Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Detail of the column and suspended office floor during construction. © AUCA No. 3, March-April 1966.

Reuse and Transformation of a Modern Movement Masterpiece: UN-CEPAL-ECLAC Building, Santiago de Chile

BY HORACIO TORRENT

Recent interventions in modern oeuvres of high cultural significance have set new challenges, opening discussion on the various positions associated with their preservation and sustainability. In particular, the relationship between newly conceived architecture and modern heritage, for which the analysis of the design in the original building, the ideas promoted in terms of its significance and the results obtained in material terms, become the key features in each case. The experience of the United Nations ECLAC (Economic Commission for Latin America and the Caribbean) building in Santiago, Chile, may, in this sense, be of special interest in order to verify possibilities of sustainability that assume both the contingencies among which the rehabilitation process takes place and the values recognized in the building as monument.

On Modern Heritage Sustainability

Active sustainability of modern heritage often requires assuming the cultural challenges posed by the values that reside both in the original conception of buildings and in the vicissitudes of their individual lifetime. Contemporary intervention can become crucial for future preservation of modern architecture, in its material and physical condition but also primarily in its cultural status, as it endures or renews initially proposed meanings or as it provides the necessary validation of its public use and enjoyment.

Modern architecture proposed itself from the beginning as renewing, both of forms of construction and modes of inhabiting buildings, sites and complexes. Because of the strong experimental nature of the construction of modern buildings they suffer from important material degradation and obsolescence. That same initial experimental nature can encourage openness to incorporating new material options when facing reuse and rehabilitation. Moreover, modern architecture itself encouraged, on countless occasions, the possibility of replacement or renovation, either completely or in part, making it possible to face its current condition as heritage through actions that consolidate their primary features, as through interventions that — staying close to original concepts — propose themselves as being different from pre-existing architecture.

The ECLAC Building

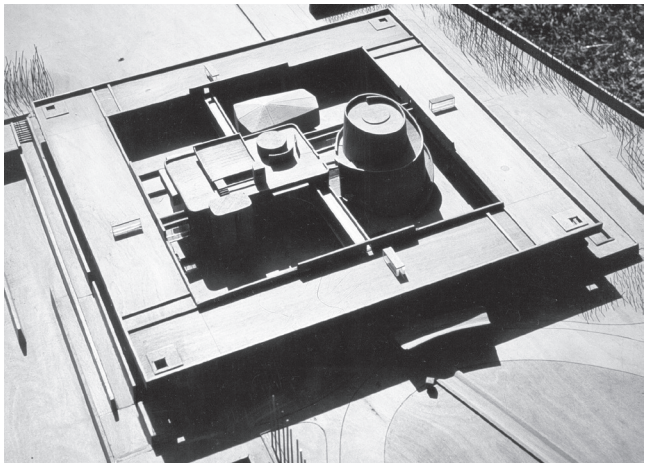
Opened on August 29th, 1966, the United Nations (UN) building in Santiago, Chile, houses the Economic Commission for Latin America and the Caribbean (ECLAC), an institution created in 1948 to promote the region's economic and social development. Donated by the Chilean government in 1958, the complex is located on the banks of the Mapocho River, which runs through the valley of Santiago by the Andes.

The project was originated in an open national competition, held in Santiago in November 1960. On that occasion the selection was sent to New York, where the UN Secretary-General, Dag Hammarskjöld himself — advised by Wallace Harrison and Philip Johnson, among others — ruled in favor of the proposal submitted by Chilean architect Emilio Duhart. The designers' team was composed of the latter, as chief architect, together with Cristian de Groote and Roberto Goycoolea as collaborating partners, and Oscar Santelices.

Duhart had graduated as an architect from the *Pontificia Universidad Católica de Chile* (1941) and obtained a Master's degree in Architecture at Harvard University (1943), collaborating in Walter Gropius' office and Le Corbusier's atelier, where he took part in the series of projects for India. Back in Chile, he assumed works of greater urban dimension, such as the University Campus on Concepción, among others.

At 42-years old, Duhart won the competition that would allow the realization of his masterpiece. It would be his intention to overcome the conditions of mere professionalism, leading him to conceive a transcendent building: "The United Nations building for Santiago is set up as a House and as a Monument. The House for nations in community. The Monument, a visible expression of its spiritual and social aspirations. House and Monument rise in a plastic and functional Unity, understood by all. A Monument for nations and for their meeting place, Chile (...)"[1].

The submission conceived a set of buildings, where a central piece assumed the task of monumental representation. The building's plan is based on a 96 by 96 meters quadran-



01 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Model of the project submitted to the Competition, 1960. © Emilio Duhart Archives. *Archivo de Originales, Centro de Información y Documentación Sergio Larraín García-Moreno. Facultad de Arquitectura, Diseño y Estudios Urbanos. Pontificia Universidad Católica de Chile.*

02 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Competition Rendering, 1960. © Emilio Duhart Archives. *Archivo de Originales, Centro de Información y Documentación Sergio Larraín García-Moreno. Facultad de Arquitectura, Diseño y Estudios Urbanos. Pontificia Universidad Católica de Chile.*

gle, in clear reference to the urban dimension that confronts the vast space of American geography[2]. Destined to house the offices, the quadrangle or Ring — in the author's definition — encloses a vast inner space where common buildings are set: the *Caracol* (snail shell), a conical helicoid containing the Assembly Rooms; the Diamond-shaped volume, which housed a conference room, and the services *Núcleo*, linked to the quadrangle by a series of pedestrian bridges. Both bridges and buildings qualify the inner void in four courtyards or *patios*.

