**PABLO LITUMA**

MUSEUM OF MEMORY AND HUMAN RIGHTS

LATIN AMERICAN ARCHITETCURE

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# PROJECT

**M**use de la **M**emoria y los **D**erechos **H**umanos:

Classified as Public space

Museum to commemorating the victims of human rights violations committed during Augusto Pinochets dictatorship in Chile

**Architecture firm**: Estudio America

Architects: Mario Figueroa + Carlos Dias + Lucas Fehr

Architecture consultant: Roberto Ibieta

**Contractor:** MOP \_ Dirección de Arquitectura

Comisión Presidencial de los Derechos Humanos

OMPLETED PROJECT YEAR: 2007, Opened in 2010

**Area**: 10900.0 S.M, 117,327 S.F.

**Location:**

Matucana 501, Santiago, Santiago Metropolitan Region, [Chile](http://www.archdaily.com/search/projects/country/chile)\

GPS: 33°26'23.4"S 70°40'45.6"W

-33.439843, -70.679333

**Program:**

The projects programs include: below ground Parking, Café, Permanent exhibition space, Below ground parking space (1 at plaza level, 1 below plaza).

# DESCRIPTION:

**Concept:**

The project was conceived as An Ark, which collects the trauma in Chilean society. It is also thought of as a glass box where the building becomes a delicate memory device supported by the pools of water under it which levitates a large box approximately a 3 ft. distance. The experience desired from this project is meant to create a place to remember the past as a way to address the traumatic experience of Pinochet’s regime. The architects chose to address this in multiple ways: in a non-linear time, fragmenting memories, evoke transparency and create a response to history.

This form can be broken into three parts: Two massive pillars and one glass box hovering over the support mass. The larger being the glass box cantilevers on opposite sides from four concrete pillars that emerge from the two base pillars, 2 on each.

### HISTORY

The identity of the architecture is composed and stems from the Paulista school style of Architecture from Brazil. As a result, the design presents the characteristics of exposed structure, exposed concrete masses, large mass in form, and rough finishes.

The commission for the project emerges within Part of a global attempt to get global atrocities to light (Estefane 2013). The human rights violations which occurred during Augusto Pinochet’s dictatorship of (1973- 1990).

# Program:

Museum, Center of documentation for public research, Auditorium, Café, Parking, Public plaza.

## EXPERIENCE OF SPACE:

**Plaza (memory square):**

Steps and seating areas creating places to introduce the visitor to the building. Meant to slow down the visitor. The plaza creates a sub Urban environment protecting the views to only see the form of the new architecture while seeing the surrounding buildings and the pedestrians/ motorist in the surrounding.

**Café:**

Exposed to the outside providing a partial enclosure by the mass of the glass museum above and a wall from the base mass.

**Auditorium:**

This place was innaccesible during the tour visit but it is meant to support an occupancy of

**Sub-Floor 1:**

Houses the center for documenting the museum (inaccessible during visit).

**Floor 1:**

Exhibition with dark room showing the torture devices and historical dates of atrocities by the government, associating geography, dark place of memory. Dark Steel boxes

**Floor 2:**

Viewing Platform for exhibition of photographs on the three story atrium space. On the floor there are Velatones in place, Lighted candles placed and incorporated in the design for mourning. This space has a raised step where candles are placed in the perimeter. It is braced on the side of the projected box allowing the clear glass to have maximum uninterrupted visibility onto the wall of memory.

**Floor 3:**

From this floor one can see the open spaces below. This view allows one to see people move from the vertical circulation stairs to the exhibition corridor. What is most special however is the aspects of seeing people in motion being blurred from within the museum and from those on the street including the vehicular traffic on Avenida Matucana from the west side. The main material in the longest walls are tempered glass with a solid off-white color to it, this combination allows one to see reflections and to reflect natural light. Suddenly this main atrium is an exhibition that creates an experience of fragmented silhouettes that have their own life produced by the reflections of reflections.

**Interior Atrium Hall:**

As one enters the main area through the stairs this process leads to the levitated floor in the glass box. The space opens up to the three floor atrium like space. The void allows the visitor to see the ceiling of the structures roof, and is able to see people and silhouettes move across the platforms that connect the floors above from the north and south exhibition corridors.

**Interior Corridor:**

The corridor has one side of glass and the other of solid wall, the light filters in with rolling shades from each floor above. Exhibitions in the north corridor area present and visible with indirect natural light filtered through the louver skin.

**Exterior Corridors:**

The corridor has one side of glass and the other of solid white wall, the light filters in with rolling shades from each floor above. The white steel structure helps reflect and light corridors with natural indirect light.

