

Notes

01. This investigation started in 2009 (Critical, Curatorial, and Conceptual Practices in Architecture program) at Columbia University GSAPP, and was developed during the following years. Since then, several articles and publications have been published about this subject. The most extended and finished work that studies the cases shown in this text is KAUFFMAN, Jordan, "Drawing on Architecture, The Object of Lines 1970-1990" MIT Press, 2018.

02. GOLDBERGER, Paul, "Beaux Arts Architecture at the Modern", *New York Times*, 29 October 1975.

03. That was not the only intention of its curator, Arthur Drexler. For detailed information on the exhibition, its curatorial brief and its impact on architectural discourse, see SCOTT, Felicity D., "When Systems Fail", in *Architecture and Techno-Utopia*, MIT Press, 2007.

04. PRICE, Judith, *Chair of the Art Lending Service*, in a letter to Andrea Branzi of 7 November 1974.

05. Museum of Modern Art, *Architectural Studies and Projects* press release, 13 March 1975.

06. PRICE, Judith, *Chair of the Art Lending Service*, in a letter to Andrea Branzi of 7 November 1974.

07. GOLDBERGER, Paul, "Beaux Arts Architecture at the Modern", *New York Times*, 29 October 1975.

08. Idem.

09. APRAXINE, Pierre, in conversation with Paola Antonelli in the catalogue for *The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection*, Museum of Modern Art, 2002.

10. APRAXINE, Pierre, in the preface to the catalogue for *Architecture*, New York, 1977.

Images

01. View of the exhibition Architectural Studies and Projects, Museum of Modern Art, New York, 1975.

04 Stadium and Museum: A Mapping of Narrative Impulses Alejandra Celedón

Building a Stadium for a Museum was the operation behind "Stadium", Chile Pavilion at the 16th Venice Biennial in 2018. The exhibition recovered a forgotten event of recent local history where, during Pinochet's dictatorship, 37,000 property titles were awarded to Santiago slum dwellers in Chile National Stadium. For the event in 1979, a footprint of the building was redrawn, which instead of grandstands traced polygons with the name of more than 60 towns on the outskirts of Santiago, from where those summoned that day came. The drawing, the starting point of "Stadium", brings together a cartographic and a narrative impulse in the same effort. Stadium debate its premises from a second adaptation of the pavilion, in which the stadium is reconstructed for the Museum of Contemporary Art of Santiago in 2019. The exhibition, like the event of the past, transports the city into a building, and makes visible the periphery in the centre. Thus, the Venetian Arsenal and the Contemporary Art Museum of Santiago echo its content and open new disciplinary reflections from the operations involved: in them a building is compressed inside another, or even a city compressed within another. "Stadium" takes up Rossi's premise on Architecture for the Museum and raises its potential to open critical debates about architecture and its practices.



Obstinacy, as Aldo Rossi would say, is the begetter of theory in art and architecture. It reflects the fact that certain subjects of discussion return time and again, irrespective of the material we have before us. Behind Stadium, the pavilion representing Chile at the 16th Venice Architecture Biennale in 2018, lay an obstinate belief in drawings as founts of knowledge, in the drawing (and redrawing) of architectural plans as an active means of administering lives and land, and in buildings as political and social projects, with architecture's meaning remaining constant in relation to the city, the public and its history. Behind it lay an obstinate belief in objects and their capacity to tell a story, and in museums as the place for them to recount them. A year later, Stadium was adapted for exhibition at Santiago de Chile's Museum of Contemporary Art. In both cases, the principal task was to compress an enormous building – the National Stadium – into a tiny exhibition area: the *Sala dell'Isolloto del Arsenale* in the first case and the Museum's central hall in the second. The show not only installed a scale model of the stadium inside the exhibition space but also, following the example of Cézanne, who said he only painted for museums, conceived and built a stadium specifically for a museum.