The Ring is an autonomous, single unit; a continuous pavilion suspended over ground level, hanging from a structure above. This structure consists of a succession of post-tensioned concrete elements supported on two continuous lateral main beams; the latter rest on four columns aligned on each side of the quadrangle, cantilevered at the corners.

An essentially solid volume, the *Núcleo* contains five indoor levels — two of which establish the connections on the underground level — concentrating services, equipment and facilities. But it also constitutes the "core" of the ensemble, reuniting the four bridges that connect to the quadrangle and the entrance halls to both Assembly rooms on the *Caracol*. On its roof, a lookout terrace encompassed a folded slab — providing an outdoor auditorium — and two cylindrical shapes — one corresponding to the vents and the other to the main staircase that led to the terrace.

Never executed, the Diamond was a polyhedron — hence the name — that hung high over one of the courtyards on a folded structure cantilevered from only four structural points.

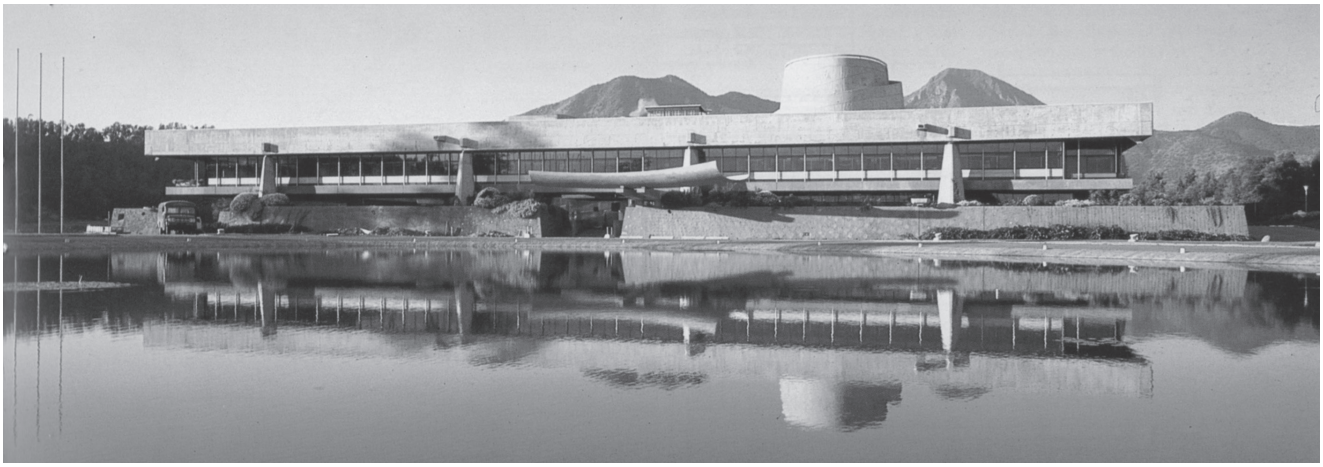
The *Caracol* is however the most important element of the complex. "The form of the *Caracol* is intended to symbolize its function — a place for discussion leading to the establishment of the future pattern of development for Latin America"[3]. A conical helicoid contained in a truncated cone, shaped by a double skin of concrete that shifts to accommodate an external staircase, culminating in a look-out terrace. Inside, it houses two overlapping Assembly Rooms for the Commission; the main one, with a magnificent spatiality generated by its 15-meters height. "The great space within the cone is capped by a white fiberglass, inverted saucer dome known as the *Luna* (moon), which can be raised or lowered as required acts as a sound deflector, and [...] is used as a striking lighting feature"[4].

The completion of the building involved numerous technical challenges[5]. Constructional audacity, structural boldness and material prowess comprised in the design were in close connection with the work's visual expression and its monumental significance. The architect himself acknowledged that the structure represented "a major effort in design, analysis, calculation and execution in construction", still "it was only during a project like the United Nations one that we could and ought to build an architectural and technical complex with the structural characteristics of this building"[6].

