

This report was commissioned to the UDD School of Architecture and Arts, by the Benedictine Monastic Community of Las Condes through their Father Abbot, Benito Rodríguez, for the development of a conservation and maintenance plan for the conventual church designed by the monks Gabriel Guarda (+) and Martín Correa between the years 1960 and 1964.

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Fig. 02 ∕ Interview with father José Luis Olivares, current Benedictine Abbott.

← Fig. 03 / Benedictine Monastery church bell tower.



Fig. 04-05 / Aerial view of Los Piques hill and the Benedictine Monastery.



Fig. 07 / Benedictine Monastery church aerial view



▲ Fig. 08 / Visual inspection of the roof of the main cube to check the condition of seals and waterproofing



← Fig. 09-10 / The main altar of the church during the celebration of the Mass.



Fig. 11 / Virgin Mary sculpture in the church's main cube.

Fig. 12 / Concrete wall formwork detail of the presbitery.



→ Fig. 13 / Virgin Mary sculpture, by Marta Colvin & Francisco Gacitúa





GENERAL STATEMENTS

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- A.2 . Document Structure
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PREAMBLE AND GENERAL GOALS

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Geographical approach Monastery layout

A.1

Chile possesses an outstanding cultural heritage in terms of its architecture. The Spanish colonial inheritance brought a vast architectural legacy tightly bound to the landscape through the use of materials. However, environmental conditions and the tellurian nature of our country have produced significant losses of architectural heritage.

Therefore, the emergence of modern architecture in Chile was relevant -among other reasons- due to technological development in materials and construction systems enabling better seismic behavior. In addition, there was a profound international influence over some of the most relevant Chilean architects, such as Sergio Larraín García-Moreno, Juan Martínez Gutiérrez, Roberto Dávila Carson, and Rodulfo Oyarzún Phillipi. Their contribution triggered the disciplinary development under the definitions of modern architecture through remarkable pieces of work such as the Oberpaur building (1929 by Sergio Larraín García-Moreno and Jorge Arteaga), Portales Housing complex (1954 by Bresciani, Valdés, Castillo y Huidobro), Universidad de Chile Law Faculty (1934 by Juan Martínez Gutiérrez), the building for the Electric Cooperative of Chillán (1962 by Juan Borchers, Jesus Bermejo, and Isidro Suárez), and one of the most iconic modern pieces of architecture in Chile, the CEPAL (1966 by Emilio Duhart, Christian De Groote, Roberto Goycolea y Oscar Santelices).

Within that context, the Benedictine Monastery of the Holy Trinity and its church are brilliant expressions of modernism in Chile.¹

The first centenary of modern architecture irruption will soon turn into 100 years (the first CIAM was in 1928). Hence, many modern buildings require assessments to reveal their current condition and conservation strategies and actions to preserve their cultural values over time. Chile will not be the exception.

A Conservation Management Plan (CMP) is a tool whose main objective is to define the values and attributes of a site or building recognized by the community as a cultural asset.²

Throughout a specific study of the elements and components of the building's cultural significance, guidelines were developed to give the owner a theoretical and procedural framework to avoid unhealthy aging of the building and its users. The process considered different assessment methodologies and strategies to face the main threats to site conservation. Communication with the users and stakeholders is vital to understand their requirements regarding the definition of conservation guidelines.

The validity of this instrument is subject to the temporality of the established conservation guidelines. The impact of some events, such as earthquakes, could require a specific assessment of the building's structural condition and a review of the CMP.

Working on this heritage site required careful considerations since it is a living heritage site with the same use as it was designed. Therefore, rescuing oral tradition has been vital in obtaining all the necessary pieces of evidence and information to validate the cultural significance statement. At the same time, the process of interpretation, establishing connections, and engaging surrounding communities has been crucial in the generation of this document and its future success.





Fig. 16 / Nighttime inspection of artificial lightin conditions.





Fig. 18 / The geographical, urban, and landscape context in which the Monastery of the Holy Trinity is located. Noteworthy is its proximity to the Andes Mountains and the urban footprint surrounding the hill.

