigm both in professional and cultural terms. After working in Chile, Brunner would extend his influence to Bogotá, Colombia and Panama City. Following his long lasting Latin American experience, he would practise back in Vienna after World War II.

The same year that Brunner arrived in Chile, the Frenchman Jacques Lambert visited the country and Le Corbusier made his first trip to Latin America, including Buenos Aires, Asunción, Montevideo, São Paulo and Rio de Janeiro. The Frenchman Jean Claude Forestier had been working in Buenos Aires and La Habana, and Alfred Agache was doing the same in Rio de Janeiro. Werner Hegemann would visit Argentina during this period, and a few years later, Maurice Rotival together with Jacques Lambert would be working in Caracas. Representing different cultural backgrounds and also different disciplinary positions, the presence of so many distinguished foreign visitors led to the reproduction of some of the European tensions around the urban issues in the Latin American scenario.

The way in which Brunner operated in Chile resembles very much that of other foreign professionals during the nineteenth century. Hired by the Chilean government as a technical adviser, he would produce a plan for the city within the Ministry of Public Works. In addition to that, an academic connection with Universidad de Chile would lead him not only to organize the first seminar on urbanism in Latin America, and later a Department of Urbanism, but also to gather a group of disciples who would embody and spread his ideas. Exhibiting a well balanced set of intellectual and pragmatically-oriented skills, Karl Brunner inaugurated a new era of professional urbanism in the country, and was a key character in associating the government, the municipalities and the university in tackling the complexities of urban problems. His more holistic and systematic idea of planning, which starting from sociological and economical facts, would never neglect the morphological dimension, and would prevail until the North American influences became dominant in the late 1950s.

Brunner’s ideas on Santiago are well summed up in the book published after his first mission to the country: Santiago de Chile. Su estado actual y su futura formación (Santiago de Chile. Its current state and
future formation). Following a scientific methodology, Brunner started studying the social conditions of the city, paying special attention to the population's growth problem (figure 5.18). Addressing both the historical and the contemporary conditions of the city, the book represents very accurately the complexities of Brunner's attitude. On the one hand, he was oriented towards scientific or, at least, systematic knowledge. On the other, he displayed a pragmatic and even conservative approach, relying on the possibility both of reinterpreting the existing urban tissue and using traditional design tools such as axes, continuous façades and public spaces such as plazas and parks.

Organized in two main sections, the book tackles both the transformation of the central district, that is Santiago Municipality, and the Great Santiago, including the whole set of metropolitan municipalities (figure 5.19). Quite evident in the book, Karl Brunner's knowledge of the international state of the art, allows him to make detailed references to European, North and South American cases. However, some of the illustrations in the book make clear the nature of Brunner's cultural background. It is not by chance that the chapter 'La formación de la ciudad' (The city formation) is headed by a picture of a street crossing in Berlin. Giving a great deal of attention to the housing problem, references to new Siedlungen in Vienna and Hanover made a big contrast against the working-class districts in Santiago. The inclusion of Alexander Klein's housing plans must be

![Figure 5.18 Density of population in 1930, according to a plan published by Karl Brunner, Santiago de Chile, su estado actual y futura formación.](image_url)
specially underlined, both to explain the origin of Brunner’s own housing schemes, included in the book, and his connection to the most pragmatic wing of the modern movement.

His most ambitious proposals, like a metropolitan railway, remained only on paper, except for a few traces here and there. That is the case with the partially built Diagonal Oriente (East Diagonal avenue), which shows Brunner still engaged with diagonals, as technical and aesthetic devices. However, it is in the development of the downtown area where Brunner’s influence is most visible. Firstly, in the direction imposed on the development of the area as a whole, and then, in the creation of the Barrio Cívico (Civic District).

Referring to the central area as a city (in English in the book), Brunner pointed to its emerging metropolitan role, focusing on business and public affairs, whereas the periphery was intended to be dedicated to housing and industry. Brunner’s proposal for the central district was at the same time representative of his pragmatic approach and his positive vision of the historical heritage of the city. On the one hand, the old colonial grid was there, and for various reasons was difficult to modify; but on the other hand, he was convinced that it was possible to regenerate it, providing a sense of order to the city which would prevent it from the dangers of indiscriminate modernization.

Following those ideas, the urban regulations which would guide the development of the central area during the 1940s and 1950s, would produce a very homogeneous urban fabric, twelve floors high, perforated at the ground floor level by an amazing grid of arcades and galleries. Announced by the construction of Oberpauer building (figure 5.20), actually included in the book, this attitude supposed the capability of the traditional
block to receive the figurative impact of modern architecture. Although producing rather sad inner courts, downtown renewal as a whole can be seen as a quite valuable urban episode. One in which a rather anonymous but very qualified architecture is able to generate a compact and wisely modern city fabric.

