



10 YEARS
Works and Projects
Selected 2005-2015

HORIZONTAL



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HORIZONTAL

Houses

The development of single-family homes in different geographic locations in Chile, designed with a special emphasis on the conditions of the land, in order to make them more bio-climatically efficient and to the specific requirements of each buyer.

Studies of these buildings go from just over 400 m² to social housing such as El Monte where sizes are 54 m², extensible to 72 m², and where there a total of 150 homes.

Desarrollo de viviendas unifamiliares en distintas geografías de Chile, diseñadas con especial énfasis en la condición del terreno, para hacerlas más eficientes bioclimáticamente, y los requerimientos específicos de cada cliente.

Los estudios de estas obras van desde casas por sobre los 400 m² a viviendas de carácter social como El Monte con casas de 54 m² ampliables a 72 m² con un total de 150 unidades.

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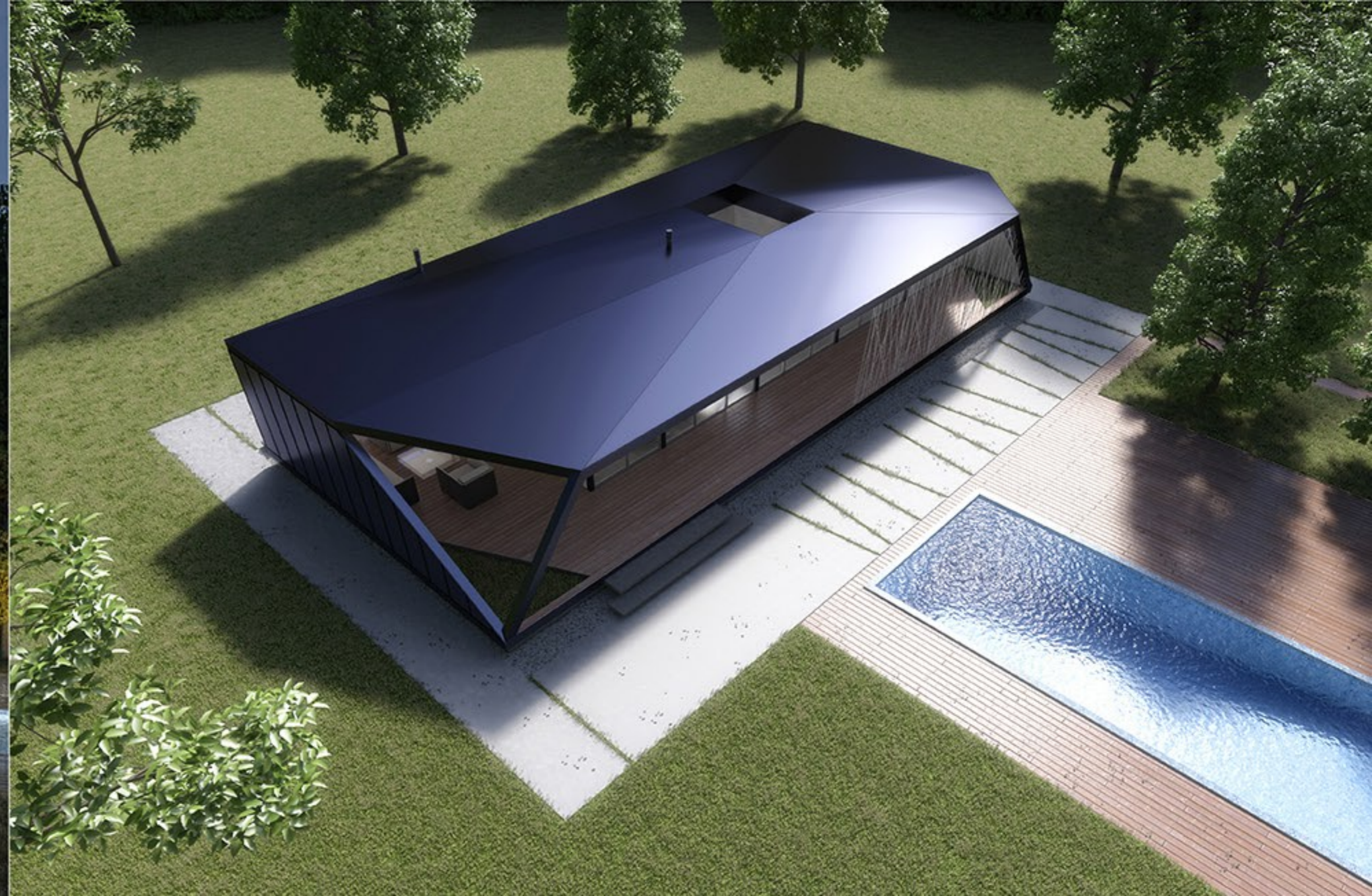
80 House

Melipilla - Chile 2010

The client in this project in particular was insistent on one thing alone: that a place with three rooms plus a living room for the family be built on only 80 square meters.

This is typically a rest house where visitors are constantly being received at weekends, so this was the reason for having an ample space for reunions and the need for two bathrooms.

In order to confront this challenge, a strategy was followed that would give rise to a central area that housed an open and empty patio, plus a bathroom for the visitors, and so function as a contained area screening off the common areas from the rooms.





From a frontal viewpoint, the house's public areas are totally permeable, whilst the private ones are horizontally impermeable.

The areas devoted to the family dining and living rooms were thought out in open-plan fashion, which, in winter, would receive guests and family alike as the only space for encountering each other. In summer, a wide terrace is attached to this place, which is also a meeting area and which acts as a corridor of fresh air.





Also in response to this house's position, in an east-west direction and seeking a climatic solution, the corridor onto which the rooms flow, is facing east, acting as a filter for the bedrooms.

This project generates two openings at its ends, thus forming a triangle. This particular point is aimed at capturing the morning light, especially the south opening/triangle.



Vásquez-Ayuso House

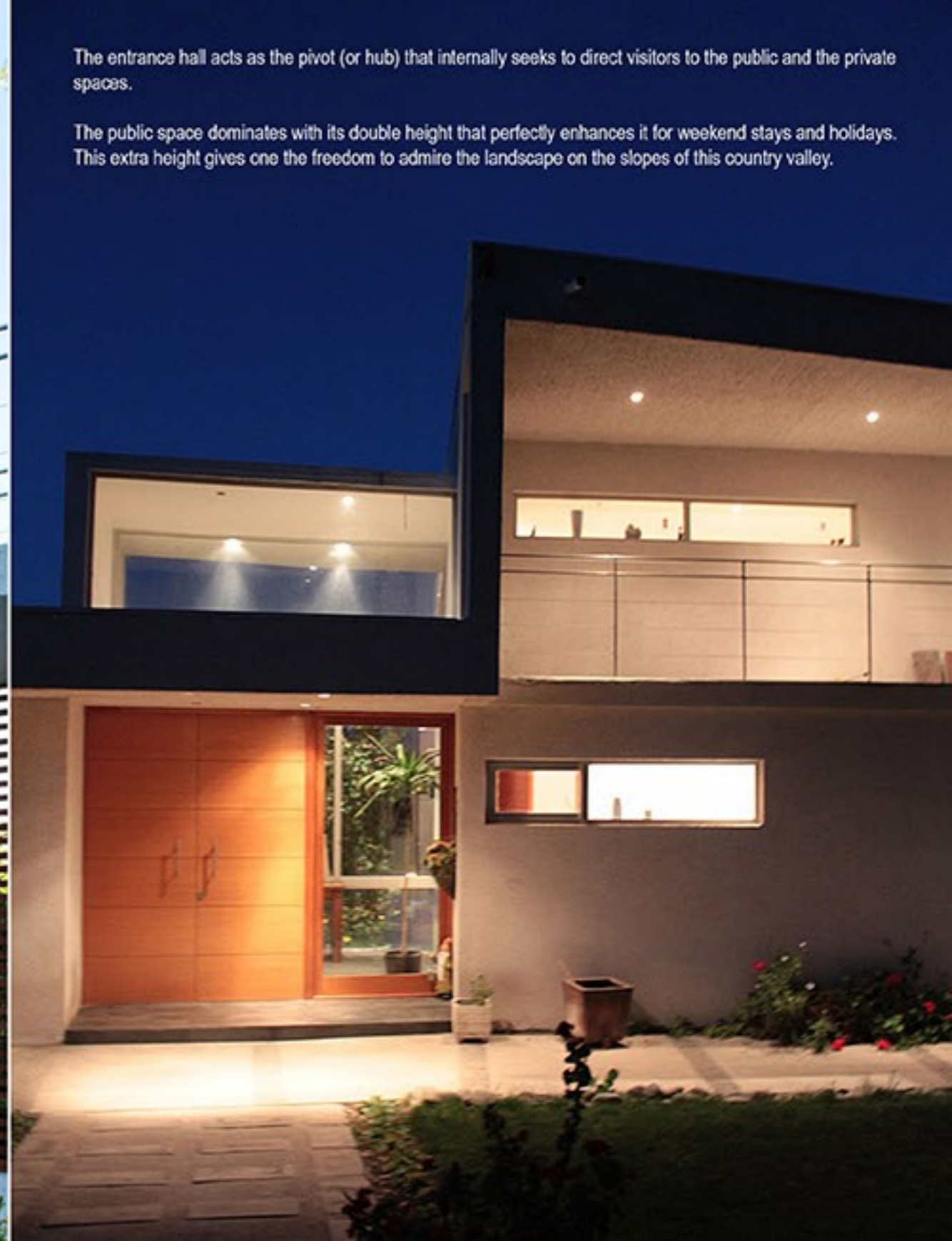
Melipilla - Chile 2007

Melipilla's House's main purpose is to provide a place of rest. The adults with their small grandchildren thought it up with the idea of receiving a fair amount of visitors every week, and so this gave way to them dividing up the house into wings: one commonly used by all and the other very private. The terrace functions as a filter between what is public and what is private but, at the same time, generates an area that is inhabited by the private part. The deck or terrace is a membrane that grasps onto the private world as if inviting it to join the public area.



The entrance hall acts as the pivot (or hub) that internally seeks to direct visitors to the public and the private spaces.

The public space dominates with its double height that perfectly enhances it for weekend stays and holidays. This extra height gives one the freedom to admire the landscape on the slopes of this country valley.





Other spaces given prominence by the client are the kitchen (a generous area that also houses a wood-fired stove), a high ceilinged living and dining area which generates two interconnected places and a small barbecue area and a cinema that were especially designed for receiving close friends where only small and intimate areas are required.











The private balcony suite has the air of an outdoor study and reading room with a wine cellar close at hand.

The house's position is determined by the swimming pool, which inevitably mixes what is public with what is private, thus inviting one to join the other.

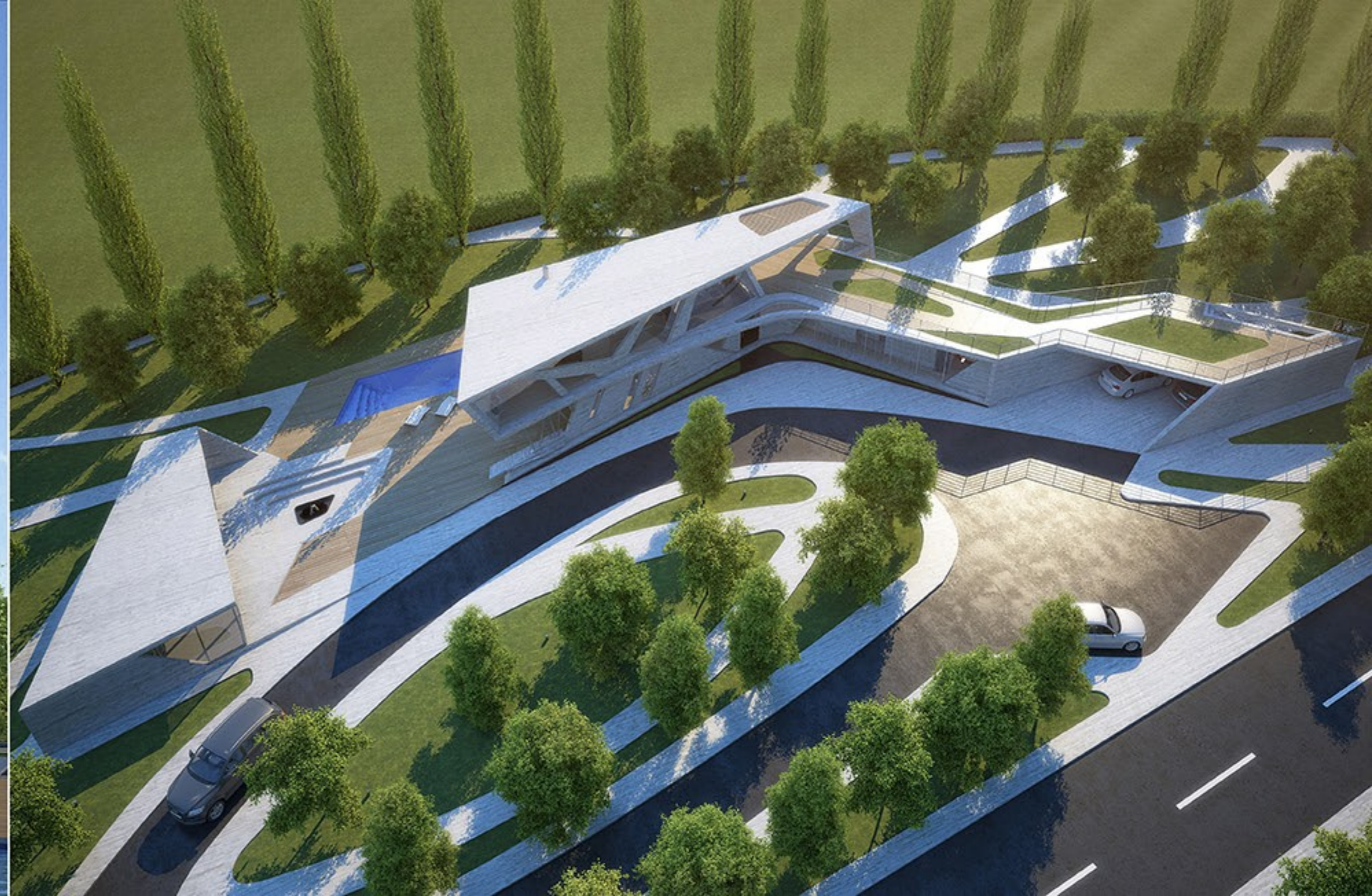
Branches House

Melipilla - Chile 2007

This project has earned its name thanks to the supreme forces of nature and the foliage surrounding it. Its fluidity follows the natural curves of the trees, thus giving it three main harmonious gestures.

The background is what has inspired the diagonals in its elevation – simulating the branches and, as it were, trying to reach the tops of the trees, taking advantage of the densest part of the foliage in its common areas. The attic follows the same lines as the arborous curves, which are expressed in bold horizontal lines sustained by subtle diagonals.

The house is cleanly approached from the west and a natural screen of trees protects it once more bioclimatically.







To the east, it is semi-protected by an architectonic turn that structurally gives it its angles. The seasons are found naturally in the different spaces and, when the leaves begin to fall, the tenuous light from the autumn sun glances off the outdoor French windows at the back of the house.

Branche's house is a one and a half hour drive from Santiago, specifically in the outskirts of the town of Melipilla. Rapid access from the capital immediately makes it an excellent place for a second home.

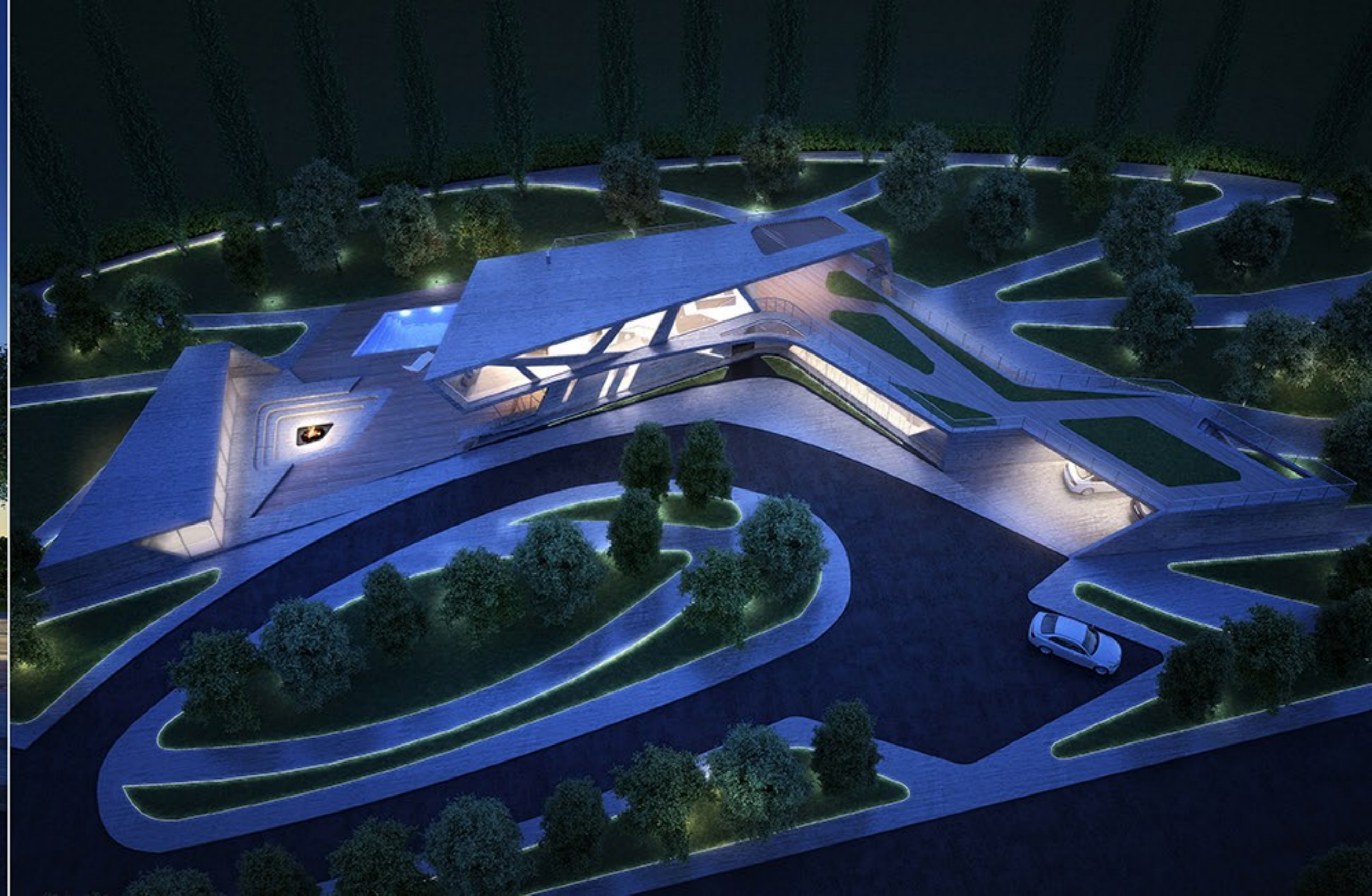
The project was thought up by a young couple with one small daughter who would go there from Santiago on weekends and host the different members of their families. So this is why the recreation areas are the ones that stand out most prominently.