PREAMBLE AND GENERAL GOALS

A.1.2







Church	Guarda & Correa 1960-1965
Chapter house	Irarrázaval 1992
Access and shop	Swinburn & Larraín 1973-1973
Cells building	Bellalata 1953
Cloister garden	
Library	Irarrázaval 1980
Primitive church	Bellalta 1953-1954
Men's residence	Gross 1963
Women's residence	Irarrázaval 2001
Cementery	Correa & Bellalta 1954
-	
	Church Chapter house Access and shop Cells building Cloister garden Library Primitive church Men's residence Women's residence Cementery

Fig. 19 / General layout of the buildings that make up the Benedictine Monastery. Each building is identified, detailing the architect and the years of construction. It should be noted that this is limited to the monastery, excluding the facilities located on the hill that do not pertain to the monastic domain.

J

DOCUMENT STRUCTURE

- A.1 . Preamble and general goals A.2 . Document Structure
 - A.3 . Methodological approach
 - A.4 . Resources

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- A.5 . Authors and consultants
- A.6 . Acknowledgement

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The structure of the CMP is as follows:

<u>CH. A</u>

Provides general information about the goals and objectives of the document. Besides, it defines the methodological approach and the theoretical framework of the research.

CH.B

Identifies the primary cultural values of the site and provides physical and oral evidence of its significance:

- · Historical Context of the Benedictine Order and the Monastery Monastic life and its relation with architecture The relevance of the natural environment and the dialogue between the site and the urban context.
- An overview of climate change and how it will affect the values and attributes of the site.
- Modern architecture and its relationship with the nature of the building.
- Stakeholders and players around this heritage.

CH.C

Define the Cultural Significance of the Benedictine monastery church and general criteria for its conservation and intervention:

- · A theoretical framework for significance assessment
- Cultural Significance definition
- · Evaluation of cultural significance on-site
- · General strategies for significance conservation
- · Users' interpretation of values and attributes of the church
- · Assessment of the current condition of the building

<u>СН. D</u>

Offers conservation guidelines for preserving the site and its cultural significance.

- · Site vulnerabilities and opportunities
- · Assessment of the current condition of the building
- Building technical asssessment
- Current state of conservation
- General intervention criteria
- Overarching guidelines
- · Fabric and architecture
- Conserving the interior
- Conserving ornamental and artworks

<u>CH. E</u>

It establishes the general foundations for proper implementation of the CMP based on prioritization criteria for actions, understanding of stakeholders and their implications, management of the necessary information for proper evaluation and proposal development, operational and building use criteria, and finally establishes the criteria for reviewing the document so that it adapts to changes occurring in the environment.

- · Building operation and management
- · Conservation process management
- Stakeholders

Although the CMP offers a sequential and consecutive narrative, chapters can be read independently. However, the following Order is suggested:

A. CHAPTER C is considered the most important regarding assessing the current condition and the definition of values and attributes which sustain the building's cultural significance. Hence, if the reader wants to emphasize cultural values, it is suggested to begin the CMP reading in this chapter and follow with chapter D: Conservation Guidelines. The first two chapters have an informative role.

B. CHAPTER B provides physical and oral evidence from where the cultural significance statement in Chapter C is grounded. It offers historical, architectural, and monastic backgrounds to define its significance.

C. CHAPTER D concludes with general and specific conservation guidelines that enable alleged actions to preserve the building's cultural significance over time. This chapter also tackles matters such as operation management, implementation, and the CMP implementation and revision process.

C. CHAPTER E It outlines the actions to be followed for a cost-effective implementation of the CMP, thereby ensuring a realistic maintenance and conservation process that protects the values and attributes of the building.