As part of further research into housing rhetoric and policy in 1980s Santiago de Chile¹, and during conversations with shantytown dwellers about the origins of their plots and homes, one of them produced a drawing – an unscaled floor plan of Chile's National Stadium which, instead of terraces and seats, featured more than 60 polygons containing the names of the shantytowns in the 17 districts that at the time ringed Greater Santiago. The drawing, which was approximately 30 cm high and 55 cm wide, was dated 29 September 1979. It had a fold in the middle and staple holes, as if it been part of something larger. It was fascinating, both image and object: the blueprint for an event overlaid with a mapping impulse and a narrative in a single gesture. The narrative impulse came from the drawing's reference to an episode in the past – the signing of title deeds by around 37,000 people living in the shantytowns on Santiago's periphery. The floor plan had been drawn up specifically for that purpose, to realign distant settlements within the Stadium's oval; a synoptic, panoramic endeavour (**fig. 02**).

From that drawing, the exhibition recounts a relatively unknown part of the stadium's history, or rather, in the words of Anthony Vidler, it draws it from the strands of history that a monument never fully reveals and, occasionally, even hides². This event, which took place under Augusto Pinochet's military dictatorship, marked the start of a new housing policy that would transform social housing, changing it from an irrevocable right to a saleable and exchangeable good dependent on potential owners' ability to save. From that point on, it would be the market rather than the welfare state that would regulate housing, determining everything from the value of the land through to the execution of the building. This event, coming in the spring before the decade's end, also signalled the arrival of a new class of urban citizen as shantytown dwellers became proprietors and, by the same act, debtors. The stadium was filled with people from all over the city, or rather from Santiago's working-class outskirts. It was not a concert or a sporting event that drew them there, but a mass legal and administrative operation designed by the government to process thousands of title deeds in a single day. What took shape that day, as the debt instruments with their specific spatial coordinates were signed, was the layout of a city that until that moment did not have an urban development plan. That act of creation reinforced Santiago's long-standing urban segregation (**fig. 03**).

The great paradox was that the birth of the privatised city was celebrated in one of Santiago's most public buildings. The homebuyers, inhabitants of the city's slums, had no idea what was in the contract they were signing. The government-sanctioned press announced that 160,000 title deeds – all signed in other similar stadiums and amphitheatres – would be issued throughout the country by the end of the decade. Assuming that each title deed affected an average of 6 people, the operation directly bound almost 1 million of Chile's 11 million inhabitants to the State. To achieve the figures promised, the deeds were drawn up unilaterally by the Ministry of Housing and set uniform repayments for the 37,000 plots, irrespective of the background and particularities of each individual case. Efficiency was the reason given for not recognising past payments, and owners ran the risk of losing their site if they failed to meet three consecutive repayment instalments. While government rhetoric extolled the ideal of property as a *sine qua non* value, in reality the deeds tied future mortgage holders to plots they had already lived on for a decade or more. Stadium presents the architecture of a paradox, exposing through its typological freedom a tension inherent in neoliberalism. Between 1983 and 1989, a total of 555,965 title deeds were issued nationwide, a biopolitical operation with direct repercussions for almost 2.5 million people. Home ownership was intended to generate a sense of pride in the system and, consequently, in the government that had put in place. Dubbed the property or loyalty dividend, it strengthened support for the regime in that it provided it with greater

legitimacy³. The regime was able to capitalise on this value system in several ways. The title deeds were granted with considerable fanfare and public ceremony and were used to advance Pinochet's political project. Plots measuring 9 x 18 metres square had already been allocated under Operacion Sitio, a national self-build initiative launched in the 1960s and intended to tackle Chile's severe housing crisis by granting people a piece of land, marked out simply in chalk, and so curb burgeoning unauthorised home-building. Most of the people who travelled to the stadium were beneficiaries of that programme.

Taking the original plan drawn up for the event – which had been printed in the official press at the time – the curatorial team created a new layout. In it, the stadium floor plan, composed of the urban fabric of the city's periphery, becomes a palimpsest of scattered islands. Redrawing the layout foregrounds a city with marginalised boundaries, a city of disconnected fragments that, for one day, are condensed into the panopticon represented by the stadium (**fig. 04**). In Venice in May 2018, the first incarnation of our curatorial strategy consisted of building a stadium made of earth in a city erected over water. The shantytowns and settlements were extruded to varying heights (comprising between 10 and 13 layers of compacted earth) and the top layers were stamped with the urban fabric of the part of the city it represented. Although each of these pieces of urban fabric was different, they all shared a common characteristic – the 9 x 18 metre plots that gave the land the appearance of a sheet of stamps. The 1:40 scale model measuring 7 x 5 metres square and about 1 metre high seeks to throw off its conventional function as a representation of reality and become an autonomous object – a museum piece, an installation, a work of art: a stadium built for an arsenal (**fig. 05**).