Modern Movement Masterpiece

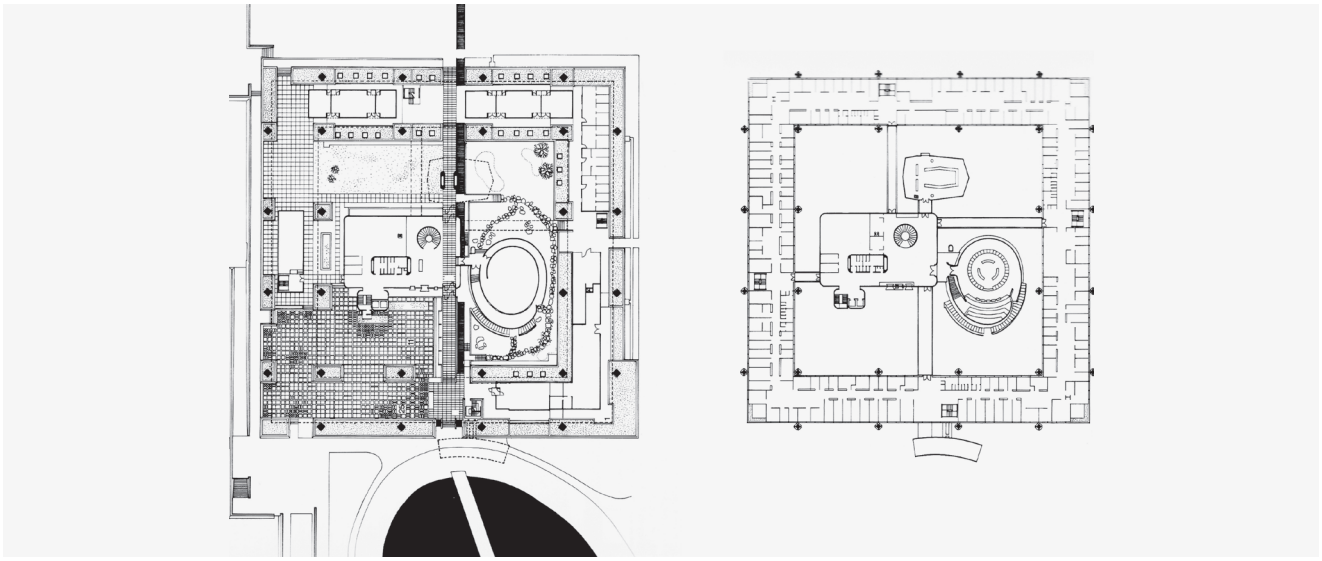
The relevance of the ECLAC building in the context of architectural production worldwide lies possibly in the distance that separates it from other expressions of the time, in Duhart's uniqueness for knowing how to situate this work given the conceptual density that conceived it.

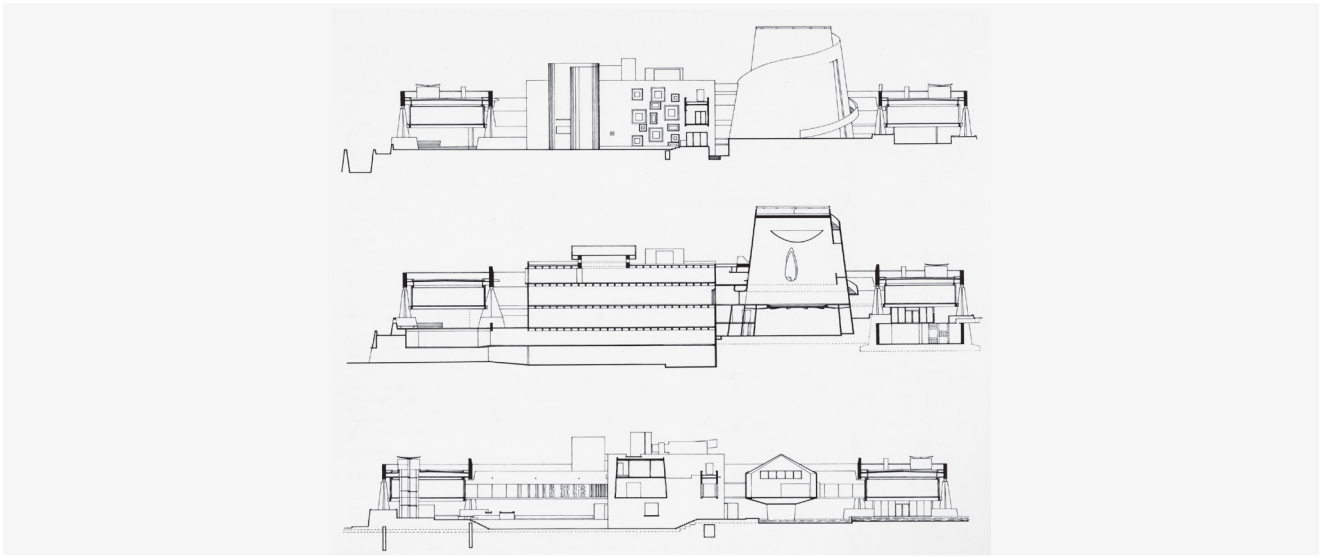
The project moved away with strength and determination from the guidelines that modern architecture was assuming in Latin America by the time. In 1955 — only five years before the competition — Russell Hitchcock had considered Chilean work still not up to other Latin American architectural manifestations such as those coming from Brazil or Mexico[7]. During the journey prior to the exhibition *Latin American Architecture since 1945* — organized by the Museum of Modern Art —, the stay in Chile has lasted only one day. In the words of Rollie Mackenna, from the point of view of existing (and completed) buildings, the time allot-



03 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. View on the axis of the access road over the reflecting pool. © Emilio Duhart Archives. *Archivo de Originales, Centro de Información y Documentación Sergio Larraín García-Moreno. Facultad de Arquitectura, Diseño y Estudios Urbanos. Pontificia Universidad Católica de Chile.*

04 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Plans. © Alberto Montealegre, *Emilio Dubart Arquitecto*, Santiago de Chile, *Ediciones ARQ- Pontificia Universidad Católica de Chile*, 1994.