Conscious of the practical difficulties of dealing with the old square block of 120 by 120 metres, Brunner suggested various forms of dividing, modifying and enriching it, proposing different forms and sizes when applied to new developments. However, the block continued being for him the basic urban unit. Multiplying the commercial front and providing private space for public activities, the arcades were quite a successful urban addition. The project for the Barrio Cívico was the most ambitious of Brunner’s urban operations. As a public counterpart to the private renewal of the central area it had to overcome all kind of difficulties: the economic Depression of the 1930s, the big earthquake of 1939, and long public discussions. Begun during Carlos Ibáñez’s first presidency (1927–1931), it was carried on during the second one of Arturo Alessandri (1932–1938), and even during that of Aguirre Cerda’s (1938–1941).

Interpreting old urban aspirations, actually rooted in some of the centennial proposals, the Civic District was able to take advantage of a favourable political moment in which the state grew and developed. The idea of a new civic centre, different from the traditional Plaza de Armas, had been gaining public and political support for some time. Precipitated by the move of the Presidential Palace to the formerly peripheral position of the old Mint (La Moneda) during the nineteenth century, the Barrio Cívico project reveals a deeper discussion about a new centrality for the city. Geometrically located in a more central position, by the Alameda, it embodied the idea of a specialized civic area, revealing how far the idea of zoning had permeated both traditional and avant-garde urbanism.

The operation was obviously a complex one. As the seat of the government, La Moneda required a new façade towards Alameda and its central condition needed to be highlighted by means of monumental axes, while expanding the central civic district towards the south. Finally, public spaces were required for both practical reasons and to express the new role and size of the state.

Following Brunner’s second proposal, the scheme finally developed by Carlos Vera, included two new plazas: a north one, Plaza de la Constitución (Constitution Plaza), which
would involve the demolition of a complete block, and a south one, Plaza Bulnes, on both sides of the Alameda. Only one monumental axis, Avenida Bulnes, was finally opened towards the south, abandoning Brunner’s initial idea of two diagonals. A series of buildings of a neoclassical design, destined for ministries, around the presidential palace, and for commerce, offices and housing along Avenida Bulnes, would provide the proper façade to the urban operation.\textsuperscript{71}

A complementary figure to those of Brunner and Vera provides additional clues about the Civic District. Josué Smith Solar, born in Chile, and son of a North American engineer, had studied architecture in the United States. After travelling through Europe and practising in North America, he returned to Chile to run a successful office in the country. As an amazingly gifted architect, his technical and artistic skills were clearly perceivable behind his rather eclectic approach to architecture, including the neo-mediaeval iconography that he had experienced in the United States.

The idea of opening a monumental public space in front of La Moneda’s northern façade, seems to have been proposed by Smith Solar years before it was formally planned and built. In fact, a series of tall buildings were built on the edges of the plaza, before the area was actually renewed; among them, the \textit{Ministerio de Hacienda} (Ministry of Finances) by Smith Solar himself, and the \textit{Edificio del Seguro Obrero} (Workers’ Insurance Building) by Gonzalez Cortés (figure 5.21). Furthermore, Smith Solar obtained the commission for the refurbishment of the Presidential Palace. In con-

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure5.21}
\caption{Urban transformations in the Civic District: southern façade of the Presidential Palace and new plaza towards the Alameda. Beyond the palace to the north, tall buildings on the edges of the future Plaza de la Constitución still unbuilt.}
\end{figure}
tract to the neo-baroque fantasies of Doyère and Irrarrázaval, Smith kept the same neo-
classical language imposed by Toesca, creating an elegant and intelligent southern façade. In
some of its details a neo-colonial sensibility can be perceived, revealing his North Ameri-
can education. An official competition for the Plaza de la Constitución scheme was actually
won by Freitag in 1935. The same sort of neoclassical sensibility, prevailing in the
Barrio Cívico, dominated his scheme which was only partially built.  
The presence of a landscape architect such as Oskar Prager, active in the country during the
1940s and 1950s, is another testimony of the significant influence of a German and
Central European sensibility visible in Chile during the mid-twentieth century. Assuming
a role which can be equated to that of Dubois in the beginning of the century, Prager would
share with Brunner the same attraction for classical modern aesthetics, nurtured in his
case by an intensive use of local flora. His participation in the Parque Japonés (Japanese
Park) design, prolonging Parque Forestal towards the east and along the river, announced a new
expansion of the city, in which he was about to play an outstanding role. Once again looking
for healthier environmental conditions, a peculiar interpretation of the Garden City
would play the main role in that eastwards expansion. Dominated by the imposing presence
of the Andes, and free from those difficulties and constraints which made expansion dif-
ficult to the north, south and west, places such as Providencia or Las Condes were ideal
settings for a new urban utopia. Social elites following the path opened by foreigners,
among them many Germans, would move in large numbers to that area.