Not only is the history of the stadium compressed inside a former armaments and military material store; a fragment of the history of the city of Santiago is likewise compressed inside the city of Venice. This particular past harks back to a historical event that, for a brief instant, provided a view of an entire city within a single building. The word arsenal comes from the Arabic *dar as-sina'ah* – *dar*, which translates as house, and *sina'ah*, which means factory. The one in Venice manufactured, repaired and stored ships, ammunition and armaments. The homes of the people who worked there spread outwards from its walls. The dockyard was key to Venice's naval power and the city's defence. As Dante's verses record, the arsenal is as old as the Divine Comedy. A mid-20th-century stadium stands within the still-upright walls of an early-12th-century building. This temporal and geographical compression – squeezing one building inside another (as Anthony Vidler emphasised), and one city inside another (as Alejandro Zambra preferred to view it) – is only possible with architecture designed for museums⁴ (**fig. 06**).

When it opened its doors in 1938, the National Stadium was Santiago's biggest building, an instrument and symbol of modernity that promoted sport as a model for an ideal body public. Three years later it would host another form of education – the mass taking of First Communion by one hundred thousand catholic children. It would also be a frequently used political rostrum, with numerous of the Republic's presidents addressing the nation from the stadium. This continued from the moment it was completed to the day democracy fell in 1973, after which it became a detention, torture and extermination camp, the biggest operated by the regime. After 17 years of dictatorship, the return to democracy was celebrated in the very same building, where a Chilean flag spanned the length of the central arena. Because of their circular shape, stadiums and amphitheatres tend not to engage with a city's urban fabric. Rather, at symbolic level, they become miniature monuments to political, social and cultural processes: the State's stadiums are the city's.

An architectural housing model converted into a monument is installed in the centre of an exhibition room – previously

an arsenal – as part of the retelling of a specific strand of urban history. In typological terms, the stadium's presence in the centre of the room represents not only Chile's National Stadium but also Rome's Coliseum and all the stadiums of the world. Aldo Rossi's obsession with the Stadium of Domitian and the amphitheatres of Arles and Nîmes stems from their capacity to retain imprints of past events⁵. Through these, history becomes a frame made up of the city's artefacts. These examples show how a building of a certain type, with a radical form and function, can be transformed and absorbed by the urban fabric. Arles becomes a citadel and Nîmes a maze of streets and squares, while others are absorbed in their entirety. Sometimes the structure survives, sometimes only the outline, but something of that pre-existing memory always remains. Pope Sixtus V's plan in 1592 to convert the Coliseum into a cotton factory highlights the essence of the problem posed by the amphitheatre's form. The design placed laboratories on the first floor and workers' homes on the upper levels. If the Pope had lived another year, this conversion would have started and the Coliseum would effectively have been reduced to housing. The exhibition manages to combine the permanences referred to by Rossi in a single gesture – homes and monuments. A form's power to return to type is clearly visible in Stadium. Collapsing or doing away with scale makes it possible to compare the city's floor plan against the general structure of its constituent parts: a collective artefact that explains Rossi's metaphor of the city as "a giant man-made house, a macrocosm of the individual house of man", thereby elaborating on Alberti's statement that "the city is like some large house and the house in turn like some small city." (fig. 07).