05 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Sections. © Alberto Montealegre, *Emilio Dubart Arquitecto*, Santiago de Chile, *Ediciones ARQ- Pontificia Universidad Católica de Chile*, 1994.

ted was completely accurate; "in 5 to 10 years I think they'll have some good things"[8].

It is known that Duhart dedicated his design of the UN building to Le Corbusier. Still, he was also aware of his detachment from the master:

> *"It was good, however, that I had back then sufficient autonomy so as to receive the impact of such a great creative mind without being 'irradiated', as it happened to some of his youngest assistants. With "Corbu" I learned many things about architecture, reinforcing with his example my own will not to falter before hardships of life as an architect and not letting commitments invade me"*[9].

Although being referred on numerous occasions as a building close to Le Corbusier's oeuvre — for its formal approach — careful analysis verifies a number of dissimilarities that make it a unique work of architecture.

The Chilean architect had a clear awareness of the existence of a new dimension in architecture, in line with the ideas of a new monumentality that had surely recognized on his stay in Harvard. As he would state years later, "twentieth-century architecture shows, since post-war years, a natural evolution towards increasing incorporation of the expression of geographical and historical values, specific to each cultural region"[10]. The achievements of his building are evident; a kind of modernism that already contrasted and surpassed clearly the abstract schemes of previous UN buildings[11]. On the one hand, the UN building in New York (1947–52) — completed nearly 12 years earlier — had been questioned by Lewis Mumford because of the significance the Secretariat tower acquired over the Assembly building. On the other, with the UNESCO headquarters in Paris (1952–58) — opened only two years before the competition held in Santiago — controversy had arisen because of its successive projects and the all-pervasive temptation of appealing to academicism in the Parisian context.

It was time to generate a new approach, filled with significance. Duhart assigned then a number of key references to understanding the building.

The first one rested in its metric definition: the quadrangle matched the size of the *manzana fundacional* — the block that characterized Spanish-foundation cities in America — in a clear allusion to urban tradition having to face the colossal dimension of landscape in the Andes. It assumed also a precise scale — adjusted to that of the colonial city — where horizontality prevailed; so did the presence of the wall, punctured only with one entrance along the entire lateral side. Finally, it scaled the inner landscape according to that customary dimension of the courtyards belonging to Chile's traditional houses.

But at the same time, the building conveyed a conception of space that was eagerly modern. Unlike the traditional confinement given by the adobe walls of traditional houses, the free plan allowed by the hanging volume permitted continuity of the space in enclosure and transparency between the inner courtyards and the outside.

The choice of forms referred to pre-Columbian American monumentality, but with the necessary autonomy not to replicate any specific formula: the truncated cone with its helical path could be a remembrance of both pyramid and observatory, but it remained at the same time a novel concept emerging from its function. Its height and presence in the complex highlighted the dominance of the Assembly over bureaucracy, reversing the functionalist scheme that Mumford criticized.

A number of details proposed a "vocabulary" consistent with these greater definitions. The square-based columns with its pyramidal aspect anticipated a distant relation to those proposed by Mies in the Bacardi project, while expressing formal autonomy. The main entrance featured a marquee in the shape of a cantilevered tile, supported by two beams projecting from the facade. Once again, a sculptural shape associated with traditional forms of Latin American construction — in an unexpected situation —, building with elegance the main point of the facade.

Retaining walls assumed their structural function of containing the land along the river, recalling the building's horizontality by extending themselves over the site while acting as a plinth upon which the structure rises — an operation destined to monumentalize the composition — reaching finally a more immediate, tactile dimension by incorporating in its concrete textures the boulders that lay in the immediate riverbed.

Already, even in 1960, Duhart assumed in an extraordinary manner the exposure of building's material qualities; hence the use of rough, *in-situ* concrete as main construction material for the massive volumes of the *Núcleo* and the *Caracol*, for the beams on the quadrangle's ring, the exposed concrete in the columns or the discreet presence of prefabricated beams in the ceiling above the suspended floor. All these features contrast with fine, clear-cut details such as the travertine sheets set on the façade, the precise resolution of the breeze-catchers or the exquisite wood and copper accents on the conference room interior.

No doubt his experience with Le Corbusier approached the brutalist condition that was being discussed in global architectural culture at the time, imposing an aesthetic dimension accompanied by an unorthodox integration of works of art — as the symbolic narration of mankind's history in the bas-relief or the workers' handprints on the walls of the main façade: traits of symbolic significance strongly distanced from similar architectural approaches in Latin America.

Duhart claimed that "the relative hermetic quality of the building, not presenting fully or immediately its content, was consonant with the deep Latin American temperament, reserved and austere, which is not a synonym of poverty but rather perhaps of the consciousness that there exist enormous contained forces not yet delivered, but given as potential and promise". This hermetic quality of the exteriors, he maintained "combines best with the majesty of the continent's cosmic environment, rather than a straight-forward, slightly wrong expression, judged as typical for those who do not deeply feel the South American phenomenon"[12].