Alberto Mackenna can be seen, once again, as the political figure behind a great part of
the urban changes taking place during the first four decades of the twentieth century.
Intendente between 1920 and 1927, he represented a continuity between the Centennial
projects and the foundation of the Instituto Nacional de Urbanismo in 1935. Through
the refurbishment of the San Cristóbal hill and the opening of riverside avenues such as Santa
María and Andrés Bello, he would play an important role in the expansion of the city
towards the east.

In 1939 Le Corbusier made a curious attempt to obtain a commission in Chile. Through Roberto Dávila Carson, who had worked in his Atelier by the early 1930s, he offered a plan for Santiago and, after the big
earthquake of 1939, for other Chilean cities. The very mention of that visit and proposed
commission, provoked one of the most stormy controversies on urban issues that happened
in the country. Brunner’s disciples strongly opposed the visit, which finally failed to suc-
cceed. As in many others Latin American cities, a more pragmatic and conservative approach to
modern urbanism, and in this case with strong Central European connections, would overcome
the bright and utopian Parisian avant-garde.

In 1941, on the occasion of the fourth centennial of the city, a series of cultural
initiatives were promoted. Among them, and not by chance, the two main commemorative
publications showed a distinctive historical character. Both Santiago de siglo en siglo (San-
tiago from Century to Century) by Carlos Peña Otaegui and Arquitectura en Santiago
(Architecture in Santiago) by Eduardo Secchi, sought to recover the historical roots of the
city, paying special attention to colonial times. One historical cycle seems to end with them.
The city, until then apparently obsessed by enacting the roles of other cities, probably
responding to a latent trend accompanying all
its historical development, would reveal a hidden intention of that masquerade, announcing the emergence of a new obsession: the search of its own identity.

During the early 1940s, a new generation of young architects, strongly committed to both the values and the iconography of modern architecture, would graduate from both Universidad Católica (Catholic University) and Universidad de Chile. The figure of Le Corbusier and the pedagogical model of the Bauhaus would become the most visible references for that generation. Nevertheless, a broader and more eclectic set of influences, including Richard Neutra’s activities in the United States, and later, Brazilian architecture, would affect Chilean architects. The North American influence would extend to the field of urbanism and planning, bringing along a new conception of the city, more attached to social and political sciences. The foundation of the CIDU (Interdisciplinary Centre of Urban Development) at Universidad Católica, in the early 1960s, is a clear sign of this shift in Chilean urban thinking towards a more North American position.

Meanwhile, professional organizations had developed and settled. The Sociedad Central de Arquitectos (Central Society of Architects), which had initially grouped foreign professionals and the first generation of Chilean architects, made way to the Asociación de Arquitectura de Chile (Chilean Architecture Association) during the 1920s. Finally in 1942, by law No.7211, the Colegio de Arquitectos de Chile (Chilean College of Architects) was created.

A series of journals published during that period reflect these changes in the professional culture. Some of their names are, in themselves, expressive of that phenomenon as is seen in the cases of Arquitectura y Decoración (Architecture and Decoration), published between 1929 and 1930, Urbanismo y Arquitectura (Urbanism and Architecture), published between 1936 and 1941, and Arquitectura y Construcción (Architecture and Construction), published between 1945 and 1950.79

To sum up, one could maintain that, after fifty years, Vicuña Mackenna’s notion of urban transformation, conceived as a series of articulated projects, would acquire a new and more comprehensive meaning, when used by Brunner and his disciples. Closer to the idea of urbanism, mentioned by Ismael Valdés Valdés, Brunner’s eclectic but realistic approach gave to social and historical issues the same importance that he gave to physical and morphological ones. In his own, and also in his disciples’ view, the great public works were still considered as the most effective planning tool. Juan Parrocha, a key character in the Chilean urban scene, acting from the 1960s to the 1980s, is the last representative of this way of thinking.80

The shift from European towards North American references occurred when Brunner’s influence began to decline, and this involved a deep change in the conception of the urban phenomenon. Within this new idea of planning, which became increasingly significant during the 1960s and 1970s, the built environment of the city would no longer be considered the main focus of interest. Seeing the physical environment as the result of social and economical processes, the new planners would focus on more global strategies, finally conceived as political ones. The more abstract zoning proposal of the Plan Intercomunal de Santiago (Inter-municipal Plan of Santiago), conceived during the mid-1960s, would reflect these new criteria. Later on, and as in a pendulum movement, these ideas would be the target of strong criticism, when the physical fabric of the city again attracted the
attention of architects and planners and the possibility of a systematic planning process again became a goal.