ABBREVIATIONS

Conservation Management Plan
Chilean National Heritage Council
Historic Monument decree
Cultural Site decree (buffer zone)
National Center of Conservation and Restoration
Architects National Association

A.3 METHODOLOGICAL APPROACH

A.1 . Preamble and general goals A.2 . Document Structure

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A.3

The CMP is a comprehensive instrument that reveals the cultural significance of the building and establishes a procedural framework for its conservation. The development process was grounded in three non-consecutive stages:

The **FIRST STAGE** addressed physical and oral evidence which sustains the building's cultural significance (Chapter B). During this stage, stakeholders were vital as they provided relevant information about the building and the monastery complex. Consequently, history, monastic life, liturgic meanings, environment, and architecture set up the general background of the cultural significance definition.

The result of this stage is the fundamental input for elaborating the cultural significance statement (Chapter C), serving as a theoretical framework for Cultural Significance definition.

The **SECOND STAGE'S** main goal was to gather relevant and precise data from every aspect of the building. Unlike the general background of the first stage, this phase targeted discovering the building's current state of conservation through technical analysis and diagnosis. The relationship between cultural values and precise assessment will be the starting point where conservation guidelines will be defined (Chapter D).

As a listed building by the CMN, using non-intrusive technology was crucial for a better understanding of the building's behavior regarding concrete wall reinforcement, moisture dampness, and environmental health such as temperature, natural -and electric- lighting, acoustics, and air quality.

The **THIRD STAGE** aims to consolidate conservation and maintenance guidelines to preserve those values and attributes that define the building's cultural significance. At this stage, the heritage consultants have translated the technical reports from the specialists into general strategies and procedural definitions that allow the owners to preserve the site's cultural values.

In addition, close communication with the users is also essential for adequately interpreting the conservation guidelines and their plausibility, along with determining key players to make possible the implementation process.



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RESOURCES

- A.1 . Preamble and general goals A.3 . Methodological approach
- A.4 . Resources
 - A.5 . Authors and consultants
 - A.6 . Acknowledgements

A.4

To develop this first edition of the Benedictine Monastery Church CMP, the following bibliographic resources were considered:

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- The Burra Charter, 2013
- CMP Eames House, 2018
- CMP Iglesia Cristo Obrero, 2018
- ➡ Getty Conservation Institute Sources Library
- → Tolerance for Change: A policy for Guiding Change at Heritage Places; Sheridan Burke, 2021
- Tolerance for Change. Sheridan Burke, 2017
- Carta de Madrid, ICOMOS.
 2011
- Approaches to the Conservation of Twentiethcentury Cultural Heritage. Madrid - New Delhi Document.
 2017

- CMN; Decreto N°1661: Declaración Monumento Histórico Monasterio Benedictino de la Comuna de Las Condes. 1981
- CMN; Decreto N°1661: Declaración Zona Típica de Protección Cerro San Benito de Los Piques de la Comuna de Las Condes. 1981
- → Humberto Eliash & Manuel Moreno. Arquitectura y Modernidad en Chile / 1925
 - 1965 una realidad múltiple. Ediciones UC. Santiago, 1989
- Humberto Eliash. La evolución de la Arquitectura Moderna en Chile. Santiago Chile.
 2012
- Oscar Mackenney & Karen Ulriksen. Cerro en riesgo de extinción: caso meseta de San Carlos de Apoquindo, cerro Los Piques: Monasterio Benedictino de la Santísima Trinidad. Santiago Chile. Facultad de Arquitectura y Arte Universidad del Desarrollo, 2007.
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- Benedictus Montes Amabat, padre Mauro Matthei. Ediciones FCF. Santiago, 2017
- → The Rule of St. Benedict, translated into English. A Pax Book, preface by W.K. Lowther Clarke (London: S.P.C.K., 1931).