06 Emilio Duhart on the *Núcleo* terrace, c.1968. © Emilio Duhart Archives. *Archivo de Originales, Centro de Información y Documentación Sergio Larraín García-Moreno. Facultad de Arquitectura, Diseño y Estudios Urbanos. Pontificia Universidad Católica de Chile.*

07 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Main entrance canopy. © Emilio Duhart Archives. *Archivo de Originales, Centro de Información y Documentación Sergio Larraín García-Moreno. Facultad de Arquitectura, Diseño y Estudios Urbanos. Pontificia Universidad Católica de Chile.*

Lost Decade

Between the initial proposal and the project's development, the expansion of the original program tested Duhart's design ideas. In his own words, "after the call-for-projects, [the original program] expanded almost 100%, without losing still the coherence of the initial concept" and once again, "flexibility of the plan was tested with numerous changes in program that took place during construction (...)"[13].

However in the original proposal future extensions were considered by the addition of new volumes within the grounds, once the complex was inaugurated the Commission's functions continued to expand. During the 1980s, the large open areas that characterized the free plan below the quadrangle were gradually invaded with workplaces, generating a solid bulk that made any continuity and transparency disappear.

Two occasions of further deterioration were defined by natural phenomena. In 1982, the Mapocho River alluvial flood surpassed the dam walls, invading the *piano nobile* with mud. The 1985 earthquake would also cause destruction, mainly because of the collapse of one of the bridges.

This mistreatment would reach its highest point in 1993 with the construction of a conference room on the *Núcleo*'s rooftop. Fulfilling the absence of the one the Diamond would have housed, it obliterated a quasi-metaphysical space characterized only by two cylindrical volumes and the folded ground of the auditorium, which allowed one to perform ceremonies in the context of the Andes' landscape.

Gradually, these years would be for the building the period of greatest abuse and restriction of the possibilities to appreciate both the quality of life and the spatial richness that the initial design proposed.

The "lost decade" was the expression that ECLAC coined for referring to the link between economic growth and social development in the eighties in Latin America; paradoxically, it would mean a "lost decade" for the building too.

Partly because of the controversy raised by the construction of the rooftop conference room[14], since the mid-nineties the significance of the building took on a new impetus in Chile, along with the development of academic studies on modern heritage, incorporating it as a symbol of local architecture and signifying it as a heritage site. In the last decade, a rehabilitation program has been undertaken, intended to consolidate the building's architectural value, by reversing damaging interventions, demolishing minor structures and recovering *piano nobile*'s open spaces[15].

At the same time, a process was launched to re-equip the building by fitting new needs and practices, and to preserve the building's original design concept while meeting accessibility, sustainability and international safety standards.

The Earthquake and the Opportunity

At 3:34 am on February 27th 2010, a 4-minute earthquake rating 8.8 on the Richter scale devastated a large part of the country. With its epicenter on the coast, it directly affected an area about 640 km long, an area where 80% of the country's population lives.

A considerable part of the country's urban and architectural heritage collapsed; 20th century buildings — roughly more resistant because of technology employed in their construction — still suffered severe damage. **docomomo** Chile mobilized its resources, performing tasks of diagnosis and corroboration of the status of damage on countless housing developments and significant buildings.

Among others, the ECLAC headquarters had suffered severe damage; both in the office quadrangle and in the structure built during the eighties above the *Núcleo*. **docomomo** offered to collaborate with the General Secretariat in the building's repairs and transformation. Among other actions, **docomomo** suggested organizing a seminar to discuss proposals, as it had already been implemented on a previous occasion - while building the Cultural Center at the Embassy of Chile in Argentina[16].

UN ECLAC's administration emphasized that the area that had been completely destroyed would be rebuilt with the exact same program, for institutional reasons: veiling of the financial assets contributed by 187 countries members of the Economic Commission and specially because of the restrictions imposed by insurance involved. ECLAC accepted the proposal by **docomomo** Chile in July 2010 as an opportunity to qualify the significance of the building.

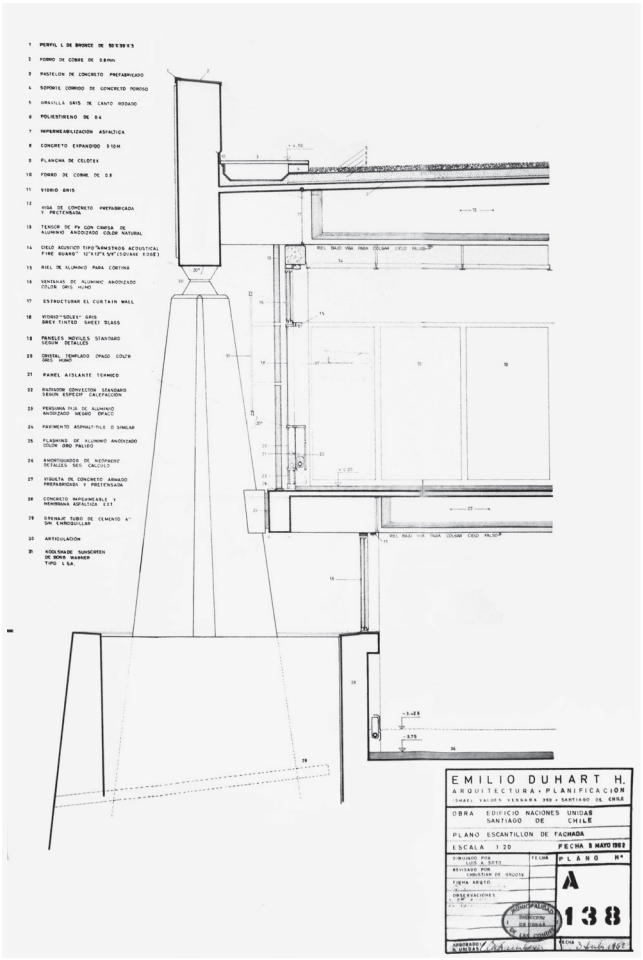
Strategies for Intervention on Modern Heritage