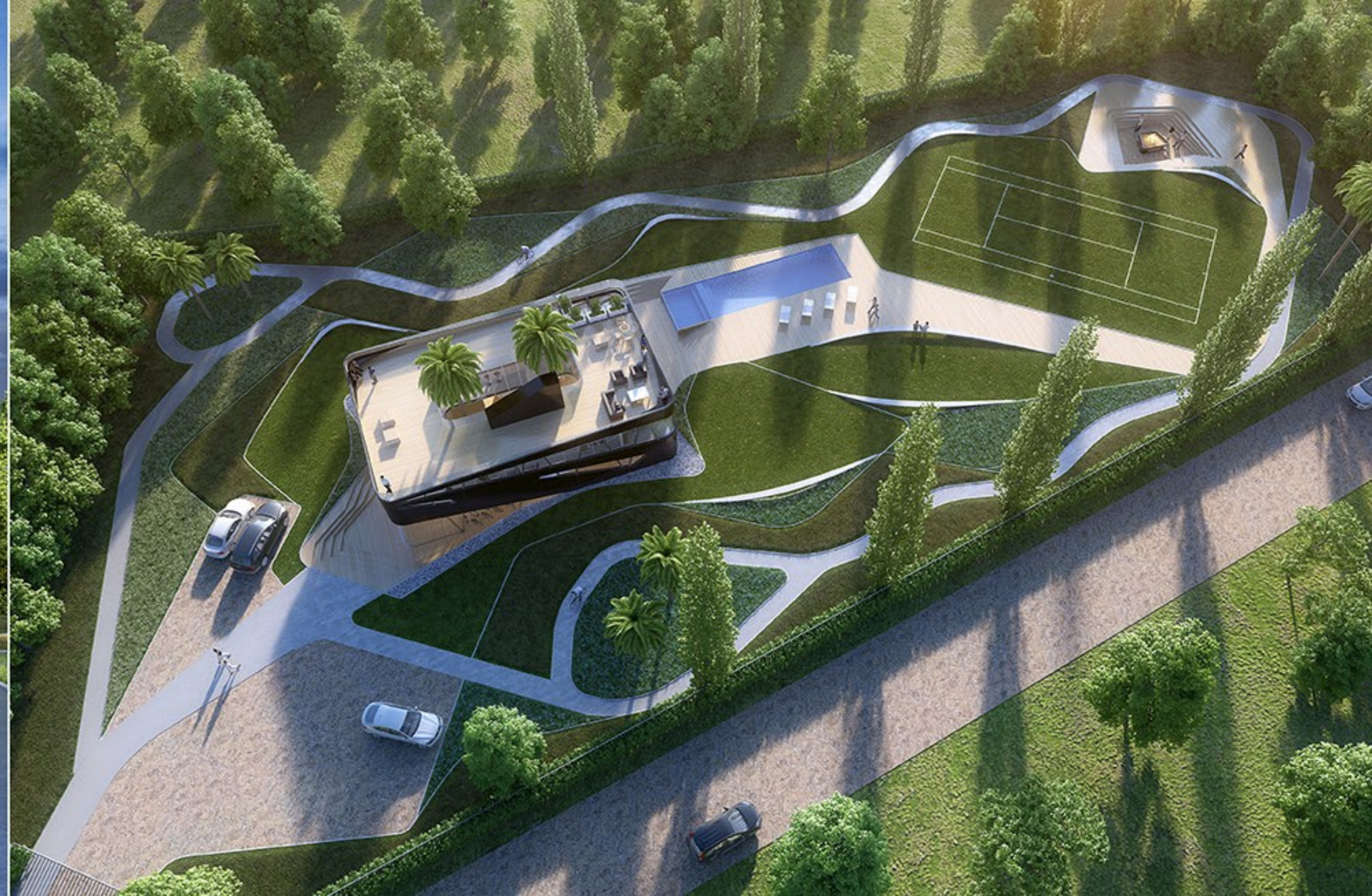






Carcasa House

Melipilla - Chile 2014













El Monte Social Housing
El Monte - Chile 2014

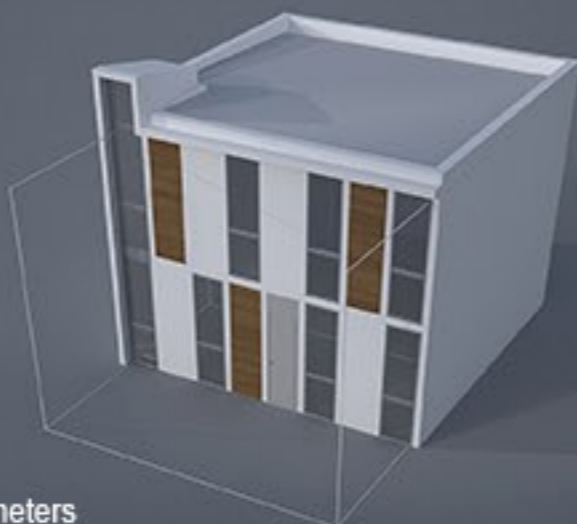




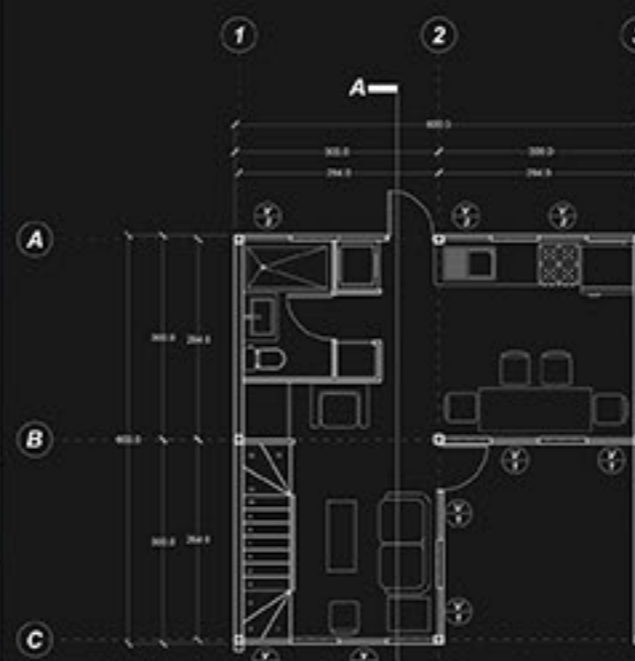
54 square meters



63 square meters



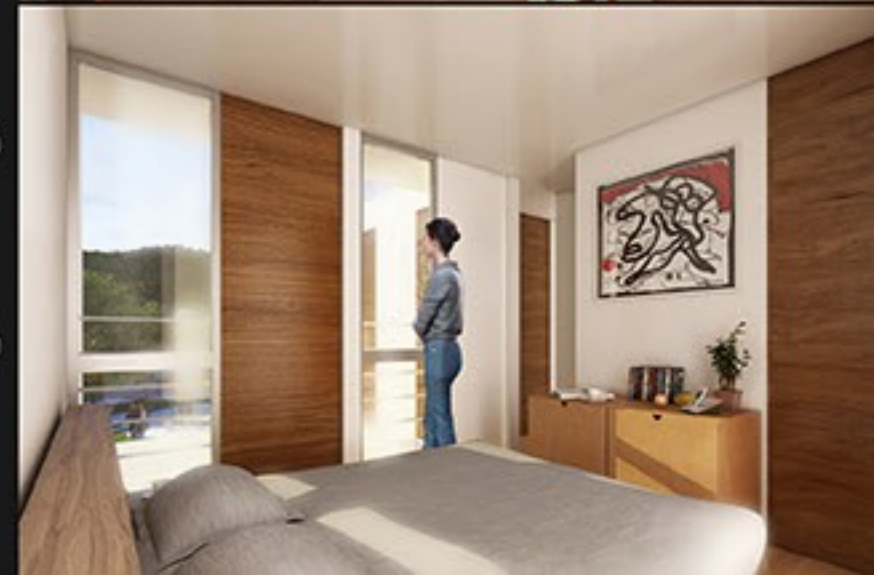
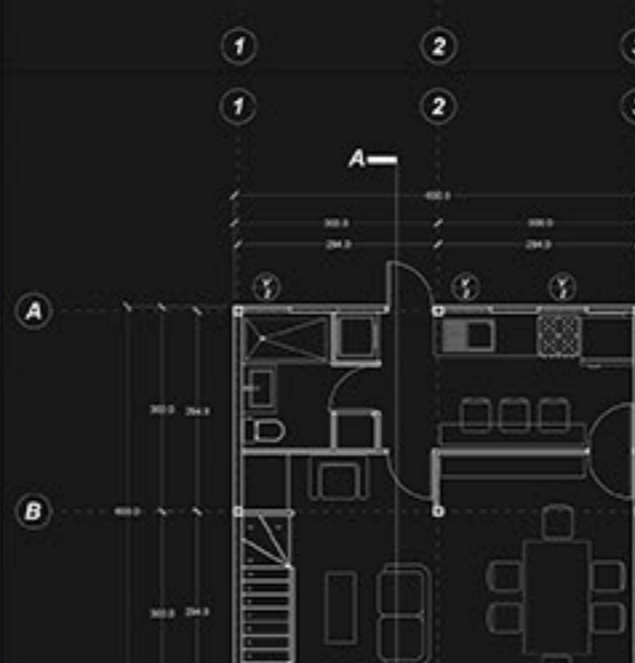
72 square meters



54 square meters



72 square meters









Aguirre house
Los Andes-Chile 2013













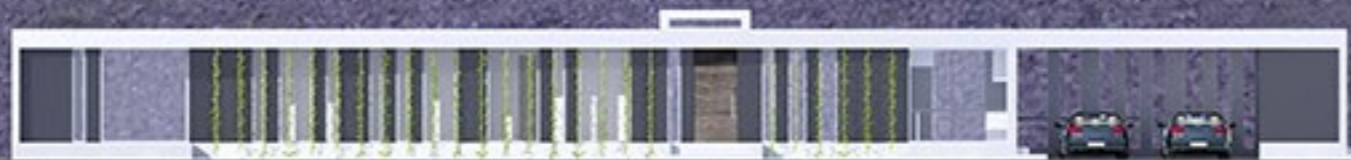
Lobos-Colomer house

Padre Hurtado - Chile 2009

Within the characteristics of this project is the client's insistence on taking advantage of the natural terrain at the utmost in the guise of a back garden.

Our clients – a young couple with small children - chiefly sought to enhance this area with the requirements of their three small children in mind. From this idea sprang the projection for this house, which seamlessly merges with the land on which it lies.

The distribution of this project was designed with passageways leading to the street on one side and, on the opposite side, toward a panoramic view of the garden.



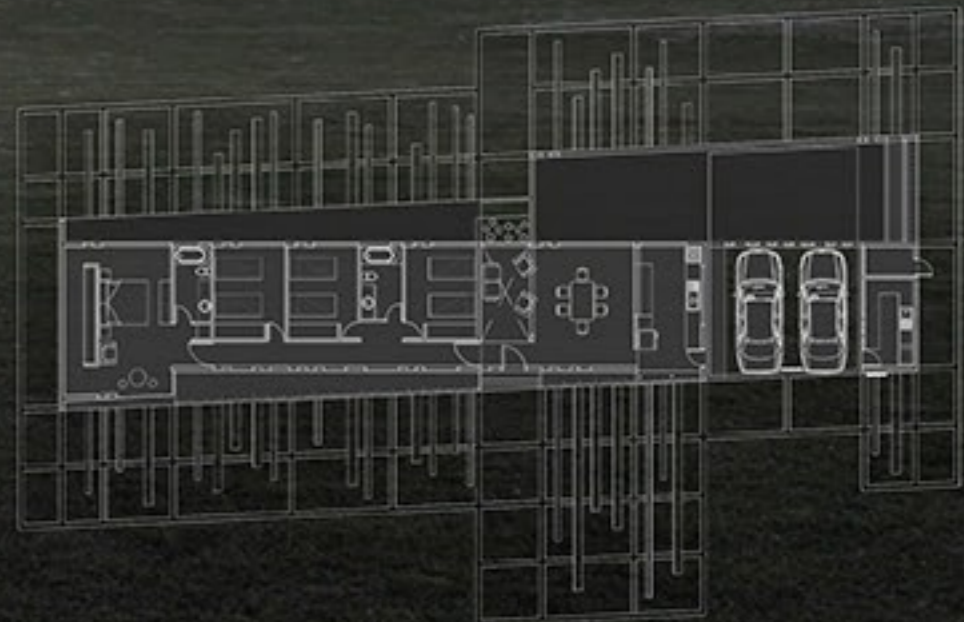




The 36-meter long house with its front used as passages, functions as a semi-permeable wall leading to the back garden.

But, first of all, there is a large terrace overlooking the garden, which functions as a space for holding family events in the open air, with the backdrop of the garden in front of it.

One of the conditions proposed by the client – who is a fanatical follower of the auto industry – is that the terrace act as the host for the most public of events, with a see-through wall that would enable guests to admire the cars standing in his personal parking area.

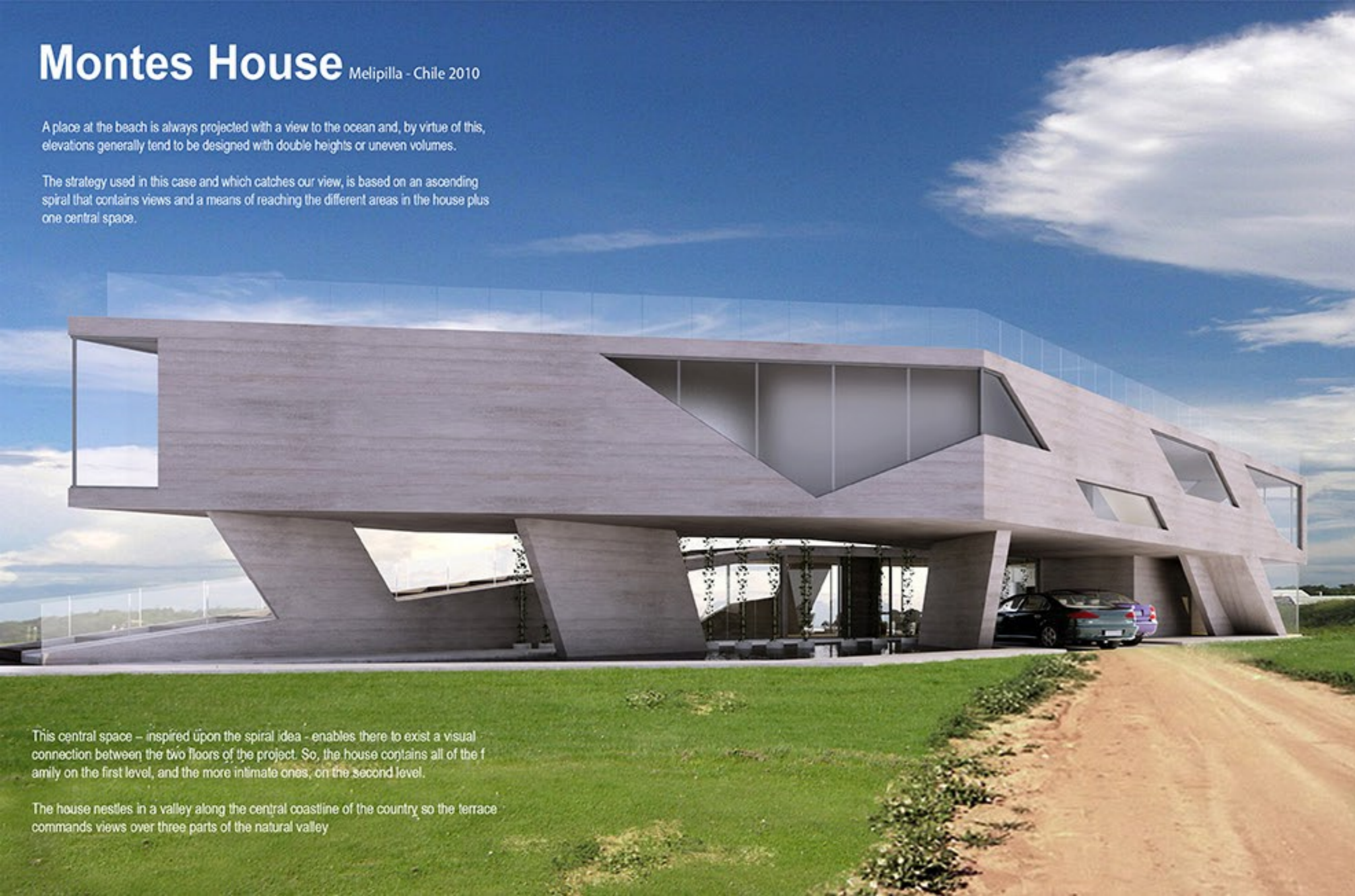


Montes House

Melipilla - Chile 2010

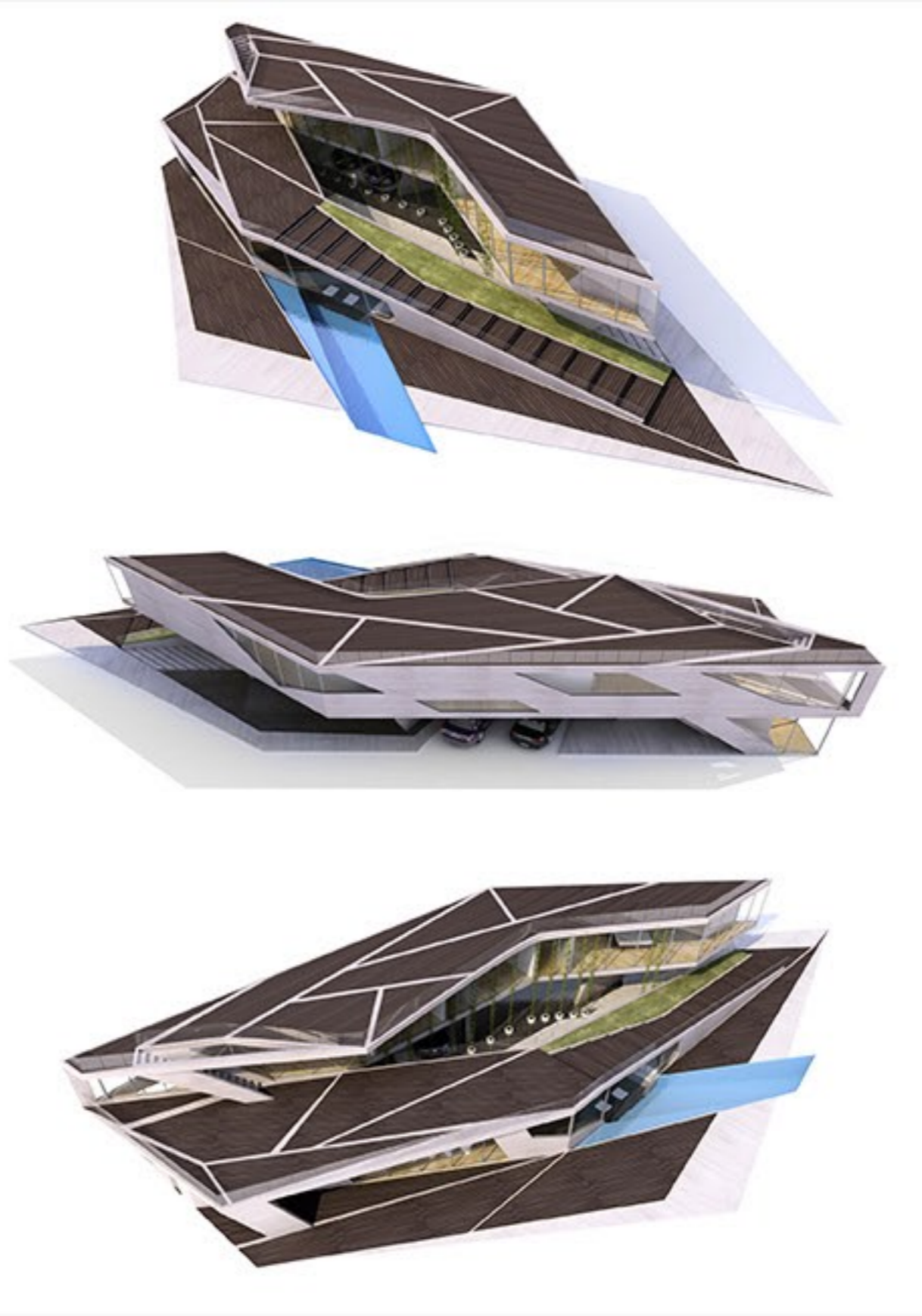
A place at the beach is always projected with a view to the ocean and, by virtue of this, elevations generally tend to be designed with double heights or uneven volumes.

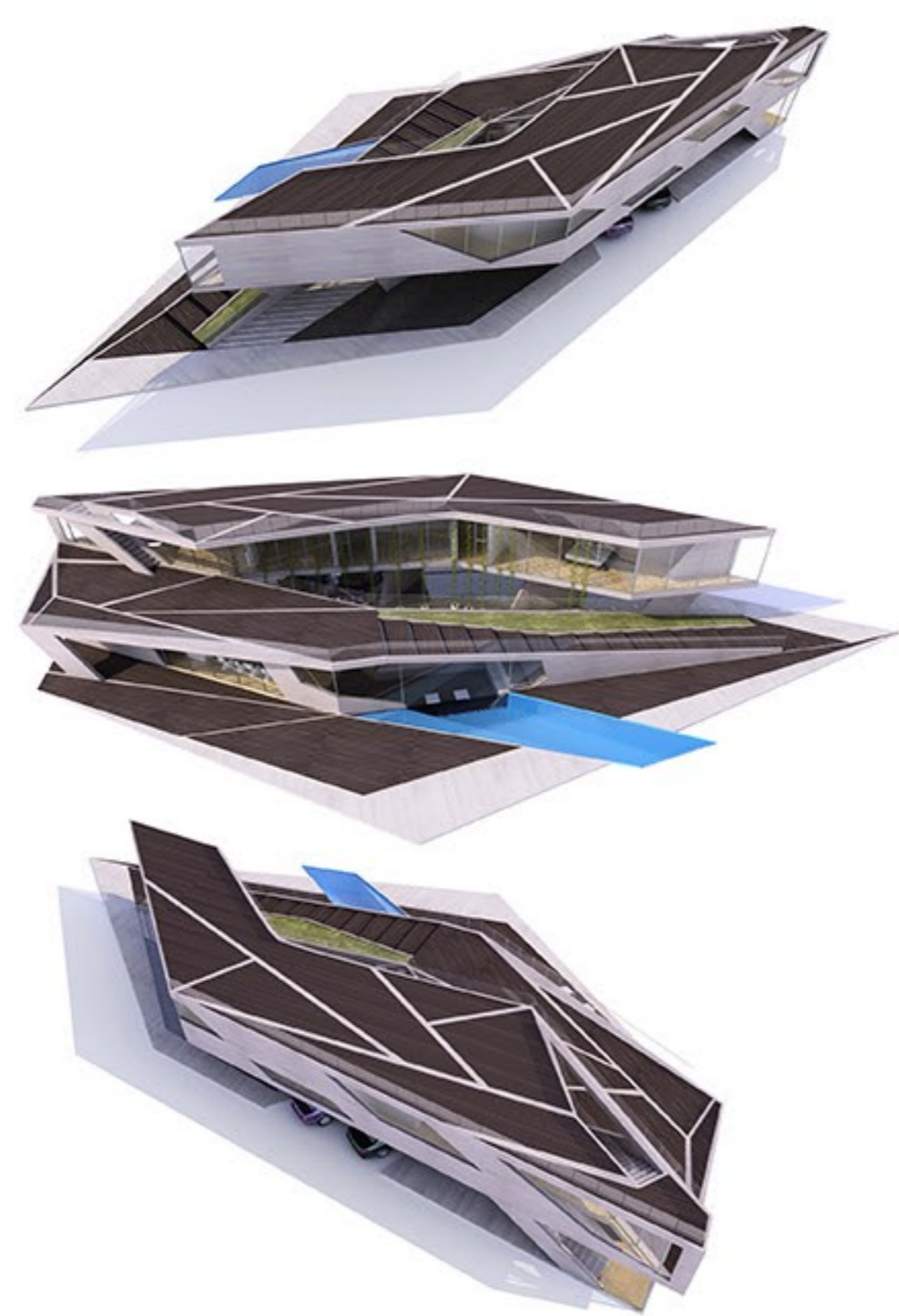
The strategy used in this case and which catches our view, is based on an ascending spiral that contains views and a means of reaching the different areas in the house plus one central space.