Questioning the stadium as a typology, the exhibition is simultaneously an exploration of the city. The Piranesi engraving *Forma Urbis Romae* was a key piece of the Stadium curatorial brief, both in terms of recomposition of an archaeological site and of a sign of the crisis in the meaning of the parts in relation to the whole. The image that comes to us from the layout of the National Stadium is not only of a city made invisible, and which suddenly becomes stridently prominent when analogously compressed into the building's formal constraints, but also that of a city of islands, an archipelago of makeshift settlements lacking a masterplan (fig. 08). Sometime between 1760 and 1778, Piranesi also etched a view of the Coliseum, archived under the title *Veduta dell'Anfiteatro Flavio*. The monument's significance for the city of Rome is understood in the prophecy made by the Venerable Bede: "As long as the Coliseum stands, so shall Rome; when the Coliseum falls, Rome shall fall; when Rome falls, so falls the world."⁶ The Roman Coliseum's capacity for symbolism is replicated in the stadium in Chile in that the edifice represents the city in its entirety. Following the instructions contained in the document and the drawing itself, laying the building over the surrounding city articulates an aesthetic code. Set out in alphabetical order – like so many other biopolitical lists produced by modernity recording everything from victims to conscripts – the document first separates the districts then the shantytowns, assigning each its own sector and entrance for that day at the stadium. A, BB, C and HH not only refer to the doors providing access to the building, but also to the routes via which the city comes to it, converting residents into proprietors and shifting housing from a social service to a consumer good. On that day, the stadium not only becomes an instrument for administering bodies but also a tool for long-term governance of the city's residents. These programmes coincided with the regime's campaign to eradicate extreme poverty, an initiative directly aimed at strengthening its legitimacy. These housing programmes were not only intended to open the way for private development of all housing production, but also to ensure loyalty to the regime: loyalty to a mortgage, the fidelity of the indebted.

The circular rhetoric of the stadium's form is both metaphor and apparatus of its urge to delimit and rearrange the city. The oval geometry underwrites the fiction that knowledge

and recognition are possible within this example of an absolutely ordered world. Geometric perfection therefore emerges as a new nature for the construction of another subjectivity: the illusion of a world compressed into an interior, of spaces and bodies susceptible to arrangement in a series of discrete compartments based on the building's technical and geometric rigour. This is what Jeremy Bentham explores in his model of constant surveillance, or the museum of human nature, as Foucault described the panopticon. In the second version of the exhibition and its adaptation to the Museum of Contemporary Art's symmetric, axial space, the insistence on the stadium's autonomous shape and closed geometry becomes even more evident than in Venice. The possibility of capturing a synoptic image of the building from the museum's second-floor strengthens this aspect thanks to the double height of the hall with its central void (fig. 09).

The stadium and the museum are now located in the same city, allowing them to mutually measure, scale and orient themselves in relation to one another. It was Rossi who reintroduced history and typology as central elements of architecture, conditions under which architecture is a "measure of time and, in turn, is measured by time"⁷. The word stadium derives from the Greek stadion, the literal meaning of which describes the distance of the premier event in Ancient Greece's Olympic Games. Between 776 and 724 BC, the stadion was the only Olympic event. Considered the most important, it eventually became the last event – known as the final stadion – and was defined as a distance between two points equivalent to one eighth of a Roman mile (a little over 600 feet or around 183 metres). The exhibition operates both as stadium and as measure of time and distance; it measures the present of a city against its past, the centre against its periphery (fig. 10).

Stadium, in its second version and adaptation, confirms that architecture for museums not only records and celebrates buildings meriting preservation and dissemination in the same way a library does books, but also contributes to critical debate about architectural practice. The exhibition addresses issues that Rossi invited us to consider in 1966, questions about typology, representation, history and memory. But beyond that, it invites examination of the places where knowledge is produced in architecture, confirming museums' place among them. The stadium embodies a technique – that of channelling bodies through doors and corridors – implemented in a language (an aesthetic and grammatical code that connects the building to the city) and a practice (specific, targeted planning)⁸. In this sense, the floor plan not only passively represents the building's delimited and constrained space but also represents an active inscription of a broader process, one that is geographic and cartographic, but also historical and narrative. Moving or relocating a formal research project outside the walls of academia not only implies recording aspects of the research and displaying them to a mass audience, but also building a new epistemological site that coexists with the project. Returning once more to Rossi, architecture for museums would form the central axis of a disciplinary discourse that aspired to cultural relevance and that only later, in the hands of engineers, would take the form of buildings. Museums open up a new space for architecture: the possibility of a new location for knowledge with its own internal logic.

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Notes

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02. VIDLER, A., “Building within Building”. In CELEDON, A., FELL, S., *Stadium*, Zurich, Park Books, 2018.

03. STACKHOUSE J., *The State of Housing, the Business of the State: the consequences of housing and urban development policies developed by the entrepreneurial state in Chile*, Doctoral thesis. Syracuse University, USA, 2007, p 170, p 298.

04. VIDLER, A., “Building within Building” and ZAMBRA, A. “Proprietor”. In CELEDON, A., FELL, S., *Stadium*, Zurich, Park Books, 2018.