The seminar was convened to discuss and explore design ideas and to identify strategies of intervention in the existing building, considering its heritage features. The seminar would propose a set of ideas from which ECLAC could subsequently select to implement, through the proper mechanisms of the UN[17].

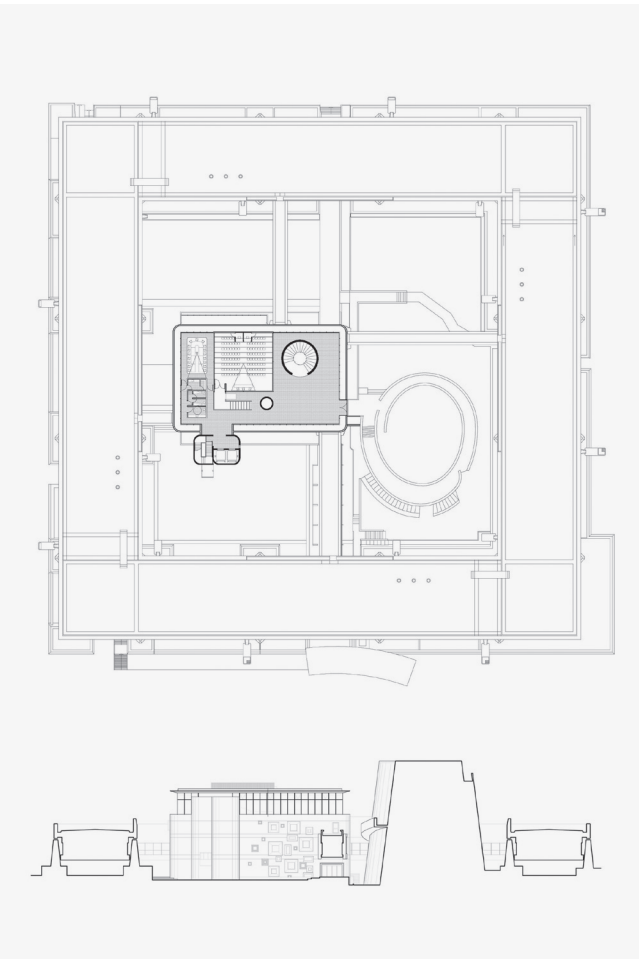
The main aspect considered in the development of the project was the height of the proposal in relation to the other elements of the ensemble: the quadrangle's strong horizontality *versus* the presence of the *Caracol*. Certainly, this feature was the previous proposal's most controversial one, given its strong presence both in the whole and in the perception from the building's entrance. Furthermore, the need for an intervention that made explicit the criteria of reversibility and the possibility of returning to the building's original state at some point in the near future was also considered. Finally, connection with the rest of the building was also important, as well as the flexibility of the interior space and the possibility of establishing the relation between interior and exterior, both physical — with the rest of the building — and visual — with the surrounding landscape.

There were ten responses to the international call for submissions. Some of them indicated clearly the possibility of a change of direction in decisions, proposing the roof's restoration, while others had a more pragmatic attitude towards the problem.

Among the strategies that intended not to intervene in the rooftop, two assumed the possibility of concealing the program underground — in the inner courtyards — clearly positioned among building preservation arguments. A third



08 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Section detail, showing the suspended office floor. © Emilio Duhart Archives. *Archivo de Originales, Centro de Información y Documentación Sergio Larraín García-Moreno. Facultad de Arquitectura, Diseño y Estudios Urbanos. Pontificia Universidad Católica de Chile.*



09 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. General plan and section, showing the position of the new Pavilion and Fajnzylber Conference Room. © Lucia Galaretto, 2015.

10 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. The new Pavilion, as seen from the base of the *Caracol*. © Horacio Torrent, 2014.

11 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. New Pavilion, interior. Outside, the presence of the *Caracol*. © Horacio Torrent, 2014.

one considered that the building had not yet been completed, proposing therefore the construction of the piece still missing from the original project: the Diamond. The proposal considered both location and size of the original design, reformulating the program with new materials.