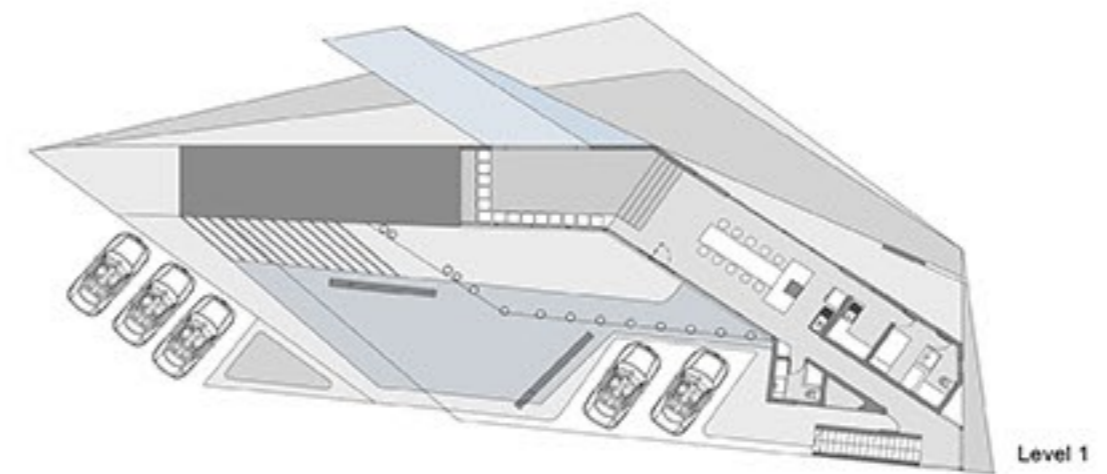


This central space – inspired upon the spiral idea – enables there to exist a visual connection between the two floors of the project. So, the house contains all of the family on the first level, and the more intimate ones, on the second level.

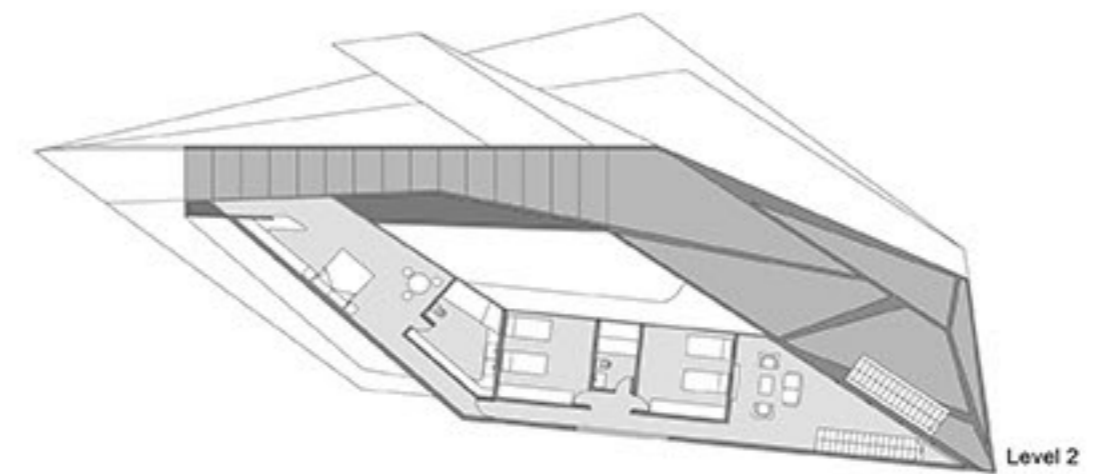
The house nestles in a valley along the central coastline of the country so the terrace commands views over three parts of the natural valley



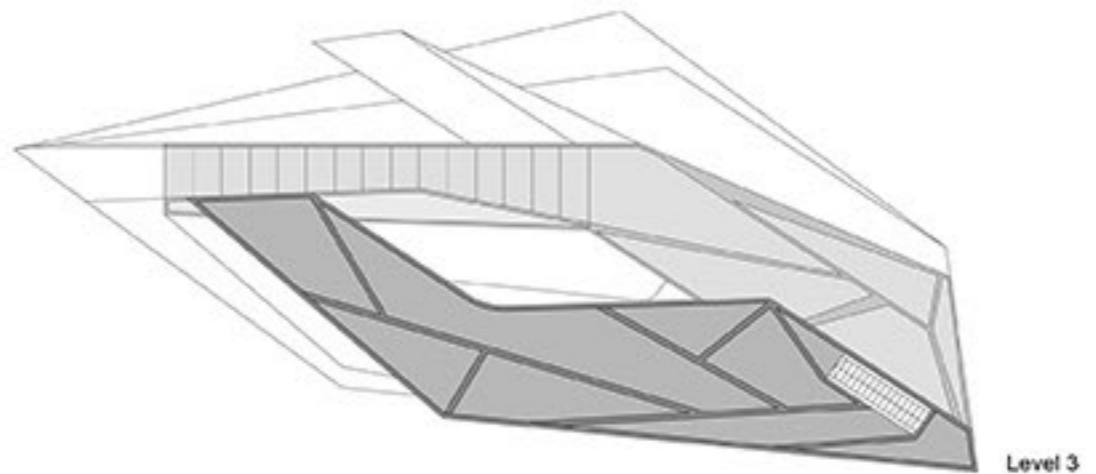




Level 1



Level 2



Level 3





Lo Cañas House
Santiago - Chile 2014













Competitions

Whilst wishing to learn from the cultural pull of the American landscapes, in this horizontal version of competitions we are currently developing projects in Chile, Peru and Argentina.

With a focus on "oblique" spaces which are found practically all over America (Pachamama), clues are found by us along architectonic lines, with projects emerging that fit into their context and, in some cases, with a prismatic view, they take over the surface area for the development of their different purposes.

Queriendo aprender del poderío cultural del paisaje Americano en esta versión horizontal de competencias desarrollamos proyectos en Chile, Perú y Argentina.

Enfocando nuestra mirada en el espacio "oblicuo", que se encuentra prácticamente en todas partes en América (Pachamama), nos aparecen las pistas en la intención de las líneas Arquitectónicas, proyectos emergentes que se adhieren a su contexto y en algunos casos con una mirada prismática, se apoderan de su superficie para el desarrollo de los distintos actos que le confieren.

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Barroso Hotel & Restaurant

Melipilla - Chile 2010

The concept that makes up the heart of this project is the duality of the spirit of the horse: black and white. On the one hand, the vigor, power, momentum and energy that rises like a leap from the ground, and on the other, the calm that is inspired by its stillness and gentleness, together, manage to unite the experience of moving about the facilities with pleasure, appealing to the senses, with tectonic elements belonging to a space in communion with nature, thus becoming the first influential gastro-tourism project in Chile's central region.

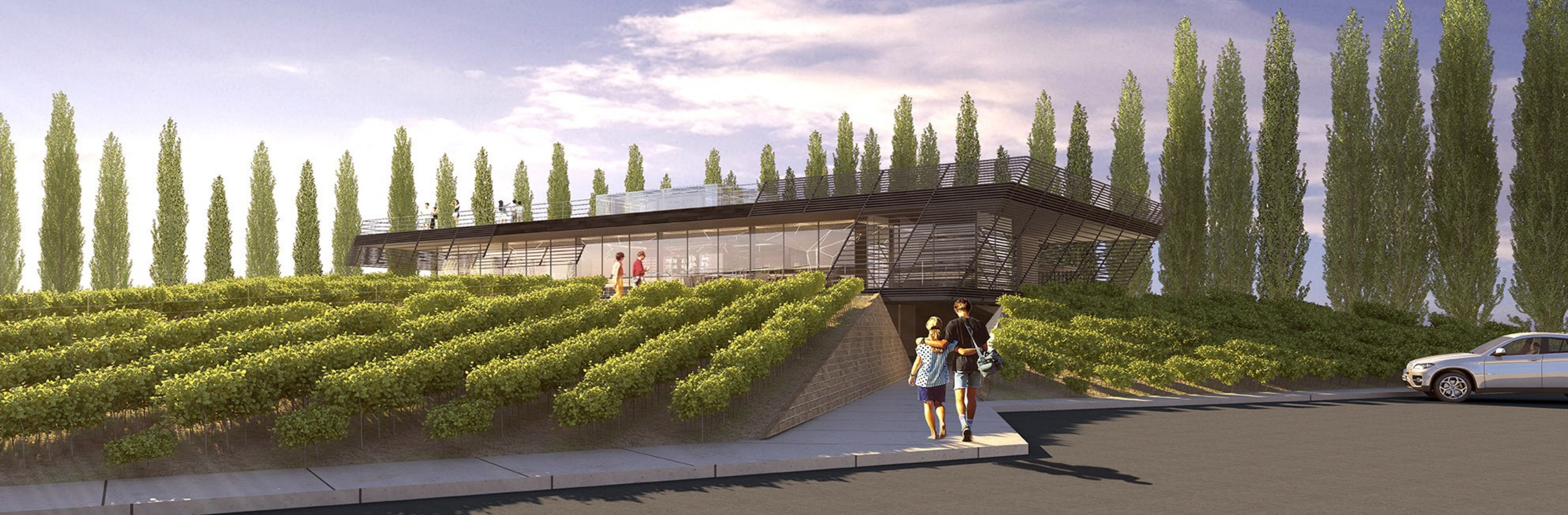
The name, Melipilla del Mapudungún, Meli(four) and Pillán (spirit) represents the concept strongly rooted in the project from the beginning, and thus defines its positioning in the available land. It appears as two elements on slopes, the white horse and the black one revolving around the four Mapuche spirits.

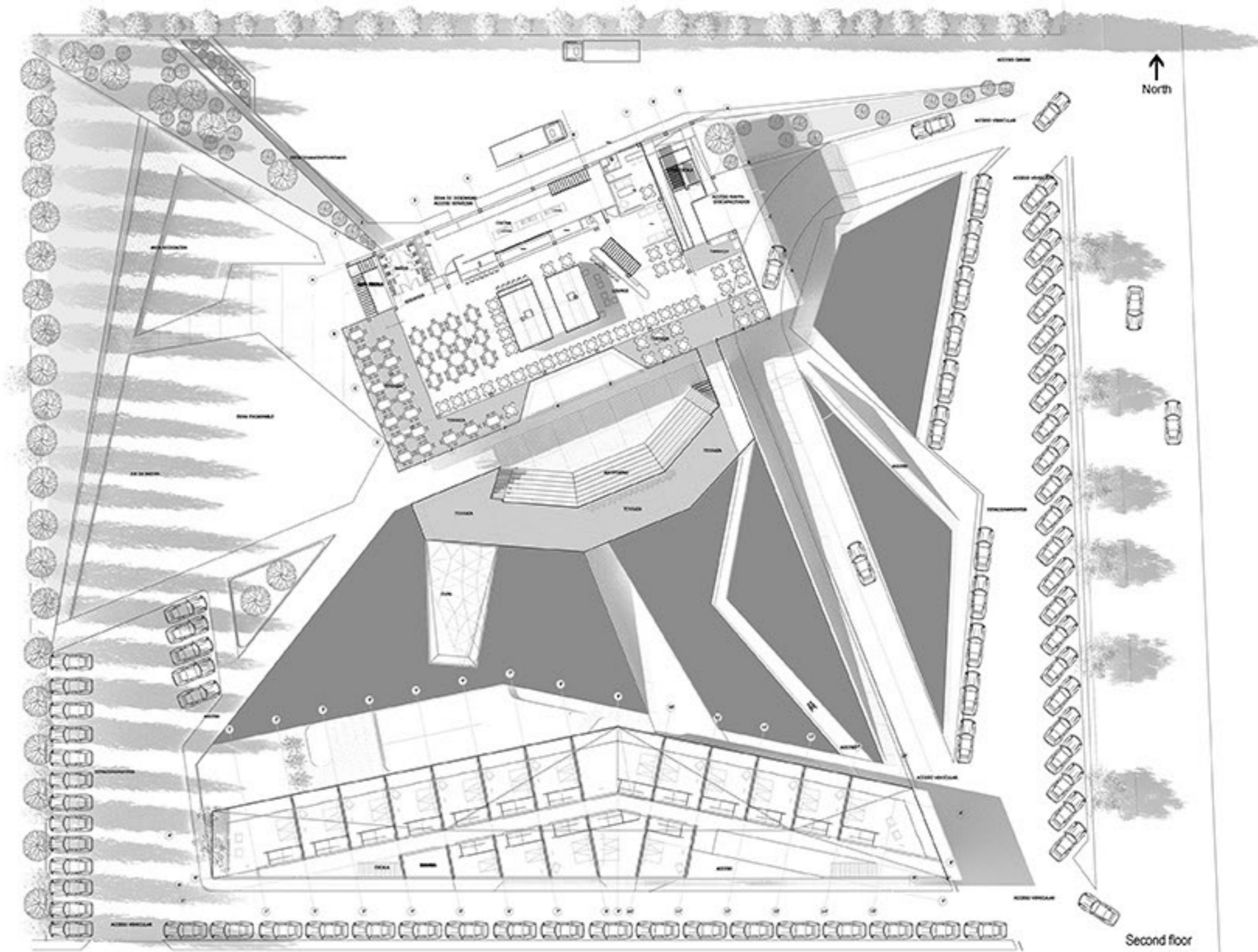
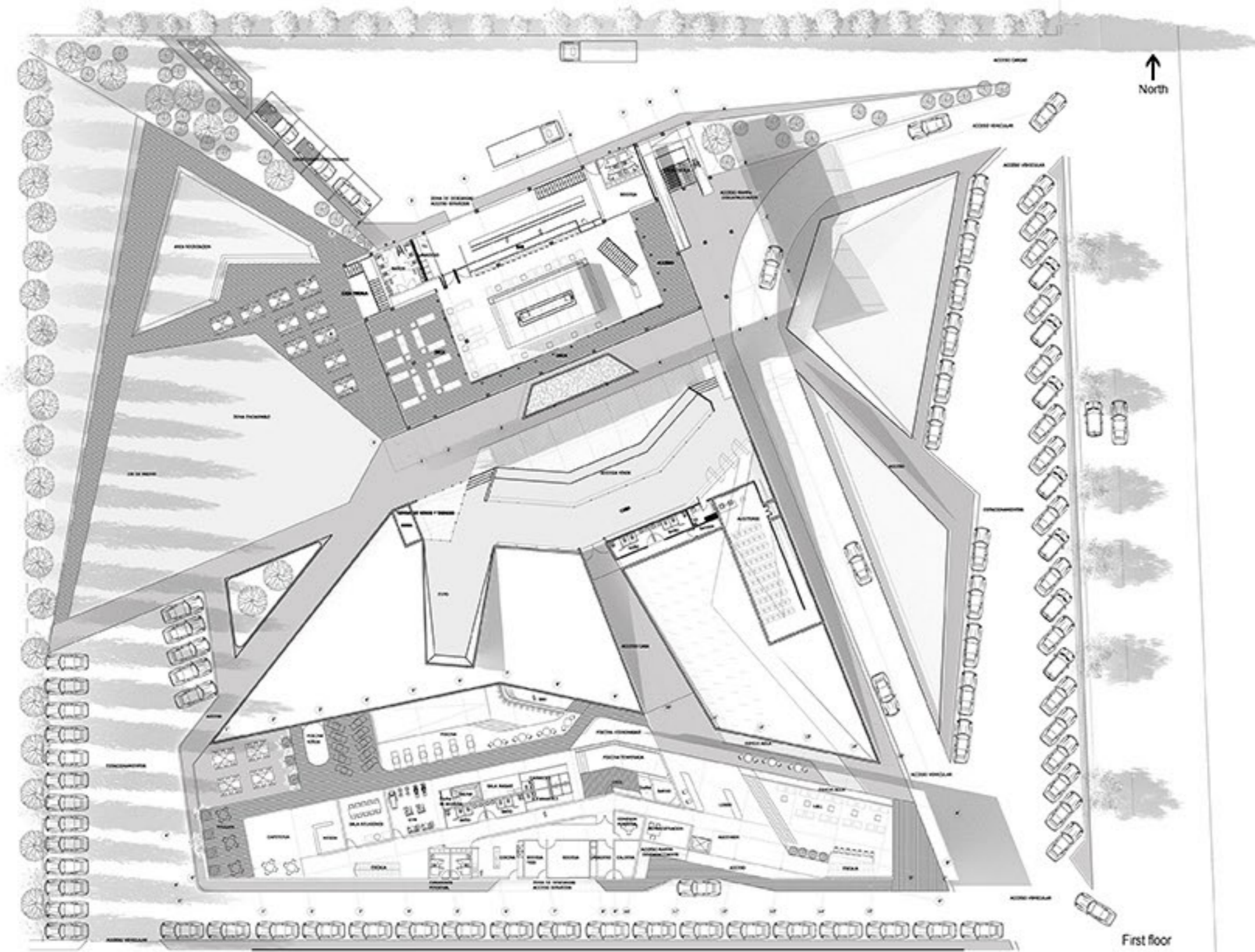
This project emerged from the client's Chef Rafael Aguilera need to design a restaurant that welcomes a diverse and innovative variety of cuisine, which is being done currently together with a wine cellar for commercial use. As a second purpose, a hotel - spa would serve not only for the use of travelers, but also the locals. Together with this, the proposal should incorporate land elements such as the colors of mud or clay handcrafts typical of the community, in addition to reflecting the client's passion for equestrian culture, making reference to the form and movements of the animal as well as the achievement made by Chile in the horse high jump competition of 1949, reaching a world record of 2.47 meters, which will be the reference used for the height of the banks holding one of the structures.