# MATERIALS:

The predominant materials include a copper façade attached to a squared steel substructure that fragments into smaller spaces. The envelope is mostly Glass and concrete for the main structure of 3 levels above ground and 1 below ground.

The plaza has reflective pools, rocks, reeds as vegetation and fish. The museum as the glass box has wood finished floors with a reflective sheen.

natural light, artificial light,

**Main structure:**

Concrete pillars stairs that provide box frame, walls on the long sides are supported by the two side being supported by the egress and structural towers.

The first corridor is created as additional structure which is projecting from the main support pillars to the north and south walls. This space is enclosed by the integration of Welded square steel tubes. This space is further enhanced by the white reflections of indirect light making it visible from inside and outside. Long stairs of circulation are supported in the south. This feature allows the architecture and design to be present in the museum while also allowing the emergency exit on the structure towers. directly opposite the elevator towers on the west side are present to provide additional accessibility.

**Envelope:**

Tempered glass sheets attached to steel tubes providing support for the copper façade. The second layer of corridor is outside the glass skin, it is enclosed by the copper façade, steel grate and glass. The steel skin is attached to the exterior sides of the concrete towers. The connections are present when the box that projects out is braced to the roof and the concrete floor of the first floor from the museum and the side facade system and concrete towers.

**Exterior façade:**

During the night one can see projections of the victims faces on the copper façade. The structure on the North and south side are supported with structure support from the cantilevered projection along the longest side of the building.

Fixed panels of grates of copper (green in color) are attached to a substructure of welded steel on South and North sides. This material evokes a history of the economy in Chile during Salvador Allendes presidency between 1970-1973 (Estefane 2013). The louvers filter light into the museum but also allow the traumatic content to be brought to light in fragments through the façade.

The space between the glass skin of the building and façade system are accessible through a mesh floor system for access, thus allowing continuous natural light across the exterior corridor.

### SITE:

The project is located in what is known as the cultural axis of Santiago (Estefane 2013).

**Entrance:**

The main entrance is located under the mass of the building; one must enter the site through a ramp or memory (a large public space) square accessed by concrete stairs on the North side leading down one floor below street level (20 Ft. below street level).

**CONSTRUCTION PROCESS:**

**Sub Floor:**

Pre-history memory of the building. This area is not accessible to visitors of the museum for it is for administrative use.

**Museum Floors 1-3**

Glass has multiple pictures better than the panels themselves I'll together with spider with connections along steel column and studios o'clock to the force the force is resting on concrete pillars concrete bases leaving the roof of the base a space with in rock and water which have an irrigation system.

**Roof/ Ceiling :**

The ceiling is left uncovered from the structure, where one can see the ducts and bracing extend from one wall to the other.

**Plaza: memory square**

massive public space that hides you from the city, the entrance door has clear glass entrances that bring you into the space.

# APPENDIX A:

Image 1:

MMDH\_PFL\_PLan-01\_render.

Plans from architects were combined and modified to show second floor and site context (“Estudio America de Arquitetura” 2017)

Image 2:

MMDH\_PFL-detail-01\_IMG\_8895

Exterior façade system corridor

Image 3:

MMDH\_PFL-detail-02\_IMG\_8919

Connection of steel joint to concrete column showing wood floor in interior corridor as it attaches to interior glass wall system.

Image 4:

MMDH\_PFL-Ext-01\_2759

View from street level towards north Façade.

Image 5:

MMDH\_PFL-Ext-02\_2838

View from street towards North Facade with Reflection Pool

Image 6:

MMDH\_PFL-INT-01\_IMG\_8940

Interior circulation stair corridor along South Facing side.

Image 7:

MMDH\_PFL-INT-02\_IMG\_8948

Atrium space view from second floor towards west side.

Image 8:

MMDH\_PFL-Axon-render-01

Rendered axonometric view of material and structure. (image retrieved from (“Museu de La Memoria Y Los Derechos Humanos / Mario Figueroa, Lucas Fehr Y Carlos Dias | Plataforma Arquitectura” 2017)

# Reference:

Estefane, Andrés. 2013. “Materiality and Politics in Chile’s Museum of Memory and Human Rights.” *Thresholds*, no. 41: 158–171.

“Estudio America de Arquitetura.” 2017. Accessed May 30. http://www.estudioamerica.com/en/projects/4d8e0f406b7c97222e000005/desenhos.

Jaar, Alfredo. n.d. *Photo Courtesy of Alfredo Jaar*.

“Museu de La Memoria Y Los Derechos Humanos / Mario Figueroa, Lucas Fehr Y Carlos Dias | Plataforma Arquitectura.” 2017. Accessed May 30. http://www.plataformaarquitectura.cl/cl/611010/museo-de-la-memoria-estudio-america.