NOTES


2. Juan José de Goycolea is the best known of those disciples. He carried out the project for the Real Audiencia (High Court) building.

3. Among panoramic views of Santiago de Chile, those by Smith (1855), Harvey (1860) and Dejean (1867), must be mentioned.

4. To the active presence in Chile of the Venezuelan Andrés Bello and the Spaniard José Joaquín de Mora, it should be added that of Argentine immigrants, such as Sarmento, Mitre and López. The French painter Monvoisin remained in Chile until 1840, and the Italian Gicarelli received from the government a commission to create a new Art Academy. Scientists such as Ignacio Domeyko and Claudio Gay contributed to the enrichment of one of the most remarkable moments in the intellectual history of the country.

5. Before being elected President of the Republic, Pérez had been secretary of the Chilean Legacy in Washington and Consul in Paris.

6. The Cathedral building completed in the eighteenth century by Joaquín Toesca, just as other works by him and his disciples, are the exceptions. Even in those cases, the use of classical language is retained and simplified.

7. Claude François Brunet de Baines (1799–1855) studied in the École des Beaux-Arts in Paris. He was contacted by Francisco de Rosales, Chile’s chargé d’affaires in Paris. Rosales played a fundamental role as a cultural contact for Chileans in Paris.

8. Lucien Ambroise Henault (1823) studied architecture at the École des Beaux-Arts in Paris, where he was hired by Manuel Blanco Encalada in 1856, remaining in Chile until 1872.

9. Both architects also did work for the Church, which at the time was attached to the government.

10. Chelli was involved in important Church commissions, among them the Buen Pastor, Agustinas and Recoleta Dominica churches. Provasoli designed Nuestra Señora de la Divina Providencia.

11. A series of other foreign painters were brought to the country in connection with the academy. In spite of their academic training they were immediately attracted by local subjects.

12. Brunet de Baines, C. F. (1853) _Curso de arquitectura, traducido al castellano por Francisco Solano Pérez_. Santiago de Chile: Imprenta de Julio Belén y Compañía.


14. The Parliament was one of the first commissions given to Brunet de Baines (1848). Begun in 1858, after Brunet’s death in 1855, Henault took over from him. Manuel Aldunate and Eusebio Chelli also played a part in the building process.

15. It had been originally planned to replace only the ancient Jesuit convent. A big fire in 1863, destroyed the old Jesuit church making it possible to use the complete block.

16. In addition to that of Brunet de Baines, several other projects were considered for the Municipal Theatre. Among them one by two English architects, another by the painter Alejandro Gicarelli, and one sent from France by Francisco Javier Rosales. The contractor for the theatre was the Frenchman Emilio Lafourcade, and its building process lasted from 1853 to 1856. After a big fire in 1870, the commission for its reconstruction went to Lucien Henault. The Frenchman Paul Lathoud and the Italian Eusebio Chelli took over from him.

17. Parliament and court buildings such as the Fine Arts Museum were called palaces as was the Archbishop’s residence and some private residences. Vicuña Mackenna referred to the Central Market as a palace of glass and iron.

19. ‘Intendente’ is the President’s representative in a province.


21. Vicuña Mackenna’s ideas on the transformation of Santiago had been anticipated in his articles for El Mensajero de la Agricultura as early as 1856–1857.

22. Vicuña Mackenna had an amazing production as a writer, including the history of both Santiago and Valparaíso. He has been considered one of the main contributors to Chilean historiography, due to the invaluable set of documents he collected during his life.


25. The projects included in the plan were the following: canalization of the Mapocho river; the Ring Road; transformation of southern neighbourhood; expansion of running water; creation of new squares (Santa Lucía promenade); completion of the new market; creation of new food markets; centralization and building of new schools; opening of closed streets; building of double channel of Negrete; building of the vaulted course of San Miguel channel; building a new slaughterhouse in the north of the city; suppression of the public chinganas (cheap dance halls) and the creation of four big houses dedicated to public entertainment; building a new City Hall; replacement of street pavings; project for widening pavements; completion of Ejército Libertador and Cementerio Avenues; radical amendment of the slaughterhouse; amendment and completion of the city prison; new clothes and armaments for the police.