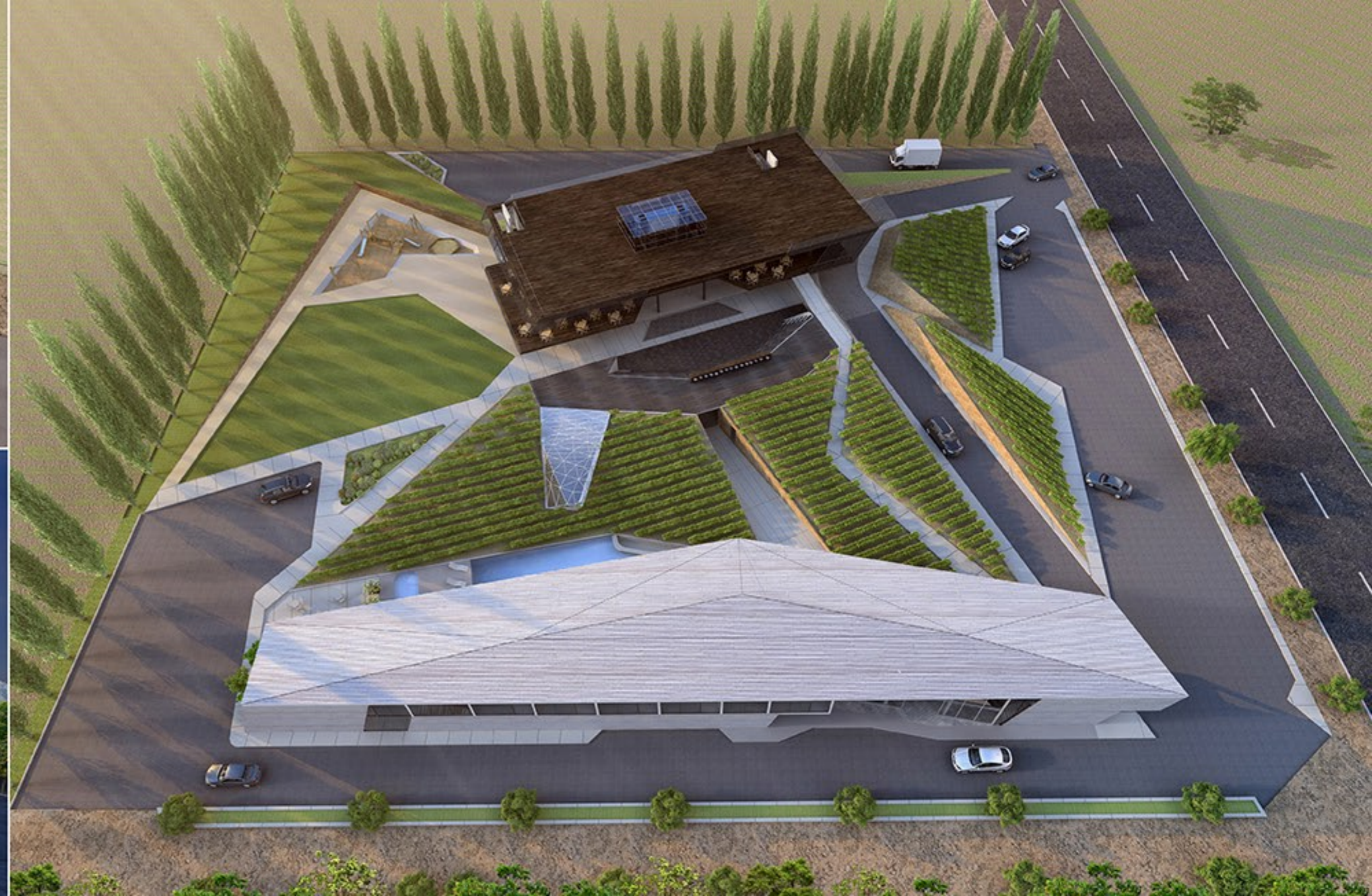














Regional Theater La Serena

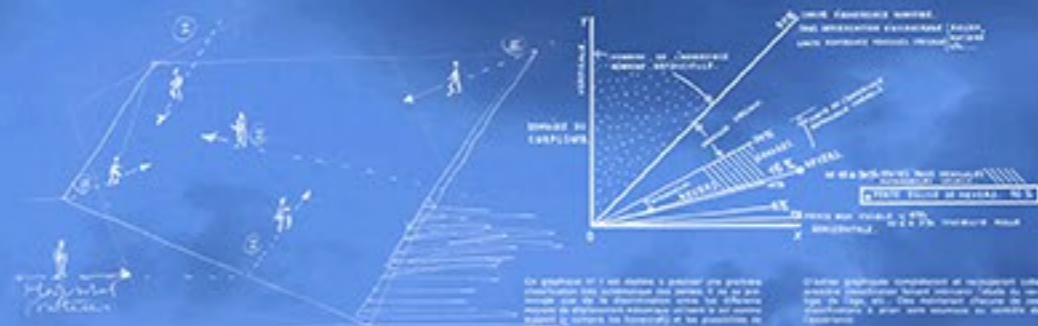
La Serena - Chile 2012

This project is an 86,000 sq. ft. cultural facility for the city of La Serena, Chile, which includes a large theatre for 1,000 people and a small theatre for 300 people, administrative regional facilities, and a parking space for 200 cars.

Architectural history has not yet arrived to the American continent. The mutism of names so such as Miami, Opalocka, Cahokia, Wawmanona, and many others conceal the vast number of pyramidal structures that covered most of the eastern United States.

That narrative has been erased. Instead, our relationship to our Amerindia it seems to have been reduced to a Thanksgiving dinner story! This project works with the cultural power of the American landscape. It addresses the "oblique space" condition found in our continent. Paul Virilio, saw the "oblique space" as a child in the destroyed cities in World War II as the earth emerged out of the shattered "European Architecture."

However, in the American continent, the "oblique space" is everywhere.



A.

Gráfico del espacio obliquo de Claude Parent y Paul Virilio en la "Fundación Oblicua" (1963-1969).

B.

Gráfico clasificatorio de Paul Virilio y Claude Parent sobre los distintos grados de pendiente hasta cual llega la adherencia humana, vehicular, y visual.

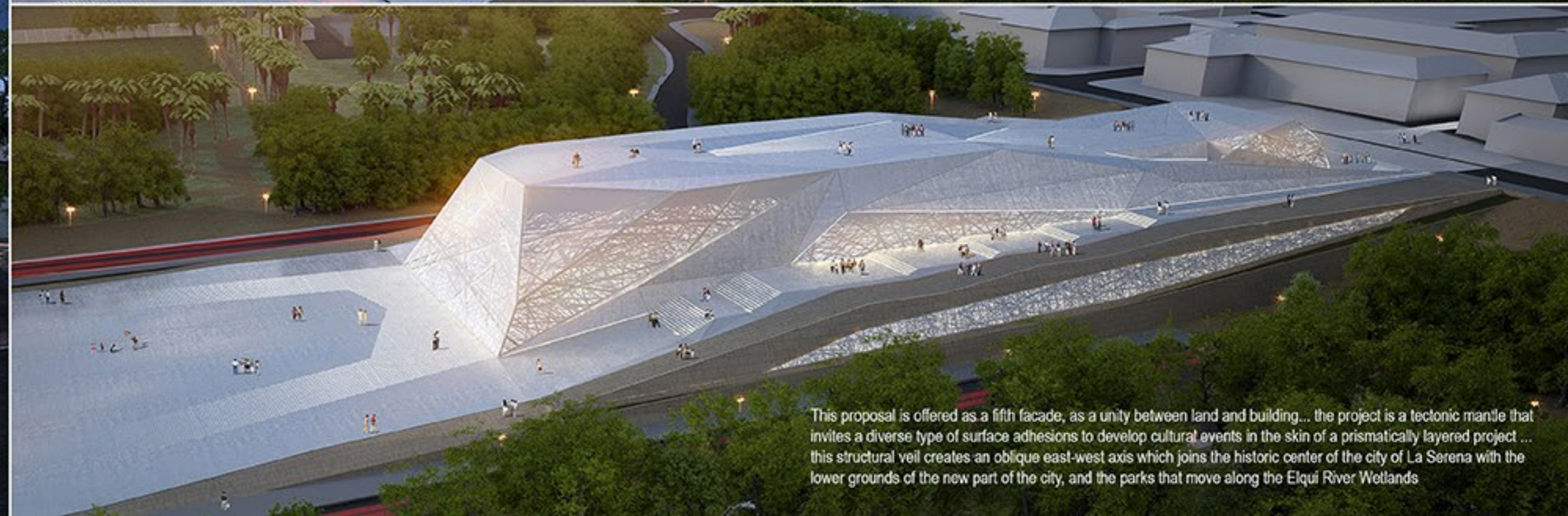
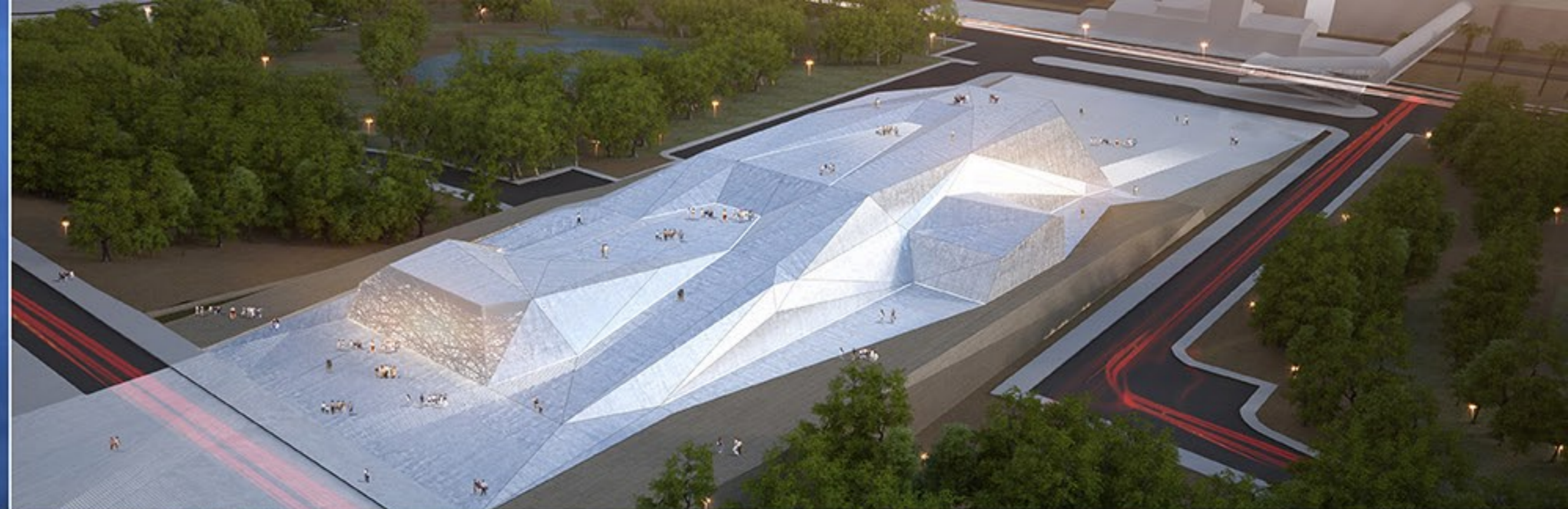


Architecture: Alfredo Andia, Gregorio Vasquez, Fernando Palma, Herman Rosenthal y Andres Ahumada.

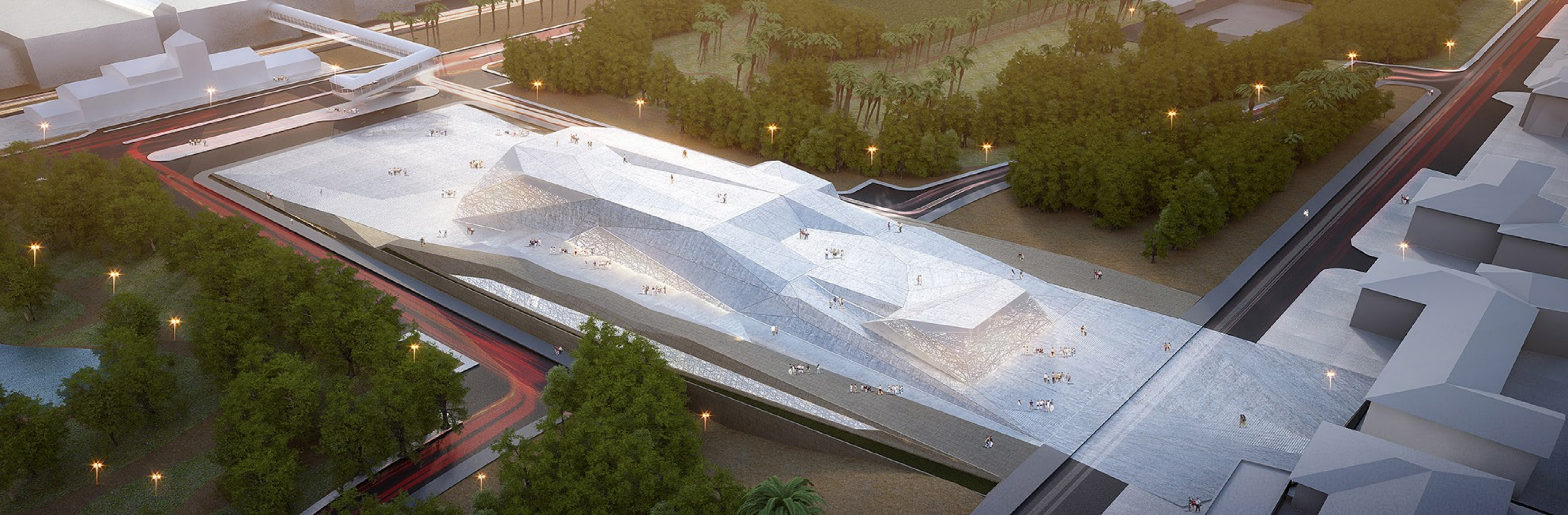
Bioclimatic Design: Thomas Spiegelhalter.

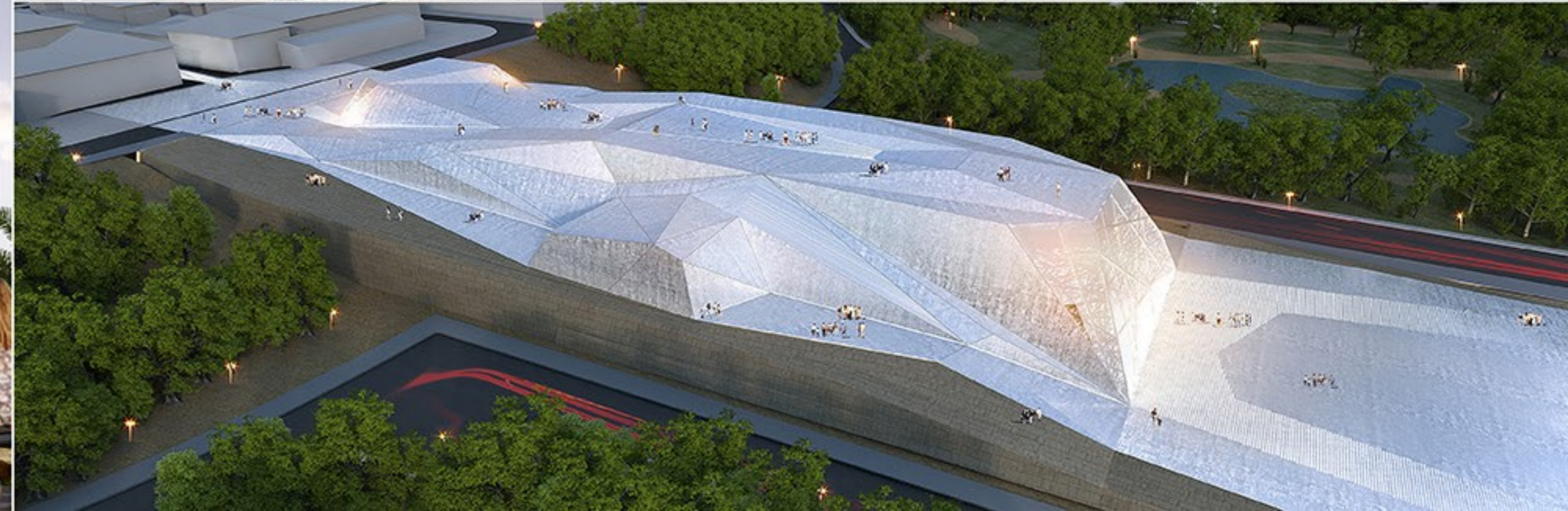
Acoustical Engineer: Andres Barrera.

Client: Ministry of Public Works, Chile.



This proposal is offered as a fifth facade, as a unity between land and building... the project is a tectonic mantle that invites a diverse type of surface adhesions to develop cultural events in the skin of a prismatically layered project ... this structural veil creates an oblique east-west axis which joins the historic center of the city of La Serena with the lower grounds of the new part of the city, and the parks that move along the Elqui River Wetlands







Enea Business Center

Santiago - Chile 2005

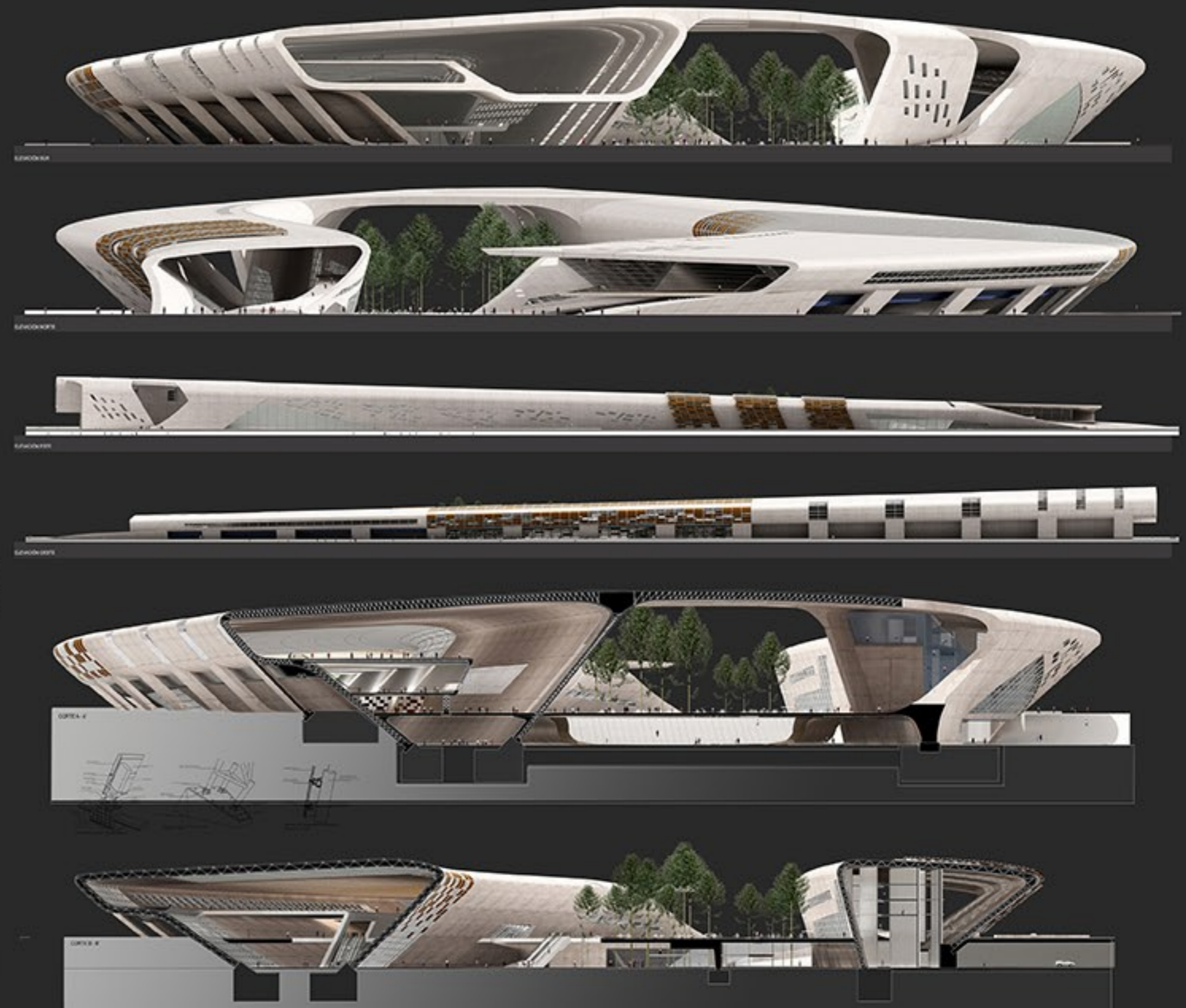
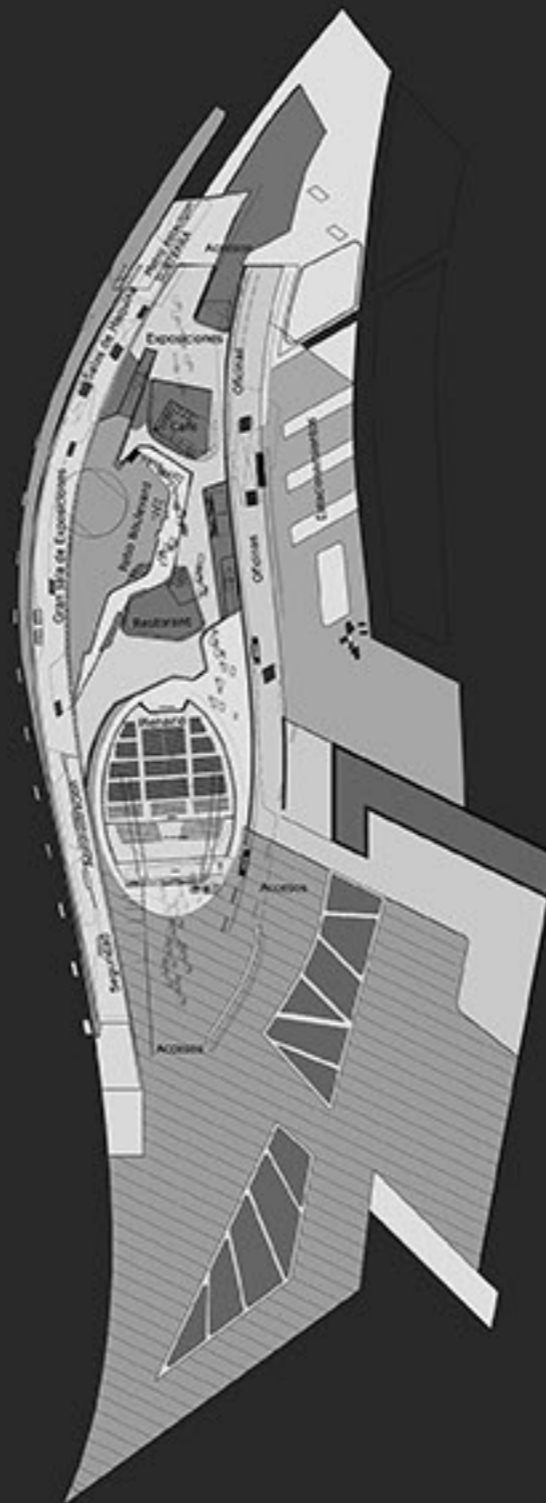
ENEAs master plan was projected to be an important business, industrial and residential center in Santiago, Chile.