Among the proposed strategies, responding to the need for intervention, it is possible to recognize four distinctive attitudes. An exceptional position of radical contrast, shown in a scattered arrangement of boxes gathered under a green roof of irregular geometry. A second one, however in continuity with existing geometry, distant in form: setting a fuselage with a concrete-like appearance and color, therefore close to pre-existing materials. Two proposals offered continuity with the existing form, but accentuated the difference through the elected materials: one, a box of reflective glass with a strong concern for the interior, the other, a horizontal slab made of laminated wood. Finally, a fourth strategy that considered and retrieved the pre-existing modulation in Duhart's design, applying it in terms of composition in a construction defined by the presence of a curtain wall.

docomomo's recommendation to ECLAC was initially to favor proposals that suggested erecting the new structure elsewhere, restoring the building's original condition. But, considering institutional reasons to persevere in the idea of re-constructing the Room in the exact same location (on top of the *Caracol*) highlighted two possible alternatives. One clearly defined its height regarding the rest of the building, assuming mimesis through the use of vegetation. Other that, while incorporating all the necessary surfaces in an enclosed volume, generated at the same time on its roof a new terrace, recalling that pre-existent one, only now one level above.

Finally, as stated on another occasion,

> *"The singularity of the call for ideas lay in the paradoxical fact of responding to the recovery of the square meters of a largely criticized intervention - over the original roof terrace and visible from the exterior - while at the same time recognizing the characteristics and formal repertoire of the original building of 1966"*[18].

New Architecture and Building Pre-Existences

The proposal selected by UN-ECLAC was the one assuming an attitude of respect towards the main building components as heritage. The presence of this new structure regarding the whole, and mainly the *Caracol*, is solved by adopting a height that is lower than the latter, displaying a difference in materials and a low profile, merging among the vegetation already existing in the *Núcleo*.

The scheme covers the entire deck surface with a lightweight steel structure that prefigures the possibility of its potential removal. On the inside, the body of the auditorium is differentiated by detaching itself from the ground, recalling the arrangement of the folded slab originally proposed by Duhart as an outdoor amphitheatre.

The definition of the volume's height is given by the minimum internal height of the auditorium's entrance, which occupies the pre-existing elevated platform. A smaller volume covered in painted glass, enclosing bathrooms and a kitchen-office, is placed separately from the structure's skin, surrounded by a perimeter passage; the rest of the facilities — conference room and foyer — recall the fluency of the plan, where spatiality is defined by the existing cylindrical volumes of the main staircase and vents.

A double-skin perimeter encloses the space. Assembled with glass in the inner side and a green cover on the outside, it contrasts the predominant concrete structure of the building. Once it grows, the green skin will act as a passive climate-control agent, taking advantage of pre-existing planters to camouflage with the rest of the *Núcleo*, already spontaneously covered by vegetation. The aim of the project is then to differentiate itself from the heritage components while harmonizing with the conditions the building has assumed in time.

Modern Heritage Challenges

The Pavilion opened in December 2012. Its presence in the building, however does not go unnoticed, is sufficiently neutral so as to show itself different from Duhart's work.

One of the most extensively discussed criteria was the relationship that the proposal was supposed to have — in formal terms — with the existing building, in an attempt not to compete with the elements that the original design proposed as the basis for its monumental significance. This was mainly because the intervention was upon the *Nucleo*, of a limited importance compared to the other two components presented in the ensemble. A second one was the presence of a new volume where the original project had particularly cared for: the fifth facade. Finally, the connection that the new intervention was supposed to establish with the building's original materials: concrete, treated "as found", responded to crafted wooden cases, appealing to a rhetoric of its own verified in the contrast established with the figurative bas-reliefs present in the *Caracol* or in the taskforce's handprints - a tribute to the workmen who built it. Faced with this rhetorical materiality, the new intervention had to take a stand: it seems to have the will to gradually disappear.

The ECLAC building has often been considered one of the seminal works of Latin American architecture, although its significance is still partially ignored worldwide. The author was clear that the building should transcend its direct reference to an institution representing the ideals of the contemporary world and the hopes of Latin American people: "in this work we have tried to contribute to define the very expression of both the continent and the time we live in."[19] Any intervention properly made and lacking of presumption can measure itself with the multiple dimensions of quality encompassed in works that become Modern Movement masterpieces, such as the ECLAC building.

The ostensible contradiction between original forms and contemporary creativity — usually at stake on projects concerning antique heritage and present intervention — does not arise with the same intensity in those regarding modern architecture. What in other fields emerges as a clear and definite conflict — allowing even to operate, in terms of design, in a positive sense — presents a more complex dimen-

12 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. General view front entrance. © Aryeh Kornfeld, 2013.

13 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. New Pavilion, view from the north-west patio. © Aryeh Kornfeld, 2013.

14 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. Interior of the New pavillion, Fajnzylber Conference Room. © Aryeh Kornfeld, 2013.

15 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011.New Pavilion, view from the stairs of the *Caracol*. © Horacio Torrent, 2014.

16 Emilio Dubart, ECLAC building, Santiago, Chile, 1966. Reuse design by 01ARQ, Pablo Saric, Cristian Winckler, Felipe Fritz, 2011. The *Caracol* and the new Pavilion, as seen from the back patio (courtyard). © Horacio Torrent, 2014.

sion when it comes to modern buildings, sites and neighborhoods. Partly, because creativity was almost an ethical imperative of modern architecture, now revealed as a likely opponent from the past. Certainly, it's about assuming the condition of difference that today's propositional attitude can afford, with due respect for the forms and aesthetic approaches developed during the twentieth century.