05. ROSSI, A., *The Architecture of the City*, New York, Oppositions Books, 1982, p 5.

06. CANTER, H., (1930). The Venerable Bede and the Colosseum. Transactions and Proceedings of the American Philological Association, 61, 150-164. doi:10.2307/282798

07. ROSSI, A., *The Architecture of the City*, New York, Oppositions Books, 1982, p 5.

08. LATHOURI, M., “Escribiendo la geografía íntima de la ciudad”. En: CELEDON, A., FELL, S., *Stadium*, Zurich, Park Books, 2018.

Images

01. Stadium and museum at the same scale. Stadium inside the museum (scale 1:40). Fuente: (c) Felipe Fontecilla.

02. Floor plan of Chile's National Stadium drawn up by the Ministry of Housing and Urban Planning to administer the signing of the title deeds. Source / Fuente: National Library of Chile.

03. Plan of Santiago showing the locations of the settlements represented in the Stadium on 29 September 1979. Source / Fuente: (c) Curatorial team.

04. Detailed view of the stadium floor plan showing the shape of the real settlements it refers to. Source / Fuente: (c) Curatorial team.

05. Stadium, a building that renders the image of a city. Chile's pavilion at the 16th Venice Architecture Biennale. Source / Fuente: (c) Gonzalo Puga.

06. Factory behind the exhibition used to build the stadium on site in the Venice arsenal. Source / Fuente: (c) Gonzalo Puga.

07. City of Arles.

08. Giovanni Battista Piranesi, plan of Rome based on the Forma Urbis Romae. Source / Fuente: Le Antichità Romane, 1756-1757, vol. 1.

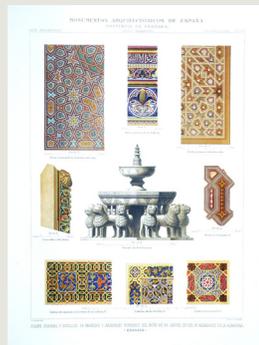
09 y 10. Stadium and museum at the same scale. Stadium inside the museum (scale 1:40). Source / Fuente: (c) Carmen Valdés.

05

“The Beautiful Drawing” Exhibitions and Architectural Education in Spain, 197x-199x.

María Álvarez

Architectural drawing exhibitions framed the cultural and architectural debate in the 1970s and 1980s. In Spain, this interest developed in parallel with a renewal of the Schools of Architecture that was taking place during the process of democratization of the country. The new curriculums aimed to confront the pedagogical crisis attributed to the education policies approved during the technocratic period of Franquism. In this sense, the teaching of drawing would be, on the one hand, the result of the international contemporary context of the critique of modernity, and on the other, the possible solution to a highly technified pedagogy of architecture. The numerous architectural drawing shows and publications constructed a new “drawing ambience” that brought to the foreground not only questions about the status of architectural drawing within the architectural discipline, but also the more crucial debate on the status of the professional architect.



During the 1980s, a series of architectural drawing exhibitions and publications –showing the work of the students– started to proliferate to proliferate to proliferate. They were organized by the Architectural Graphic Expression Departments (*Departamentos de Expresión Gráfica Arquitectónica, E.G.A.*) of the Spanish Architectural Schools. *Comprendiendo Toledo* [trans. *Understanding Toledo*], *Dibujar Madrid* [trans. *Drawing Madrid*], *La Arquitectura de la Diputación de Barcelona* [trans. *The Architecture of the Council of Barcelona*], *Dibujar Valencia* [trans. *Drawing Valencia*], *Valladolid Dibujado* [trans. *Drawn Valladolid*], etc.¹ are some of the many titles which reflected the prolific exhibiting and editorial practices of these university departments during the last quarter of the 20th Century. These publications compiled all the beautiful drawings produced either in the school workshop or in the different student trips made to study the historical Spanish cities, in a way, emulating those 19th Century sheets collections such as *Bellezas y Recuerdos de España* [trans. *Beauties and Memories from Spain*], *España Artística y Monumental* [trans. *Artistic and Monumental Spain*] or *Monumentos Arquitectónicos de España* [trans. *Architectural Monuments of Spain*] (fig. 01). The graphic anxiety of the Spanish Schools participated from the contemporary international context of growing interest in architectural drawings, proven throughout the vast revision of histo-