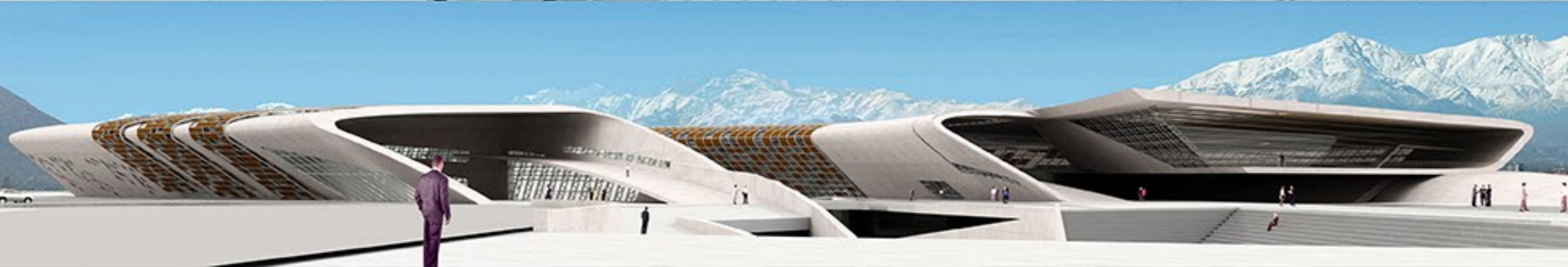
With a projected surface area of 1,018 hectares (2,515 acres), with 6 development phases planned over a 20-year period, this will be a strategic hub – given its proximity to the airport – for the construction of a trade fair area as a platform for the region and the world.

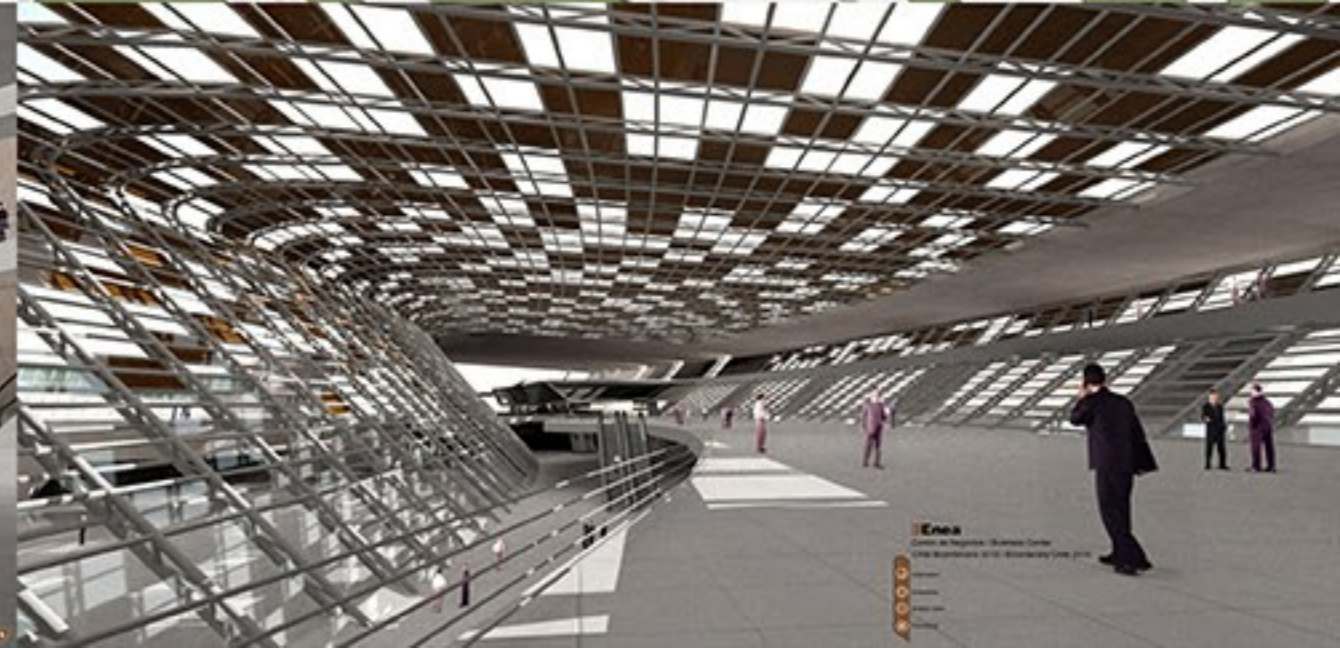
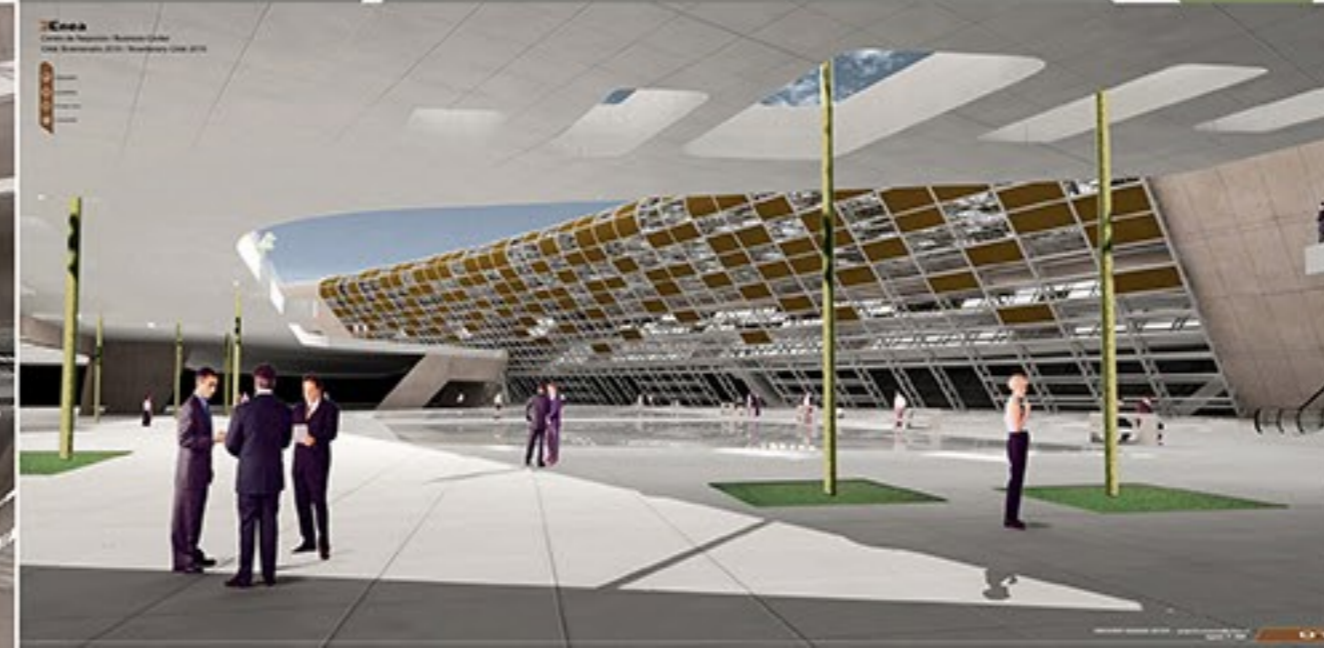
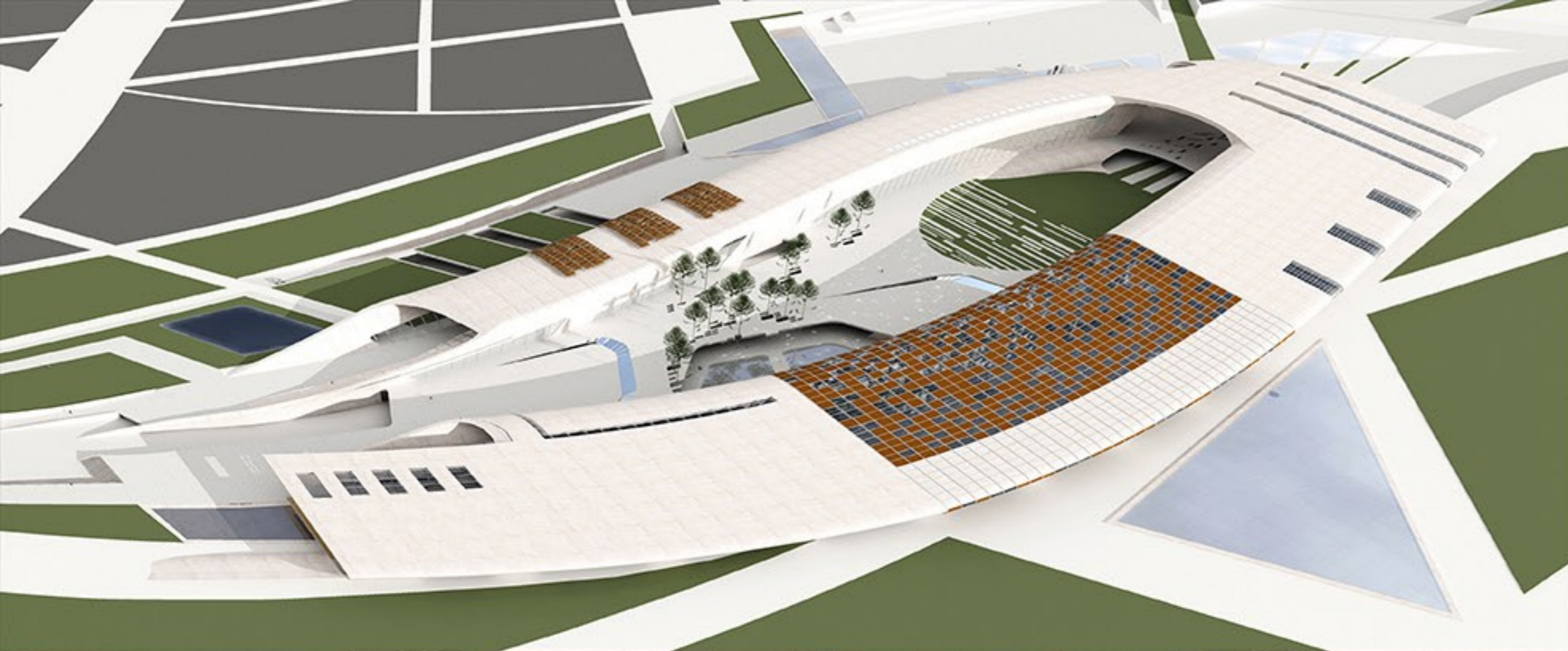
The project was submitted with a prior series of virtual conditions due to its closeness to the airport, a condition that mainly implies a "security cordon" that runs parallel to the airport's runways and thus limiting the height of any buildings in the area.



This condition – at one time viewed as being a serious restraint to any future conceptual opportunities – was lifted as such and, from a project point of view, ENEA is rising out the ground, elevating itself with a thrust outwards and fluidness linked directly to the concept of an emerging country in its attempt to get closer to the outside world









Mendoza Art District Mendoza - Argentina 2013







MAD Meeting Place

Mendoza-Argentina 2014





Piedras Verdes

Lima - Perú 2012

© studio

The idea of "Piedras Verdes" could not have reached our imagination without having visited the site and not just looking at another image by Google Earth or Plot Plan in CADD. A mixed-use residential project with amenities for the community was born out of a combination of the great pull of this "Paradise" property, but also with a recognition of the currents of development and architecture in the whole of the Latin world.

More important and sensitive is the fact that the land will prove to be a golden opportunity with an existing jewel: La Roncadora... with a royal and proud tradition. A building that is of great quality, it is impossible not to include it as an essential part of the program. It could easily be converted into... a cultural event center, but it could also be a school for children from kindergarten to eighth grade and even up to high school. It could also be a part of the culture of the place and, hopefully, continue to be a ranch for equestrian pursuits. However you view it, "Piedras Verdes" could be accompanied by a life coexisting with horses and still stay close to its roots.

The different commercial components are more focused on services for the residents in the area, although it could also become an area for "retail fashion" and restaurants. With the amount of inhabitants in "Piedras Verdes", not counting the neighboring developments, it could create a certain amount of activities that could be programmed throughout the year.

The multi-family towers could also have commercial elements on their Ground Floors and next to the first floor; perhaps restaurants that share terraces with the residential level at the top of the street and accessible from direct basements to Level 2. It offers privacy for those living there and it also offers a range of commercial amenities (such as gyms, supermarkets, banks and "live/work" offices, etc).





The single-family plots in "Piedras Verdes" would be located on a part of the land where there is maximum privacy and devoid of noise from the city. As an Oasis at the base of monumental hill, this residential urban development could capitalize on the green areas, parks, pathways and areas for "extreme sports". The potential of mixing of the influences of the land with a large "recreational patio", could offer something for all and become a really special place. Imagine that it also has the equestrian aspect, "Piedras Verdes" could become one of the urban developments that takes advantage of life in the country.





"Piedras Verdes", with its wealth of history of La Rencadora, might be compared with such developments as "The Valley" in Los Angeles whilst still feel connected to a magical past and a real fantasy; hopefully still with horses as residents as a part of the culture of the place. With a balance between residential services, commercial amenities and a nature that capitalizes on the hills to both sides of it as well as natural lagoons ... "Piedras Verdes" is a paradise that is waiting to be discovered as a part of the modern Peruvian culture. With one hand pointing to the past and the other to the future, "Piedras Verdes" is the Inca city of the future.



Mario Toral Museum

Santiago - Chile 2014

The works of Mario Toral are, without a doubt, related to us perhaps more to an innermost part of us; his paintings put us somewhere we cannot place, but one which is tremendously familiar.

Mario Toral points to the ground; the here and now on this earth; the atmosphere, the lapses of light; of faces tumbling down a cliff ... on to something like a mass of land, to a precise American silence that pleads a promise.

His works point toward a part we cannot fully remember, but which we know floats there on all sides.

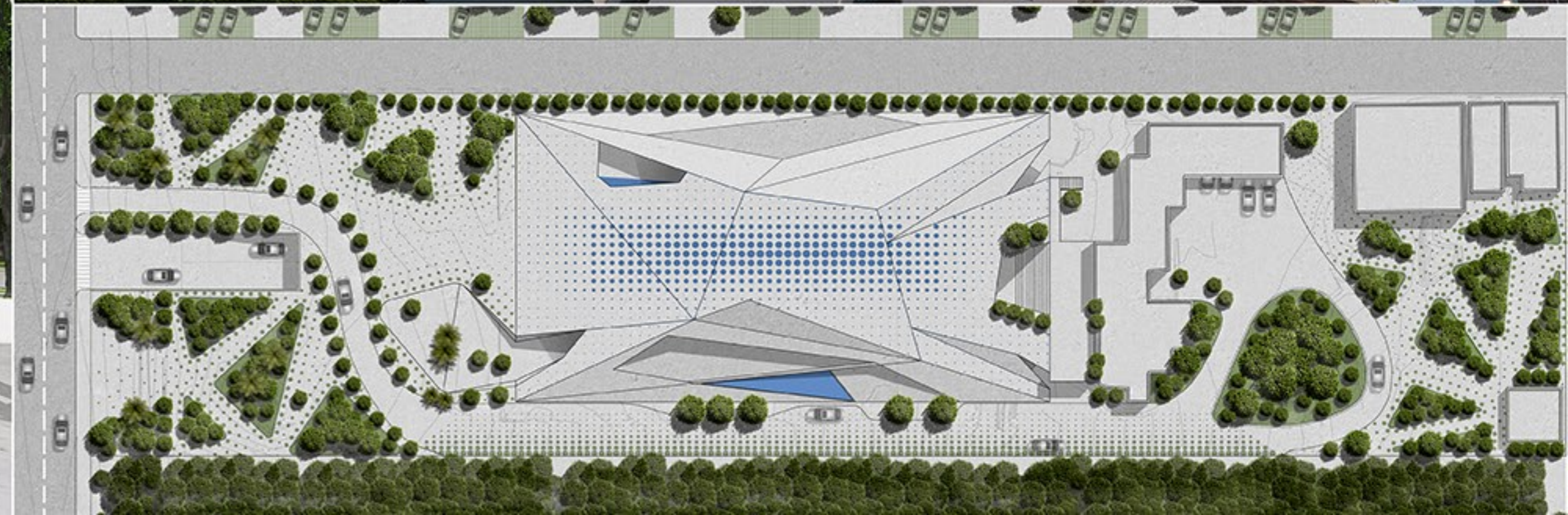
Just to think that when we in the Toral Foundation wield a large amount of options, we quickly realize that the works of Mario Toral do not relate to something tangible - less still to books on architecture; quite the contrary, the works need a territory; one we can cross.

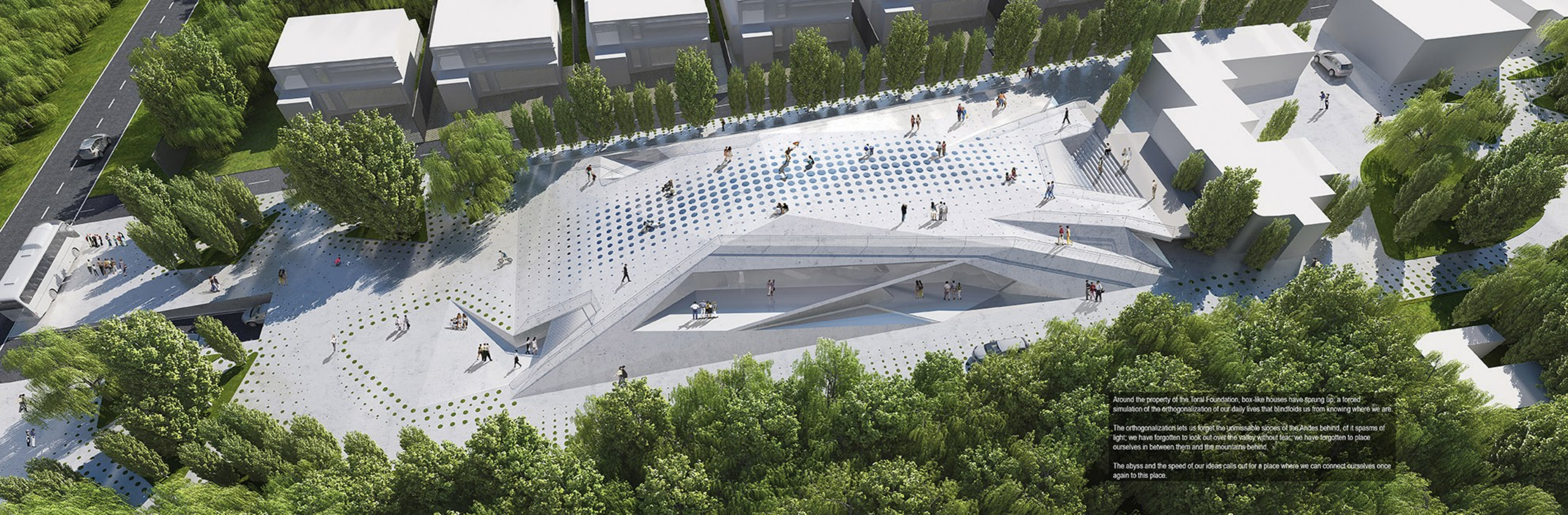
Mario's paintings for us Chileans are very special because they are works of art that we have been very familiar with, even before we attended workshops; they came before books, publications or Internet sites that led us toward a design.

We believe that the location of the foundation is not the perfect art classroom; we believe, after conversations with Mario in his home, that the foundation should house a promise that is the door to something more radical in the city.

The foundation should give us something more; we believe that his works should be housed in a boundless space: for the body, for art, for encounters, somewhere we can stay so as to open ourselves up and feel things we thought we had forgotten.

Only in an abyss can we re-encounter what we have forgotten.