Indeed, it existed in modern architecture — and still exists among its built evidence — a collective dimension, expressed in the development of a shared aesthetic. This search for representation overcomes and even exceeds individual creativity. It is in that dimension where the recognition as heritage largely resides.

For the same reason, all contemporary intervention to be performed on modern architecture will find, as a main contender, the sheer quality of its original resolution. To overcome it, contemporary architects need to be as creative as the original modern architects — such as Emilio Duhart. Thus, the main task for active sustainability of a modern monument lies in assessing its material dimension and decoding its opportunities for design in a contemporary key, keeping at the same time its original significance. ▮

Notes

1 Emilio Duhart, document Presenting the Preliminary Design to the Competition, 1960 in "*Edificio de las Naciones Unidas en Vitacura: un Diálogo Crítico con el Arquitecto*", AUCA No. 3, April-May 1966, p. 29.

2 This work has been done as part of the Project FONDECYT Nª 1140964 "*La Arquitectura de la Gran Ciudad, Chile 1930–1970*". The author thanks Fondecyt for the financial support. The work on the original documentation and the reproduction of photographs at the Archives SLGM-FADEU-PUC, was conducted with support from the grant fund DIRIP 20–2014 from the *Facultad de Arquitectura, Diseño y Estudios Urbanos, Pontificia Universidad Católica de Chile.*

3 Emilio Duhart, "United Nations Building, Santiago, Chile", *Architectural Design,* vol. XXXVII, No. 1, January 1967, p. 36.

4 *Idem*, p. 37.

5 See Jeannnette Plaut, Marcelo Sarovic, "Between Imagining and Building: the Construction of the ECLAC United Nations Building, 1961–66", in Sarovic Plaut, *Cepal 1962_1966, United Nations Building, Emilio Duhart Arquitecto,* Santiago de Chile, Editorial Constructo, 2012.

6 Emilio Duhart, *idem*, p. 45.

7 Henry-Russell Hitchcock, *Latin American Architecture since 1945*, New York, MoMA, 1955.

8 Rollie McKenna, *Letter to Porter McCray*, 1954. CE 11.1.69.1.2. The Museum of Modern Art Archives NY.

9 Emilio Duhart, "Acceptance Speech upon Receiving the National Prize in Architecture", in Alberto Montealegre, *Emilio Duhart Arquitecto*, Santiago de Chile, *Ediciones* ARQ - *Pontificia Universidad Católica de Chile*, 1994.

10 Emilio Duhart, "A Look at the Current State of Architecture", in Alberto Montealegre, *Emilio Duhart Arquitecto*, Santiago de Chile, *Ediciones* ARQ - *Pontificia Universidad Católica de Chile*, 1994, p. 26.

11 Barry Bergdoll, "Duhart and the Transcontinental Architecture of the United Nations", in Sarovic Plaut, *Cepal 1962 _1966, United Nations Building, Emilio Duhart Arquitecto,* Santiago de Chile, Editorial Constructo, 2012.

12 Emilio Duhart, document Presenting the Preliminary Design to the Competition, 1960, in *Edificio de Las Naciones Unidas en Vitacura: un Diálogo Crítico con el Arquitecto*, AUCA No. 3, April–May 1966, p. 37.

13 *Idem*, p. 37.

14 "Sobre *la Terraza del Edificio de las Naciones Unidas Diseñado por Emilio Duhart (Extractos de Prensa)*", ARQ No. 23, Santiago de Chile, May 1993, p. 48.

15 Since mid-2000s, the work carried out by of a new group of experts such as Andrea Henrichsen, Chief, General Services Section and Eduardo Lyon PhD, Chief, Architectural and Engineering Unit, allowed to gradually revert informal structures and recover spaces.

16 See Elisa Gil Serrano, Hugo Mondragón, "Conservation through Modern Architecture Intervention. Embassy of Chile in Argentina. 1966–2009", ***docomomo*** *Journal,* No. 43, 2010, p. 82-84.

17 The Seminar was held in the Main Hall — Raúl Prebisch Room — on January 2011. It was co-organized by Horacio Torrent, Macarena Cortes, Gisela Frick and Fernando Carvajal from **docomomo** Chile, and Eduardo Lyon and Andrea Henrichsen from ECLAC. Recommendations subsequent to the discussion on proposals were made by a second committee, comprising Horacio Torrent, President of **docomomo** Chile; Hugo Mondragón from the *Programa Magister en Arquitectura*, PUC — home of **docomomo** Chile — and Carlos Eduardo Dias Comas, then Chair of **docomomo** Brazil, on behalf of **docomomo** International.

18 Horacio Torrent, Macarena Cortés, Gisela Frick, "The Limits of Reality: Conservation and Design Strategies for a Damaged Heritage: ECLAC Building 2012", in Timo Tuomi, Tommi Lindh, Miia Perkkiö, Jenni Sahramaa (eds.), *The Survival of Modern: From Coffee Cup to Plan,* Porvoo, Finland, Bookwell Oy, 2014, p. 56.

19 Emilio Duhart, document presenting the preliminary design to the competition, 1960, in "*Edificio de las Naciones Unidas en Vitacura: un Diálogo Crítico con el Arquitecto*", AUCA No. 3, April–May 1966, p. 29.

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