- → Maria Soledad Ramos Bull, Lineamientos de conservación para un monumento moderno; La Capilla del Monasterio Benedictino de la Santísima Trinidad de las Condes. Santiago Chile. Facultad de Arquitectura y Urbanismo Universidad de Chile
- → La Capilla de Los Benedictinos en la evolución de la Arquitectura religiosa en Chile. Humberto Eliash. Santiago, 2022
- Los Benedictinos y su aporte a la Iglesia y sociedad en Chile. Rodrigo Moreno, 2022
- → Revista AOA N°25. Santiago, 2014
- Entrevista; Una Arquitectura ausente ilumina la celebración del misterio. La Iglesia del Monasterio Benedictino de Las Condes. Rubén Muñoz Rodriguez. Santiago, 2012
- ➤ Alberto Cruz; proyecto, obra y ronda. Capítulo: Orígenes del Monasterio Benedictino y su relación con la Capilla del Fundo Pajaritos. Ediciones ARQ UC. Santiago, 2021
- Cuadernos Monásticos; 218 219. 2021. Número homenaje al fallecimiento del P. Gabriel Guarda osb, 23.10.2020
- → Una Arquitectura Ausente Ilumina la Celebración del Misterio. La Iglesia del Monasterio Benedictino de Las Condes. Entrevista al arquitecto Martín Correa, OSB. Rubén Muñóz Rodriguez, 02.02.2012

A.5 AUTHORS AND CONSULTANTS

- A.1 . Preamble and general goals
- A.2 . Document Structure
- A.3 . Methodological approach
- A.4 . Resource

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A.6 ACKNOWLEDGEMENTS

- A.1 . Preamble and general goals
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A.6

Given the last three years' complications due to the CO-VID pandemic, a unique academic opportunity emerges to conduct deep research on a modern architecture highlight in Chile. Working close to its authors and monastery users is a significant privilege -for both monks and parishioners.

The church's architects played a role in transforming sacred architecture and practice in Chile in the second half of the 20th century. Father Gabriel Guarda OSB and brother Martín Correa allowed, with clarity, creativity, and assignment interpretation, to share a legacy of the boldness of a humble piece of architecture.

Our challenge was to proceed with caution within a reserved spiritual context. Two years of studying the building and its functioning is sufficient time to interpret users' requirements accurately. The monks have spent the last 59 years constantly interacting with the church. Each day, seven times from 04.15 am to 8.00 pm. represents the rhythm of monastic life that has not changed since their beginnings. Their cycles and rites remain unharmed.

Let us remember, in the first place, that the Benedictine Order has more than 1,500 years of existence. Life within the cloister is still the same as it always was. Changes and transformations in the Monastery site must be with its built and natural environment. The original surroundings are gone, and we are in an ongoing process of transformation. In the first year of the CMP development process, few windows were available to access the monastery and the church. Meanwhile, in the cloister, the daily routine of the monastic life remained untouched. In 2022, COVID relaxation allowed the research teams

and consultants to carry out reports and diagnosis of the state of conservation of the building. This process was in absolute accordance with the monastic cycles of the church, demanding effectiveness going unnoticed. However, throughout this process, fluid communication with the monk's community was decisive in putting together a technical diagnosis with the spiritual values of the church. Hence, the CMP combines this architectural piece's material and immaterial nature. Some singularities distinguish this building and its environment. First, its use as a sacred space settled on a hill within the city-second, the relationship between urban life and the isolation of the monks. The dialogue from light to darkness, silence, and Gregorian chants or body and spirit defines the binary nature of this space. The design process compelled by two young monks materialized that reality.

Each one of them has had the wonderful experience of inhabiting this remarkable architecture and closely relating to its dwellers. We especially thank each one of them.

To the Getty Foundation through its initiative Keeping It Modern

To the former Abbott, father Benito Rodriguez, and the current Abbott Jose Luis Olivares

To Martín Correa, monk and architect of the Benedictine Monastery Church

To each of the 13 Benedictine monks and every person working on the site

To UDD and its School of Architecture, the dean and Faculty staff To the National Conservation Department of the Minis-

tery of Heritage

To the National Service of Cultural Heritage To Las Condes Municipality To the experts, consultants, and National Prizes. For their priceless contribution to this CMP. To the architects close the Benedictine Monastery. To all advisers and collaborators To Enterreno Chile for the community engagement virtual platform To everyone who selflessly has made essential contributions

To the research team of this CMP



GENERAL BACKGROUND

- B.1. Historical context
- B.2. About monastic life
- B.3. About landscape and built environment
- B.4. About climate change
- B.5. About architecture
- B.6. About the social context
- B.6.1 Community engagement

HISTORICAL CONTEXT

B.1. Historical context

- B.2. About monastic Life
 - .3. About landscape and built environment
- B.4. Aboute climate change
- B.5. About architecture
- B.6. About the social context
- B.6.1. Community engagement

The origins Monk's and architects The Site is an indissoluble unity

Fig. 26 / Historical photograph showing some changes the Church has undergone over the years. Note the lighting installation system, the furniture, and the absence of the platform in the presbytery. Additionally, the pews for the faithful did not have backs or kneelers.