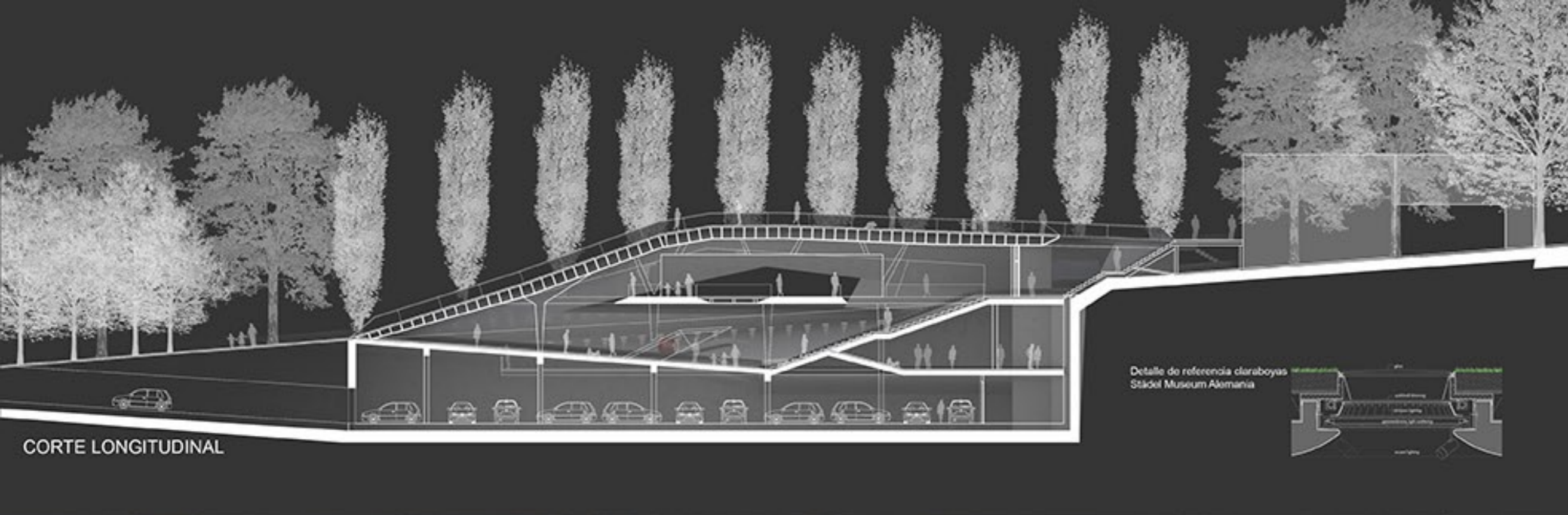




Around the property of the Toral Foundation, box-like houses have sprung up, a forced simulation of the orthogonalization of our daily lives that blindfolds us from knowing where we are.

The orthogonalization lets us forget the unmissable slopes of the Andes behind, of its spasms of light; we have forgotten to look out over the valley without fear; we have forgotten to place ourselves in between them and the mountains behind.

The abyss and the speed of our ideas calls out for a place where we can connect ourselves once again to this place.







The upper covering is penetrated by a cluster of skylights that enable natural light to flow in and, in response, the lower pyramidal concavity is covered with another pattern of openings with rings of programmable LED lights. Just like in Mario Toral's paintings, in this museum the spatial obliqueness positions the visitor at a giddy height and it is within these slight disfigurements that our tracks, roads and turns differ. This is a project with multiple moments; with surprises, suspensions and spasms of light. We think that the foundation's aims are bent on portraying us: the art, between traces of obliqueness and the features of the works that will remain there forever, on our Andes.



PCPArch

PELLI CLARKE PELLI Architects

www.pcparch.com

Projects in which a part of the design team was put together from the office of Cesar Pelli. The following projects were competitions in their beginnings. Two stadiums on different scales in Chicago and Saudi Arabia, in order to end with an emblematic project in the city of San Francisco called the "Transbay Transit Center"; a multimodal terminus that covers an area of 2.2 hectares of parkland.

Proyectos en los que se formó parte de un equipo en la oficina de Cesar Pelli. Los siguientes proyectos fueron en sus inicios competencias. Dos estadios de diferentes escalas en Chicago y Arabia Saudita, para terminar con un proyecto emblemático para la ciudad de San Francisco "Transbay Transit Center" una estación multimodal que cuenta con 2.2 hectáreas de parque suspendido.

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KING ABDULLAH SPORTS CITY • MAIN STADIUM • *Armani Overseas Company* • *Paul Clarke Peñís Architects*

AN ICON FOR A KINGDOM

Paul Clarke Peñís's vision for the Main Stadium at King Abdullah Sports City is iconic, contemporary, and uniquely expressive of its place, time, and culture. In its dramatic, uplifting form, it creates an image of dynamism that captures the Kingdom's vital spirit, heralding to the world the nation's pride and athletic aspirations—an architecture as dynamic as the game it houses.

From above, the seven wings taper as they move toward the center of the composition. At their outer ends, they form large welcoming archways that draw visitors in from the other winners and arrival points. As they twist clockwise toward the playing field, they narrow and arc upward, ending in dramatic points high above the stadium seating. The form leads to many associations: the powerful wings of the Falcon, the path traced by a bending football kick, schools of fish in the Red Sea, or the unique Towers of the Arabian Peninsula.

AN ACHIEVABLE, CONSTRUCTIBLE VISION

Given the project's ambitious schedule, the design must be eminently buildable, employing familiar technologies and straightforward structural systems. Working closely with our partners at Arup New York and Gehry Technologies, we identified building strategies that are proven and reliable, offering both flexibility and predictability. So, for instance, while the Stadium's wings appear to defy gravity, they are supported very rationally: a simple dome over the stadium is paired with lines of tree-like steel columns to hold them aloft. Similarly, we have developed two approaches to the retractable roof system, and both are independent of the overall image of the Stadium, embedding flexibility in the design. In this and other ways, we have married iconic architecture with constructibility.



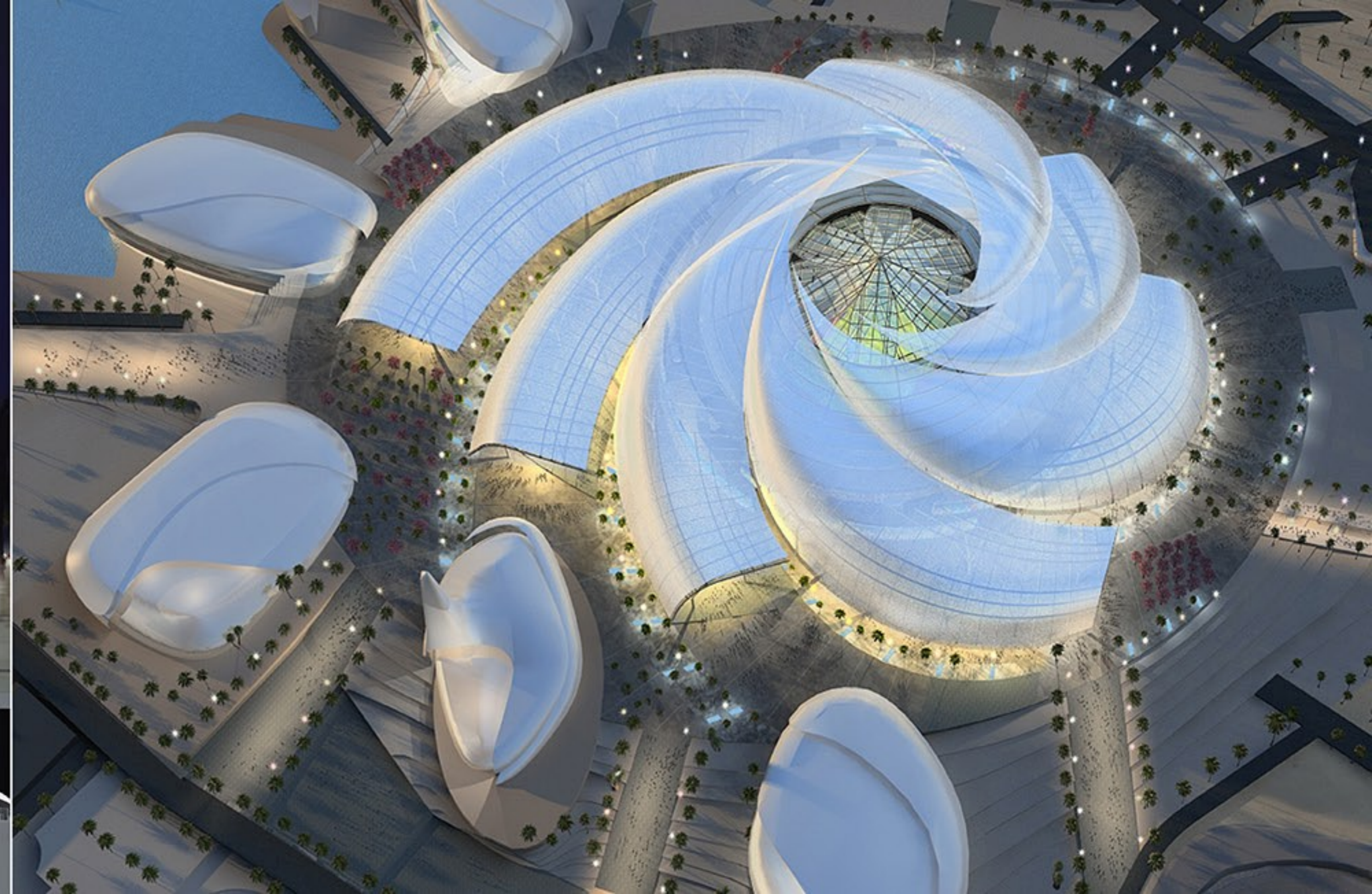
CONCEPT STUDY

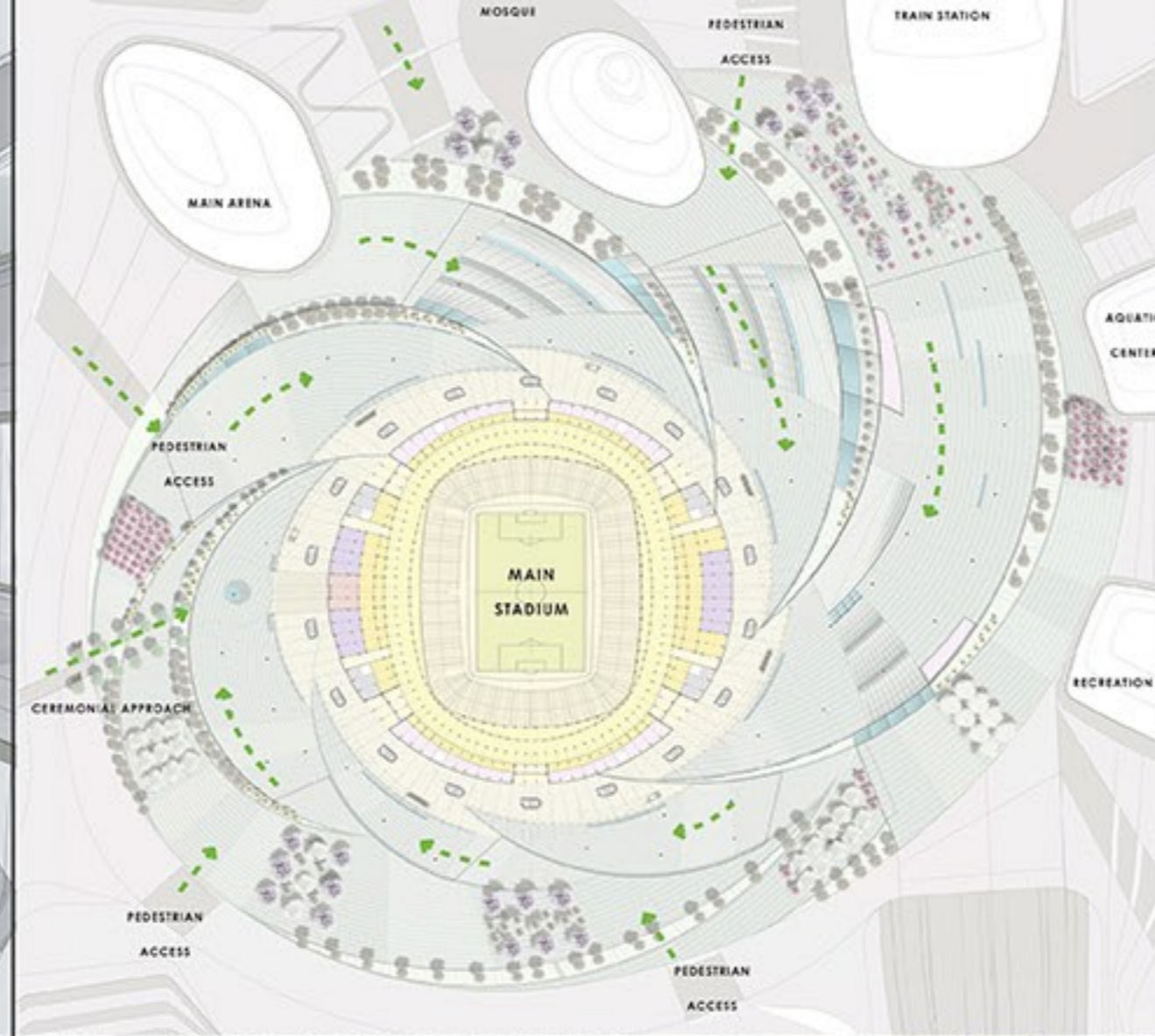
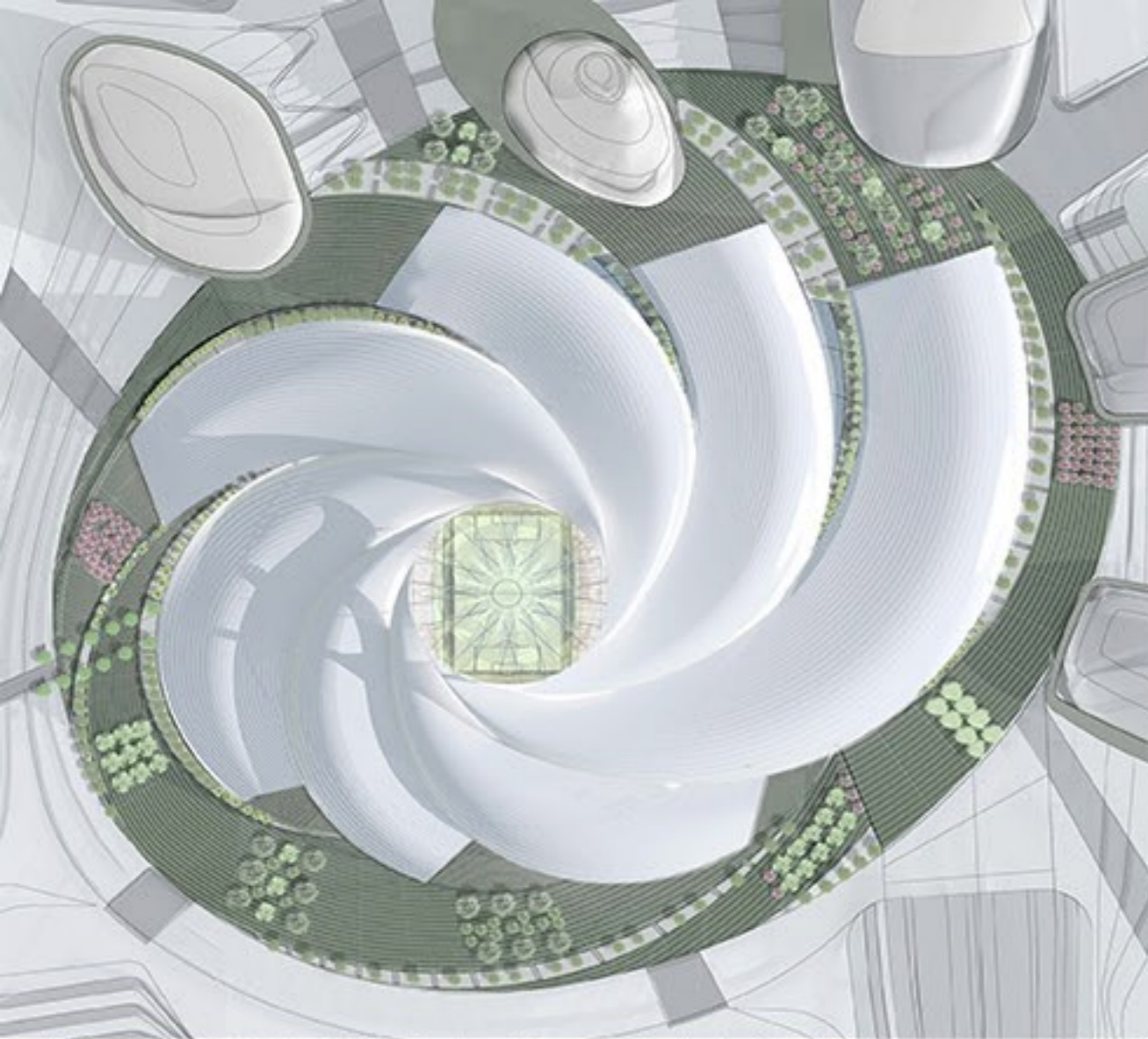


MASSING STUDY



MASSING STUDY

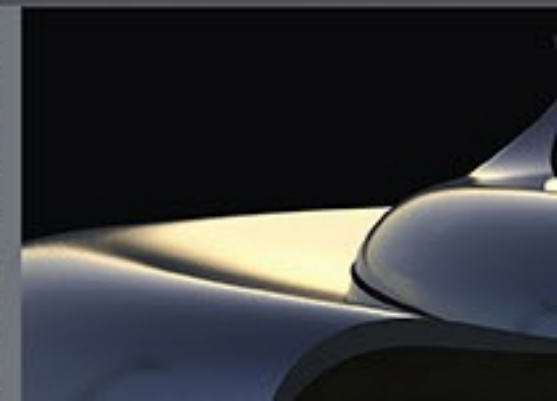
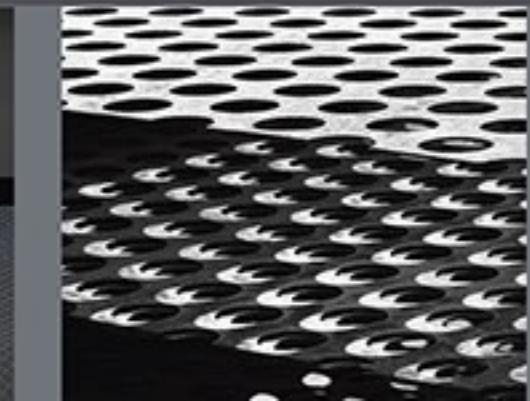