30. A complete series of appended documents, relative to the Camino de Cintura, are included in Vicuña Mackenna, *op. cit.*, pp. 131–176, giving account of the complexities of the project, which asked for a series of expropriations and significant investments.

31. Cousino Park had replaced the old Campo de Marte, a military parade ground. It was a public park which in addition to imitating the Bois de Boulogne, even in its connection to the hippodrome, was a kind of anchor in a successful urban development.

32. The first Sociedad Hípica de Chile (Chilean Horse Society) organized ‘carreras a la inglesa’ (English races) to differentiate them from the traditional ‘carreras a la chilena’ (Chilean races). See Letamendi, F. La arquitectura del Club Hípico de Santiago y la contribución de José Smith Solar, in Pérez and Hecht, *op. cit.*, without page numbers in the original.

33. The references to France, England and the United States are enormously precise in terms of the width and section of the Camino de Cintura as well as of the types and technical conditions of pavements. See Vicuña Mackenna, *op. cit.*, pp. 99–112 and 134–135. In the competition for which kind of pavement to use, two foreign shops settled in Valparaíso, a French one (Thomas La Chambre i Ca.) and an English one (Cross i Ca) donated to the government two thousand paving stones each, from Cherbourg and Edinburgh respectively, to serve as samples for future pavements.

34. Many of the urban projects undertaken in the last three decades of the nineteenth century as well as some others during the Centennial and even later, in Brunner’s times, were contained in Vicuña Mackenna’s proposal.


37. Law No.1838, 1906.

38. Vicuña Mackenna explicitly mentioned the ‘cloaca máxima’ (major sewer) as following in importance to the canalization of the river project. In 1890 the Belgian engineer Rafael Pothier carried out a project for the sewage of the central area. In 1906, the law No.1835 on drainage system and running waters was promulgated.


43. Buenos Aires and Barcelona appear as good examples of well-planned urban expansions. Rome, Montecarlo, Prince Rupert and Playas Blancas, a never-built curvilinear urban plan, by Josué Smith Solar in Chile, are mentioned as well.


46. A friend of Arturo Soria y Mata, Carvajal was a convinced follower of his ideas about the linear city. He defended the possibility of a new ring road around Santiago, following a linear city pattern, to order the city expansion. Until the late 1930s Carvajal carried on proposing other linear city proposals, in the country, including some at a territory scale: linear city Santiago-San Bernardo (1928); Santiago-Maipú (1929); Santiago-Puerto Montt (1929) and Santiago-Concepción (1939). His ideas were widely known in the country and also received attention in Spain, through his publications in the journal *Ciudad Lineal*.

47. Names like Burchard and Fortezza tell about other foreign connections, which would grow in importance during the following decades.


49. George Dubois had also designed the Forestal Park, where the building is located.


51. Plaza Italia’s present scheme centred around General Baquedano’s statue was designed by Carlos Swinburn and Alberto Velez in 1928. Before that, the Plaza exhibited a rather rectangular form dominated by the Italian monument.

52. Paris-Londres district was developed on a piece of land originally belonging to San Francisco convent. Concha y Toro was built on what had been Concha Cazotte palace, including a big residence and park.

53. Rodulfo Oyarzun had a strong German family connection, and had met Brunner while studying in Europe. This indicates the prominence that the German speaking colony had reached in Chile.

54. Brunner (1887–1960) had studied in the Technische Hochschule in Vienna. His first mission in Chile was in 1929, a second in 1934. In 1933 he organized the Municipal Department of Urbanism in Bogotá, Colombia. There he designed a university city, was urban adviser of the government and published an urban manual in 1939. He extended his influence to Panama City. Once back in Vienna, he was hired by the Municipality as urban adviser (1948–1951), participating in the reconstruction of the city. Avoiding every avant-garde attitude, Brunner’s eclecticism followed both the European tradition of Sitte and Hegemann, and that of Olmstead and Burnham in North America.


57. Within the Ministry of Public Works, Brunner was attached to the Department of Architecture and its Urbanism Section. There, he worked with Hermógenes del Canto, José Luis Mosquera and Luis Muñoz Maluska.

58. Brunner’s participation in the Conference of Mayors held in 1931 is good evidence of that.


60. Brunner had trusted the traditional device of diagonal connections, although justifying them more in technical than in aesthetic terms. First proposals by Brunner relied very much upon diagonals.

61. Brunner’s ideas on the metropolitan condition and subsequent specialization of certain urban areas, shows a clear and more systematic use of the concept of zoning than was usual in previous plans.