THE ORIGINS

"Expired the colonial period and at the dawn of the independence process, the role of the Benedictine Order, which spiritually and culturally was so relevant in Europe. in Hispanic America was unknown." 3

The Benedictine Monastery of Las Condes was founded in 1938. Its origins stand in the year 1916 with the initiative of the priest Juan Subercaseaux and his brother Pedro Subercaseaux, a renowned Chilean artist who become a Benedictine monk in the Monastery of Quaar (England). During his studies in Rome, he met the Benedictine monks of Solesmes (France), and as a result of that experience arose the idea of founding a Benedictine community in Santiago, Chile. This idea will become one of the most relevant cases of monastic life.

"After multiple vicissitudes, many people supported and took part in the foundational idea, including dreams such as setting up the future Monastery in San Cristobal hill. Finally, in 1937 the abbey of Quaar supported the Benedictine community foundation in Las Condes. To that ends, a 20 hectares site was available by the donation of Mrs. Loreto Cousiño". 4

Temporarily, the five-monk community from France and father Pedro Subercaseaux arrived in 1938 at the country house in Lo Fontecilla, Las Condes. In the middle of the world controversy, father Eduardo Lagos, the second Chilean benedictine monk, arrived in Santiago in 1943. He became the first Abbott of the Benedictine Monastery back in the 80's.5

The precariousness of this small community, in addition to the unfamiliarity with monastic life, and the outbreak of World War II, restricted the attraction of new applicants,

which restricted the development of the community of Las Condes. This situation led, in 1948, to the community of Solesmes in France to suppress the sponsorship of the Chilean community.⁶

-

The only one of the French monks staying in Chile was Brother Rafael, along with Father Pedro Subercaseaux and Eduardo Lagos. After that, new arrangements allowed to get the sponsorship of the german Abbey of Beuron, and in 1948 arrived, four monks. From there, the first Chilean vocations arose.

They moved from Lo Fontecilla to a new building designed by the architect Juan Lyon in Las Condes, where the National Air Force Hospital (FACH) is today. However, after two years, and due to the amount of noise in the surroundings, they decided to move to a more suitable location where the atmosphere triggers a better monastic life. This new location, a 78 hectares plot in Los Piques Hill, which, back then, was mainly farming and grazing lands in the eastern part of Santiago in the Andes foothills. When they visited the place, the decision was taken, as the hill offered unbeatable conditions for setting up a monastery.

In 1953, Martín Correa finished his undergraduate studies in architecture at Pontificia Universidad Católica de Chile, and he enrolled in the benedictine community as a novice.

That year, an architectural competition for the design of the Monastery on Los Pique's hill was announced, and many teams of renowned architects accepted the invitation. Among them was León Prieto Casanova, Hernán Riesco, Jorge Larraín, Juan Echenique, Ignacio Talge, Jaime Bellalta, Sergio Larraín García Moreno, Emilio Duhart and Oscar Praguer. Each one made extensive contributions to the modern architecture development in Chile. 7



Fig. 27 / Context of the Lo Fontecilla mansion, the first place of the Benedictine Order in Chile."Benedictus Montes Amabat"



Fig. 28 / Lo Fontecilla mansion, the first place of the Benedictine Order in Chile. "Benedictus Montes Amabat"

^{3 &}amp; 4 / MORENO, R. Los Benedictinos y su aporte a la Iglesia y sociedad en Chile, 1st Edition, 2021 5 / MATTHEI, M. Benedictus Montes Amabat; Historia de la Fundación del Monasterio Benedictino de la Santísima Trinidad de Las Condes-Chile, 1st Edition, 2017

^{7 /} min mini and to the first stage of the Solesmes Decade' (1998-1948) in the Foundation of the Benedictine Monastery of Las Condes.
7 / MUÑOZ, R. Luz, forma, acto y símbolo. La Iglesia del Monasterio Benedictino de Las Condes. Arquine. 1st Edition, Santiago, 2022

HISTORICAL CONTEXT



Fig. 30 / Father Pedro Subercasseaux and some of his paint works.