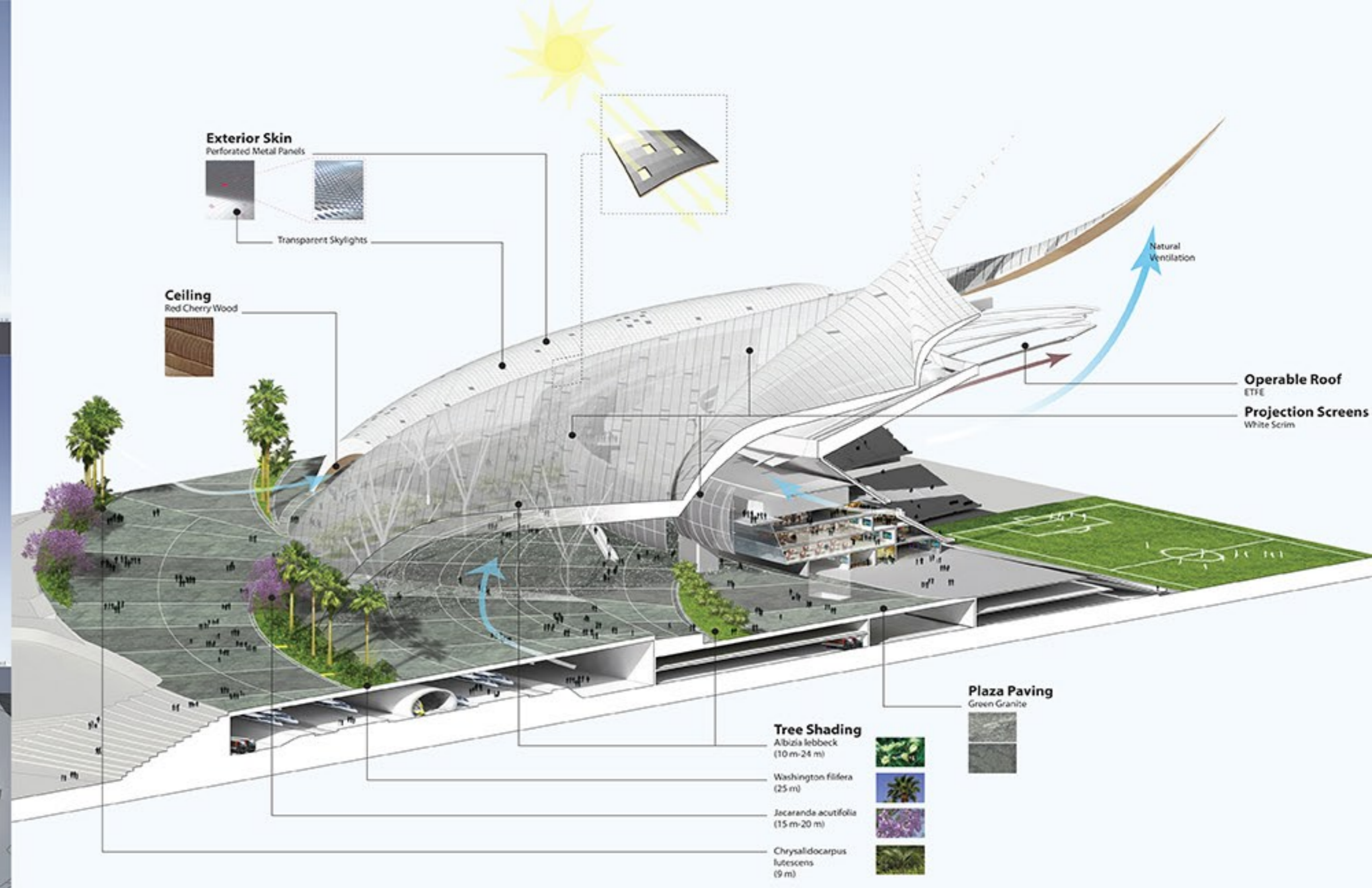
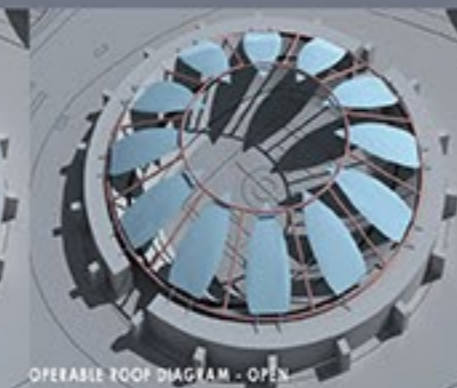
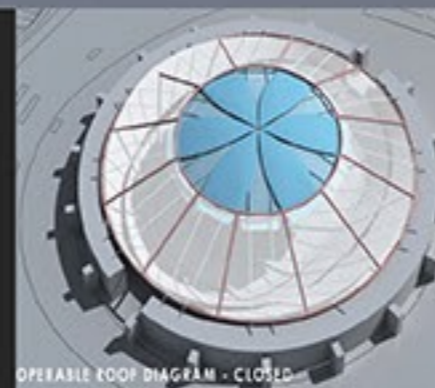
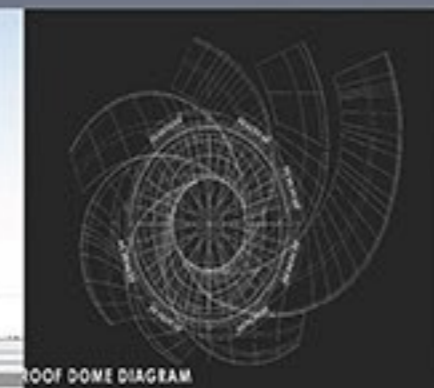
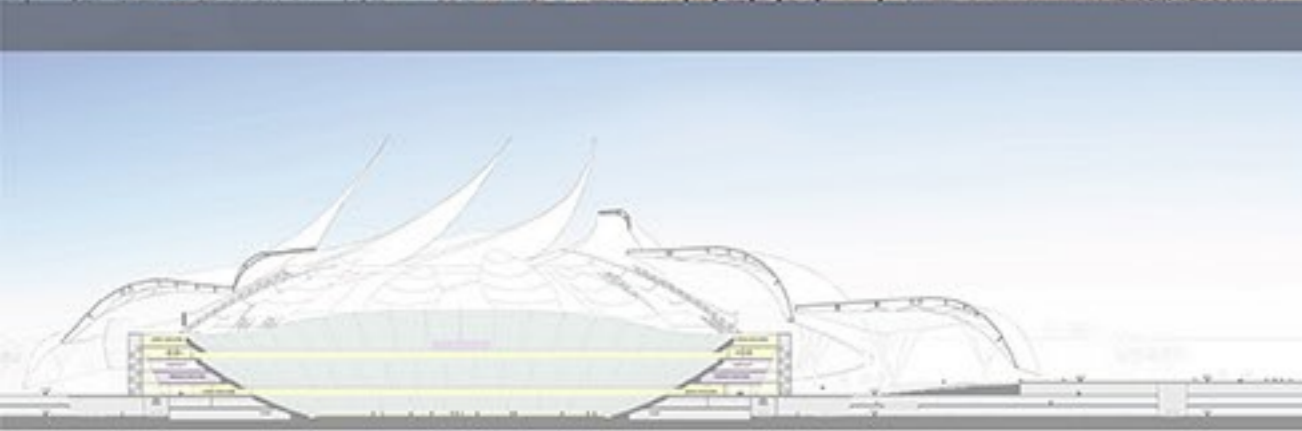


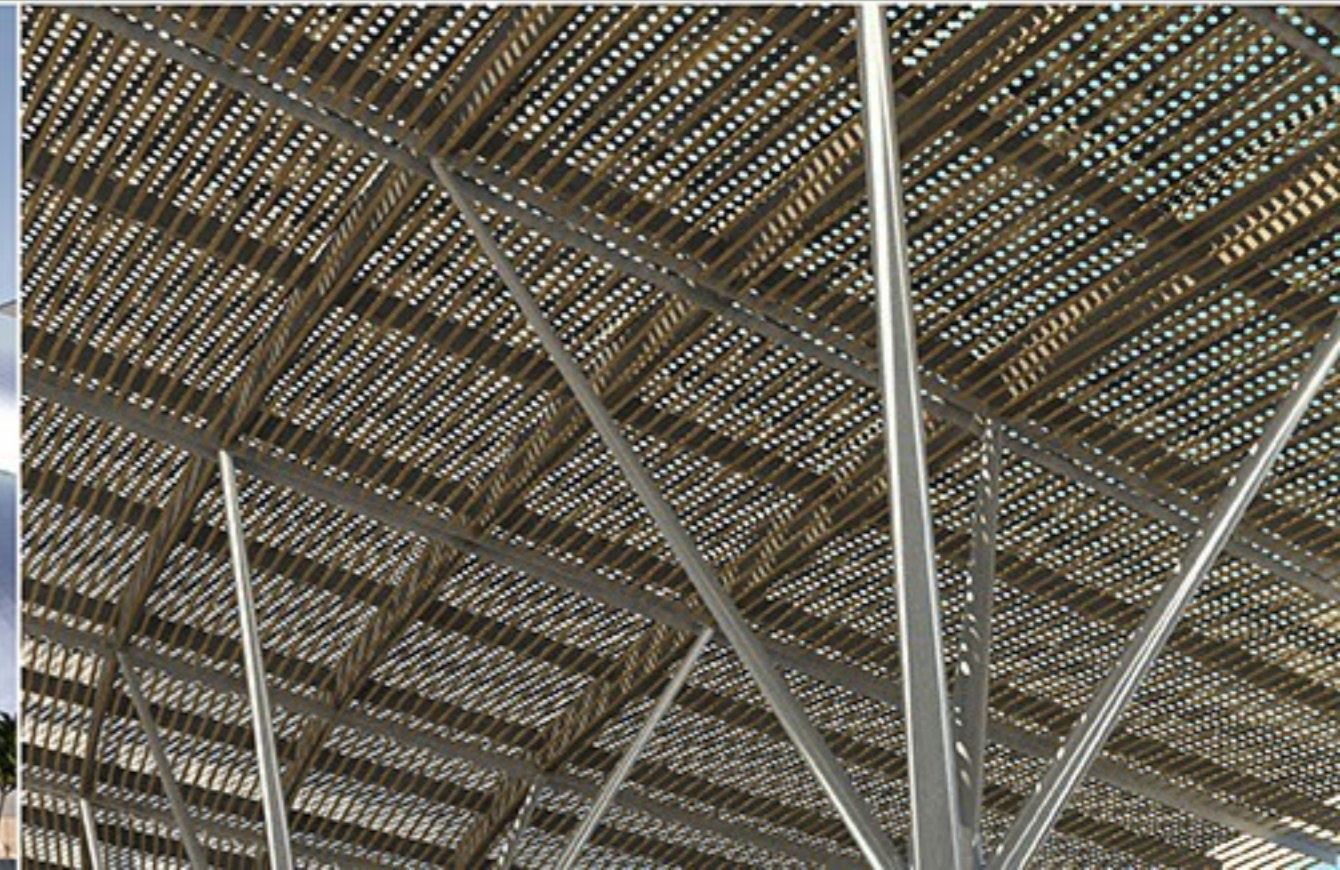
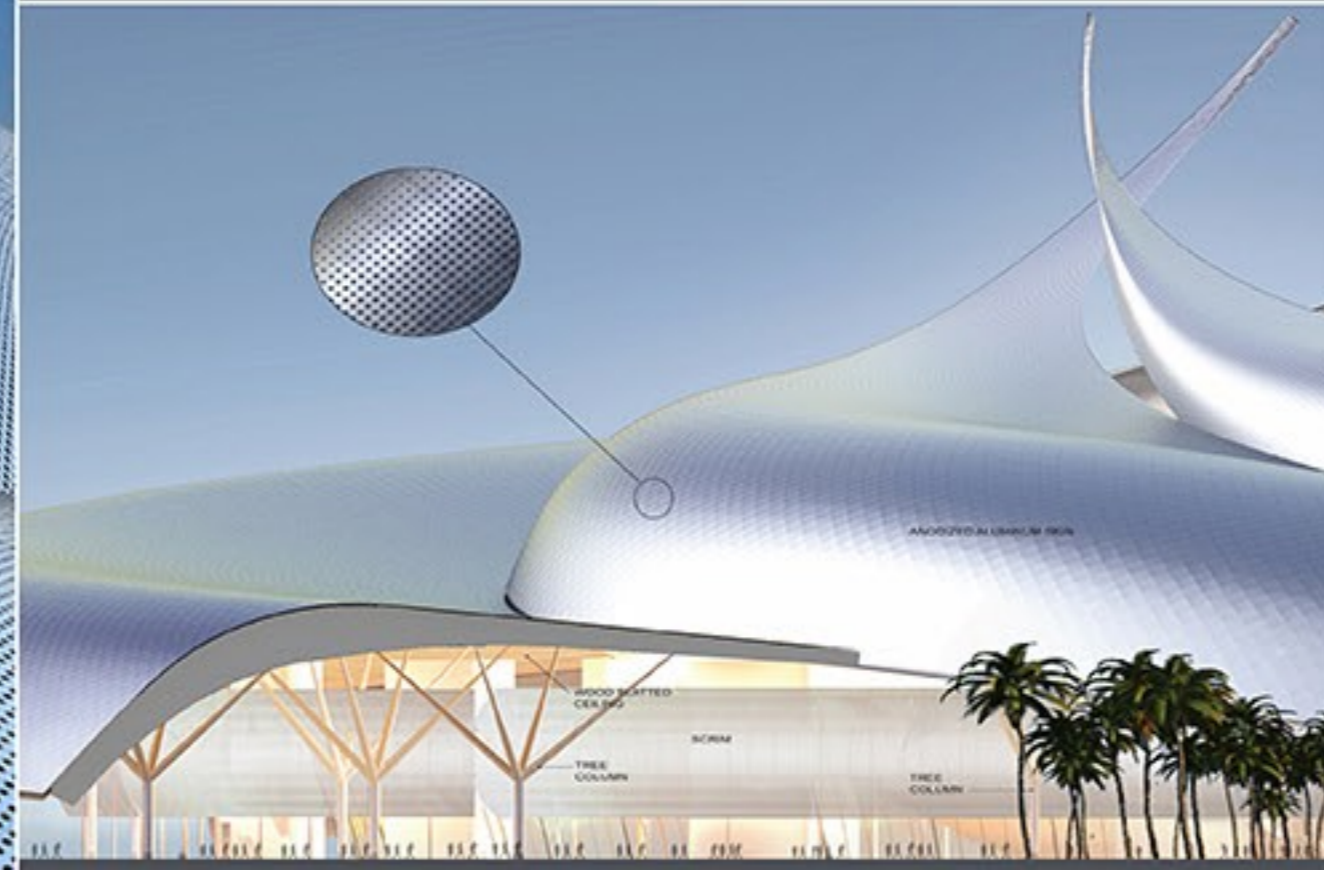
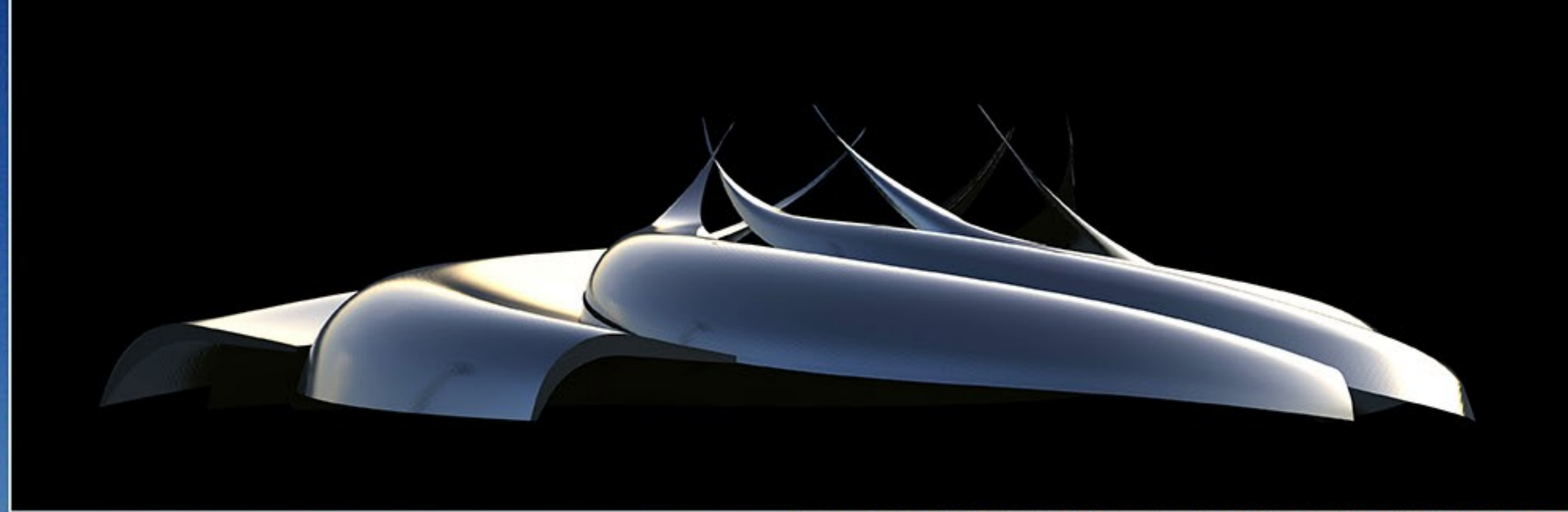
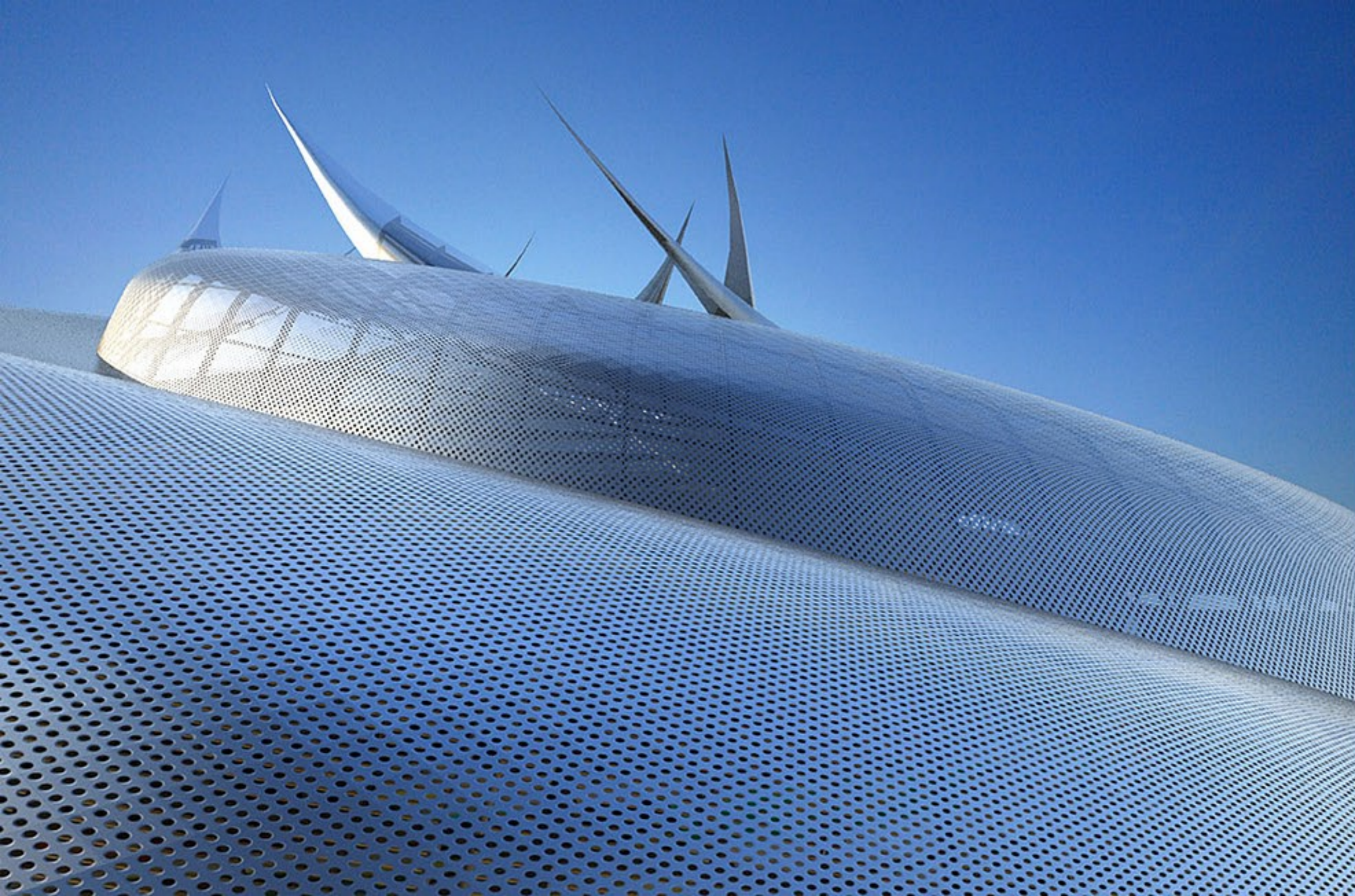
SECTION LOOKING SOUTH 1:500

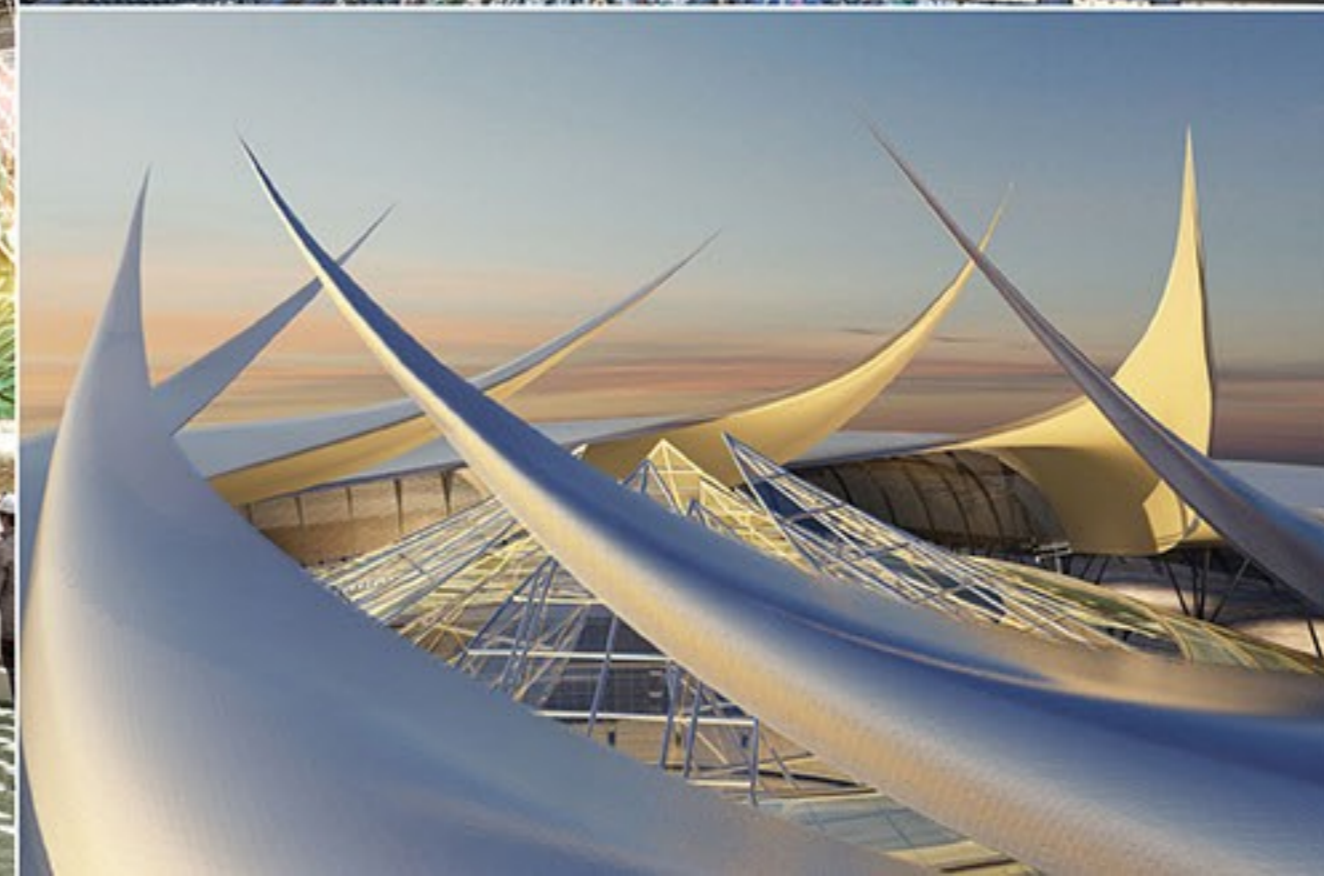
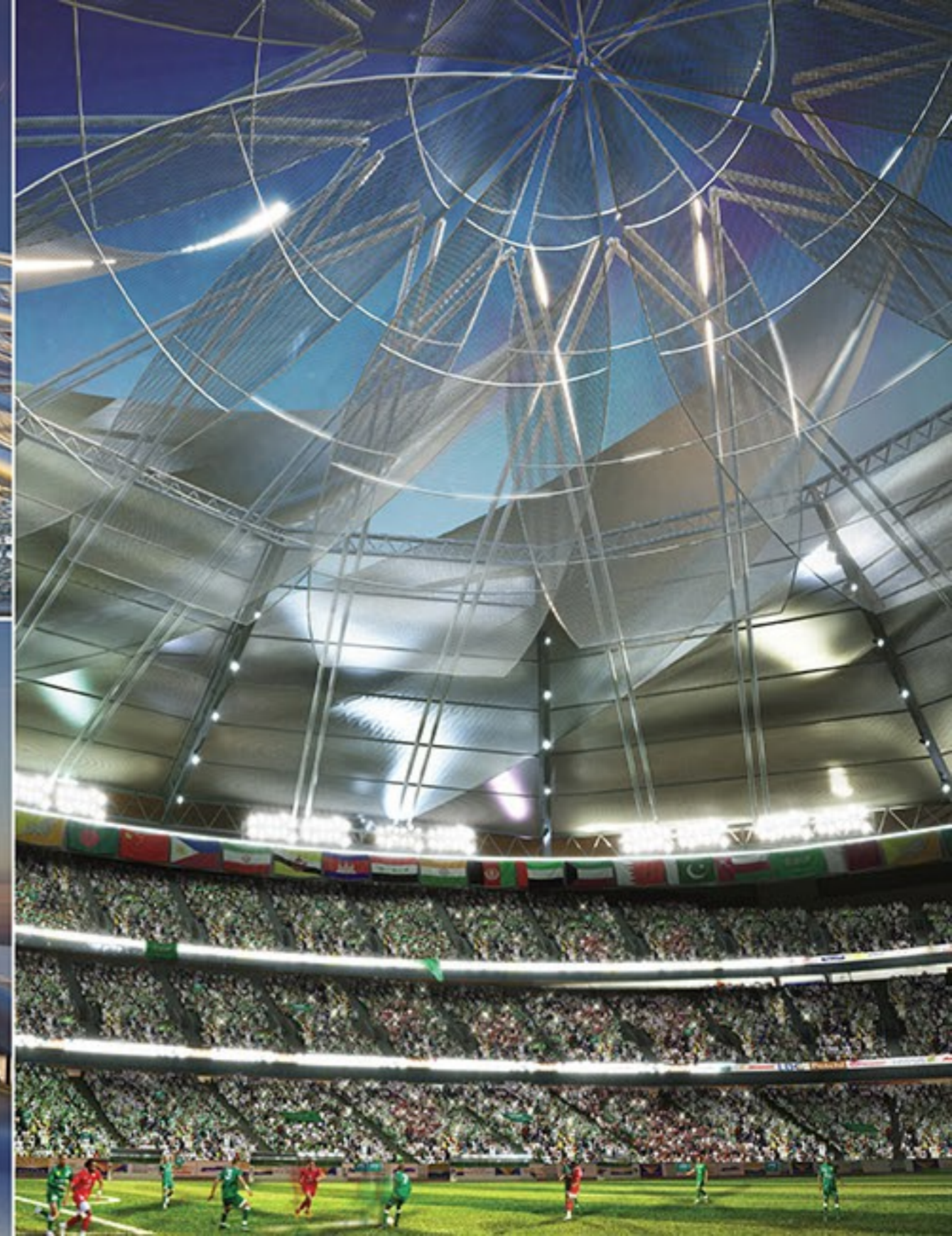


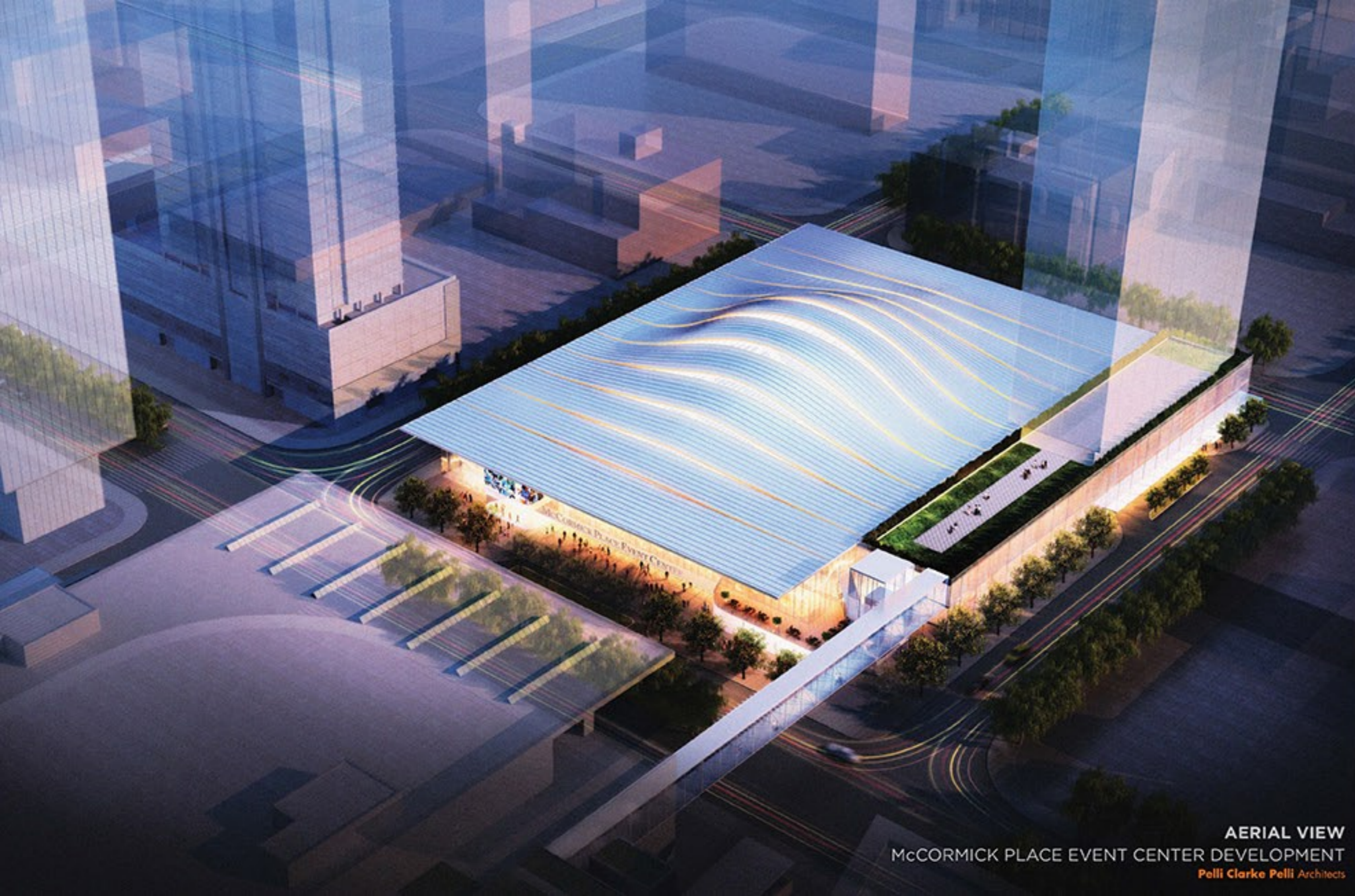
NORTH ELEVATION 1:500



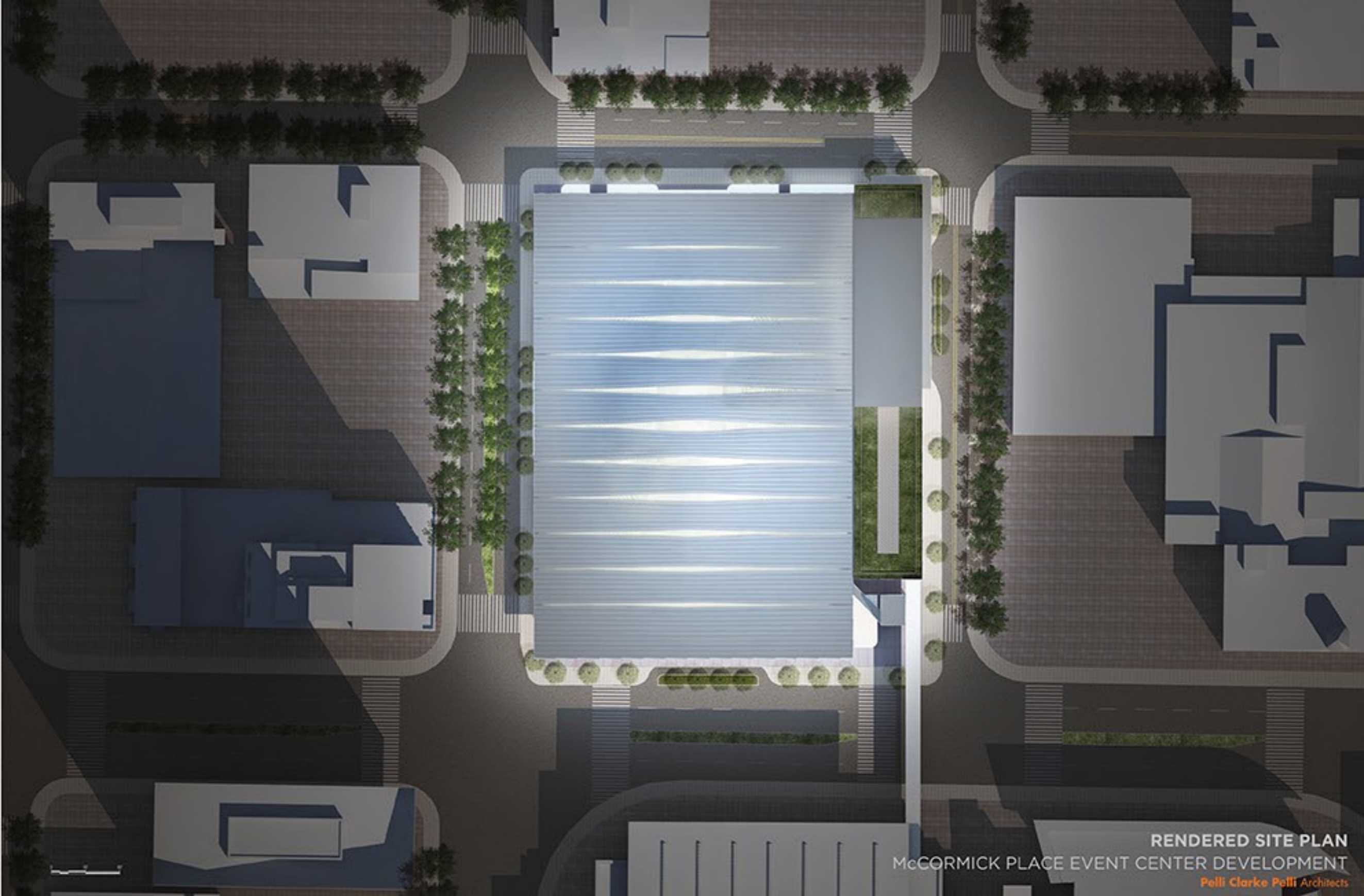








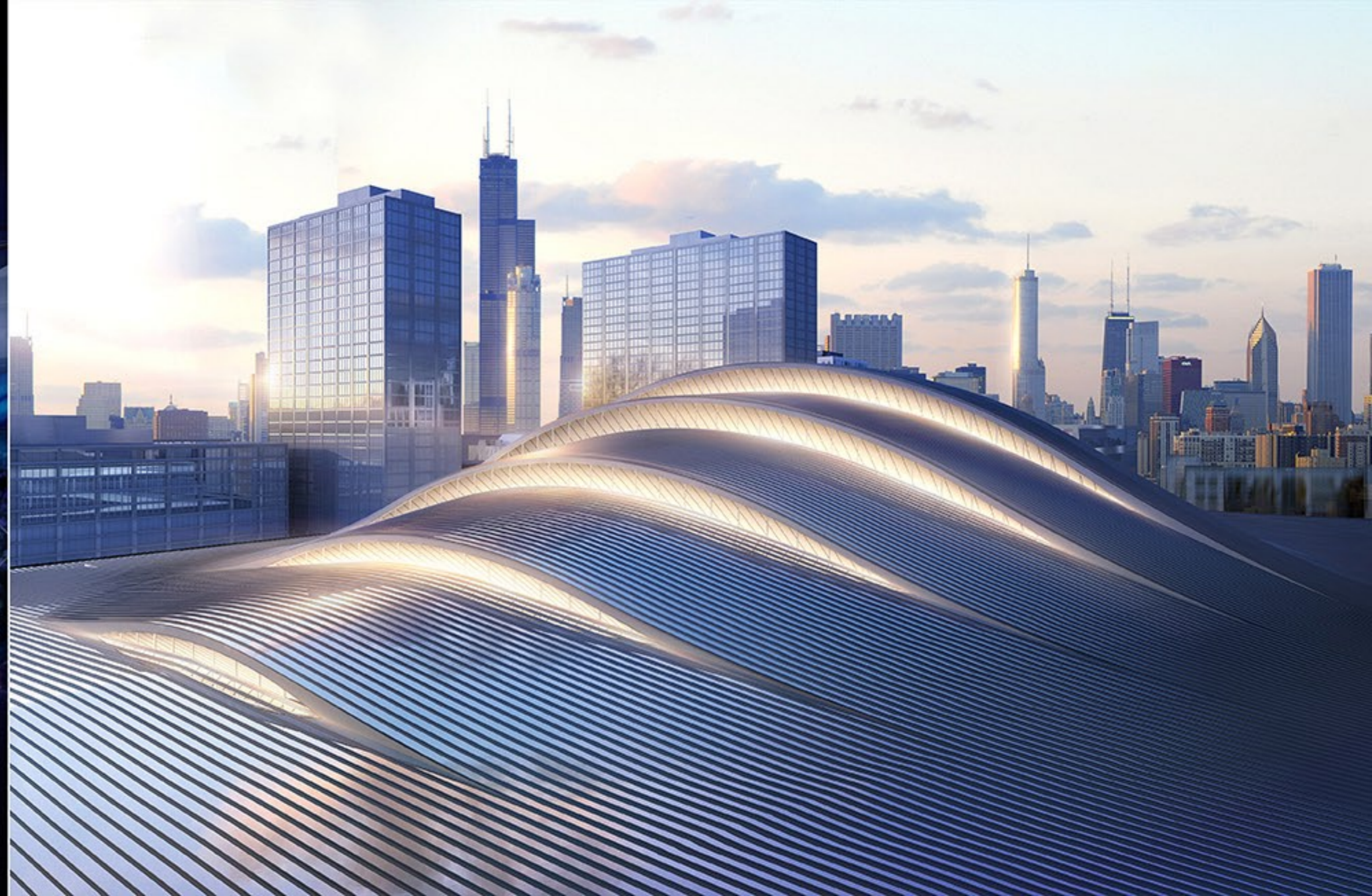
AERIAL VIEW
McCORMICK PLACE EVENT CENTER DEVELOPMENT
Pelli Clarke Pelli Architects



RENDERED SITE PLAN
McCORMICK PLACE EVENT CENTER DEVELOPMENT
Pelli Clarke Pelli Architects







Transbay Transit Center

San Francisco, California, USA
1.5 million square feet / 140,000 square meters
2017

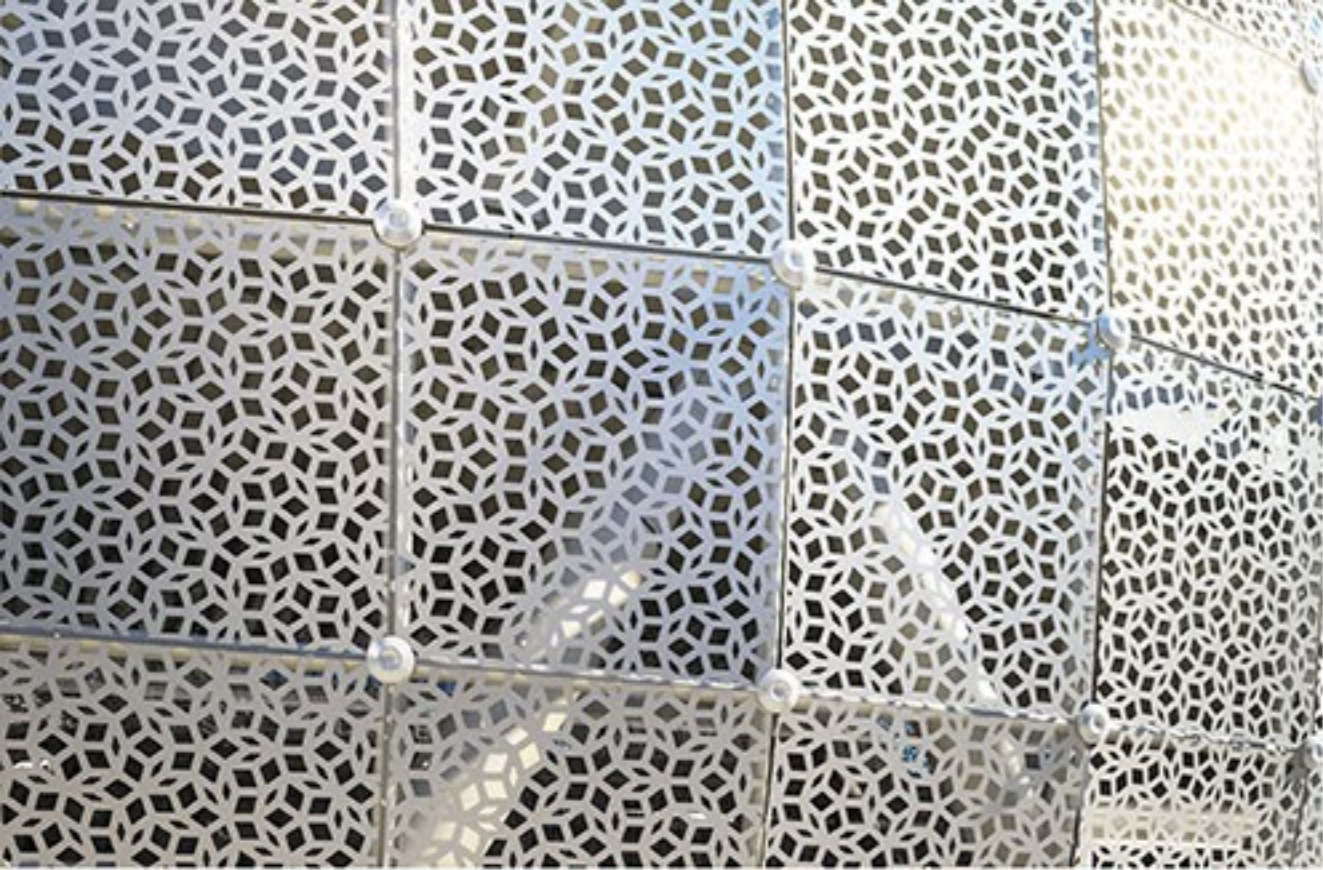












Transbay Transit Center *San Francisco*

By Pelli Clarke Pelli