4

▲ Fig. 31 / First stone celebration at Los Piques Hill.

The first prize was for the team led by Jaime Bellalta and a group of young architects from the Architecture Institute of Universidad Catolica de Valparaíso, Fernando Mena, León Rodriguez, and Octavio Sotomayor. Whose proposal saw the materialization of only one building, the monastic cells, between 1954 and 1956. By those years, the temporary chapel was a light steel structure covered by wood. This building host the refectory. Nowadays, it is for offices, workshops, and other functions. Despite being a provisional building, it has natural lighting features, which were precedents for the final design of the church.

From the community left the original building (FACH) in 1955, they spent one year living in a house of the Holy Cross community close to Los Piques. When the cells building was ready in 1956, they finally moved to the current location of the Monastery.⁸

Even though architects and academics recognized the winning project as an innovative proposal, it had a different perception within the monk's community. Some of them needed to be convinced about the spirit and character of the buildings, especially considering the architectural style of the previous building and other monasteries. However, the Prior gave them his support.

When they moved to Los Piques, the landscape was transformed from a dry and unproductive territory to a place endowed with high farming potential. Which was some of the conditions the superiors in Rome gave Father Pedro Subercaseaux to settle up a benedictine community in Chile.

The cemetery was one of the first interventions after the cell building and the temporary chapel. It was committed to Brother Martín Correa under the inspection of Jaime Bellalta en 1954, who was studying in England. It pretended to be a place for retreat and intimacy between the hill summit and the provisional chapel. The cemetery is a subtle intervention based on a single element -a white middle-height wall- establishing a relationship between the "interior" and the exterior landscape. It is a space of the silent story of the benedictine community.

-

In 1960, the Institute of Architecture of Universidad Católica de Valparaíso, represented by Alberto Cruz Covarrubias, Alberto Baeza, and José Vial, undertook the assignment to redraft the winning proposal, including a new entrance to the site in the western face of the hill. Though it maintained the spirit of the original proposal, it ended up being a very ambitious design, given that it considerably increased the built area. For that reason, it was rejected by the monks.

MONKS AND ARCHITECTS

After a long deliberation regarding the proposed design for the conventual church, they decided to entrust the task to two young monks who had recently finished their studies as architects, Brother Martín Correa and Gabriel Guarda. The design process was as enjoyable as the outcome. They spent one whole year observing the orientation of the building according to sunlight exposure.

"We conducted the study of light using a large model, which we could enter. It was displayed for a year in the place where the church was later built. We gradually adjusted the dimensions of the light entrances, experimenting with all the possibilities."

Gariel Guarda, (2007) 9

The intersection between the church's location and the liturgic calendar and monastic routine gives, as a result, a spiritual device.

Another interesting fact about the design process was that it was contemporary to the Second Vatican Council, which implied several transformations over sacred spaces, such as:

- · The suppression of lateral altars left one main altar separated from the wall.
- The disassociation of the altar and the tabernacle, which could be located on a lateral chapel (then it started being an obligation).
- Only one ambon took place close to the altar, suppressing the pulpit in the middle of the nave.
- · A unique main sit for the priest.
- It introduced a processional communion.
- · It changed the rite of baptism. The baptism pile could be located in another place but at the entrance

The assignment included an extra complexity. They will be designing one of the main spaces of the Monastery where they will spend a lifetime. So, in the beginning, both Guarda and Correa needed more convincing about delivering it.

"¿Why does happen what is happening? ¿Why do so many people from Chile and abroad visit this church and consider it a key piece of a certain period? It was a project designed with rigor, care, and dedication." 10

> Fernando Pérez, (2022) Architecture National Prize

Indeed, they made a pact to reject the task, despite having obedience vows. One day, Gabriel Guarda was praying, asking for guidance and advice. He asks God to send him a sign showing why they should design the church. That day he was announced he had won the first prize in the architecture

^{8 /} GROSS, P. & VIAL, E. Monasterio Benedictino de Las Condes; Una Obra de Arquitectura Patrimonial. Ediciones UC. 2nd Edition, Santiago, 2022 J (MUNOZ, R. Luz, forma, acto y simbolo. La Iglesia del Monasterio Benedictino de Las Condes p; 100. Arquine. 1st: Edition, Santiago, 2022
 J (Excerpt from a recorded interview with various National Architecture Award winners of Chile regarding the Church of the Benedictine Monastery

B.1

final projects competition. He interpreted that as the sign he asked. After that, they started working together.

Even though they had different design approaches, the result was a delicate balance between light and darkness, silence and gregorian chants, and cunning with a humble sense of dispossession.

Halfway through the design process, Gabriel Guarda went to study philosophy at the Benedictine Monastery in Los Toldos, Argentina. For that reason, he invited Patricio Gross, an architect student, to help with the drawings of the church. He will end up designing the guest residence years later.

The church is understood as a unity washed by a light capable of transport as to a reality we are not used to, that allows us to elevate our esprit."

Fernando Pérez, (2022) Architecture National Prize

Years later, Gabriel Guarda became a referent in history and culture as a prominent lecturer at Pontificia Universidad Católica. He was awarded the most prestigious recognition, the History National Prize, in 1984. Nonetheless, his engagement with monastic life was absolute. He was named Prior in 1985 and Abbot between 1987 and 1999.

On the other hand, Brother Martín Correa has cared for the church for the last 60 years. Shows a tremendous sense of austerity and ingenious in addressing every requirement related to the church and the Monastery.

"Many times, beauty emerges from taking care of people or things. More than taking care of the church, I propose to find what made it possible and take care of it." Germán del Sol, 2006 Architecture National Prize

THE SITE IS AN INDISSOLUBLE UNITY

The Benedictine Monastery of Las Condes is composed of a group of buildings executed within 50 years. From the first actions over the site landscape in 1952, multiple buildings arose following Bellalta's project guidelines of modern architecture and the value of voids and open spaces as joints within the complex.

-

Exterior spaces, gardens, pathways, and corridors were delicately designed as part of the benedictine garden. It is worth mentioning that a relevant aspect of benedictine monastic life is working the land, giving the monastery autonomy and sustainability but also establishing an aesthetic identity.

Other buildings were built within the plot but out of the Monastery's orbit and Bellalta's project. The hill has an artisanal spot comprised of wood workshops, picture frames, painters, artists, and plant nurseries. Although these constructions do not represent an architectural attribute, they contribute to the cultural meaning and value of Los Pique's hill.

An important fact is that there is no site master plan. Which is relevant for the protection of the identity of the place and for avoiding disruptive interventions.



Fig. 32 / Unknown monk walking on Los Piques Hill.

▲ Fig. 33 / Dedication of the Monastery building before the construction.

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	 Foundation of the first Benedictine monastery in South America; Niño Dios, Entre Ríos - Argentina. 	 Start First World War. First initiative of the chilean community in Chile by father 	Juan Subercaseaux.	 Exit First word war. Pedro Subercaseaux went to the monastery of Quarr 	- Birth of Martín Correa Prieto and Gabriel Guarda Gewwitz.	 Constitution of "Sociedad Mobiliaria de Las Condes". Dom Pedro Subercaseaux and Solesmenses monks arrival. 	Foundation of the Benedictine comunity of Las Condes.	 Start Second World War. 	Opening of the first monastery building in Las Condes, designed	by the arcmtect Juan Lyon. تحطیت آیینی ۲ میری میمانیما	 Faulter Juan Lagus antival. End Second World War. 	 Arrival of the first monks from the german Beuron Abbey. 	- Martin Correa joined the Benedictine community of Las Condes	 Acquisition of the plot in Los Piques hill. Annonneement of the architectival contest for the monastery 	 Benedictine Monastery ground stone ceremony. 	- The community moved to a house provided by The Holy Cross	religous congregation.	 Ihe house was promoted to Priory. Ihe cells building in finnished, and brother Martín Correa designed the Cementery 	Dom Pedro Subercaseaux passed.	- Gabriel Guarda joined the Benedictine community of Las Condes.	Earthquake // 6,9°R (04.09).	 Froposal from the insuture of Architecture of Universitian Catolica de Valbaraíso for the conventual church was denied. 	The designed was commissioned to Guarda and Correa.	- Church ground stone ceremony, presided by Raúl Silva Henríquez,	Santiagos Archbishop. 01/11/1961. The architect Patricio Gross is invited to ioin the chuche's design	 The atchnect rather of 01000 is invited to join the chaches design team. 	The Second Vatican Council.	- Opening of the new monastery entrance path.	 Ine monastery church construction is infished. Farthouske // 7.4°R (28.02 - 12.23 hrs). 	 Virgin Mary sculpture, made by Marta Colvin and Francisco Gacitúa 	 Earthquake // 7,8°R (08.08). 	 Refrectory and Access building, made by Jorge Swinburn. 	The organ, made by Oreste Carlini in 1910, was moved from the	monastery of Monjas Clarisas de Recoleta to the Benedictine	Multastety The lihrary huilding was made hy Raúl I <i>rrazázav</i> al	The house is promoted to Abbey, being the first abbot father	Eduardo Lagos.	Decree of Historical Monument for the church and Typical Zone	for the hill by the National Monuments Council (CMN). Esther Gehriel Guerde was sworded with the National Drize of	 Faurer Gaurier Guarda was awarden will une inalional frize of History. 	- Earthquake // 8.0 (03,03 - 19:47 hrs)	- Improvements over monks furnitures in the church. Made by	Kaul Irarrazavaı. - The hasement rooms are enabled. Tha chapter room was built	and the access shop. By Raúl Irarrázaval.	- Earthquake // 6,8°R (14.10).	- Father Eduardo Lagos, first Benedictine abbot, passed.	 The women's residence and St Benedict appartment was made hv Raid Irarrázaval 	оу таци и ан адаатат. - Earthquake // 6,8°R (20.06).	- Snowfall // 15-20 cms.	- The Benedictine church was awarded with the Premio Obra	Bicentenario. Farthundra // 8 8ºP (2702 - 02 22 am)	- Eaturyuane // 0.0 10 (25.03). Earthquake // 7.2°R (25.03).	- Earthquake // 8,4°R (16.09).	- Snowfall // The most significant in the last decade (20 cms).	- Father Gabriel Guarda, church's architect, passed.
Seismic events -																				•										•	•										-+				_							•—	-+		
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Monastic events	•	•		•		-	S	Soles	mei	nse		. В	Beur	on	Co.	-		•		•				•			sole	emr	1 CO	nse	crat	ion				•										•									•
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Climatic events -												-•			-	⊢• F	Iolv						Ch	urcl	1 de	sigr	1	C	hur	ch		•										•							-•I	Dro O	ugh	t (20	209))
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→ Fig. 34 / Benedictine community timeline
ABOUT MONASTIC LIFE

- B.1. Historical context
- B.2. About monastic life
- B.3. About landscape and built environment
- B.4. About climate change
- B.5. About architecture
- B.6. About the social context
- B.6.1. Community engagement

Monastic approach The holy service and substantial life Two white-cubes inmersion, celebratory space From the monasteries Liturgic calendar

MONASTIC APPROACH

A singular fact of the church design process was the connection between the Liturgic Movement, climate studies, and natural lighting. 11

Besides, being this project contemporary to the Second Vatican Council, the spatial configuration of the church is an attribute considering the state of the art of sacred spaces architecture in Chile, suppressing the basement's altars, tabernacle position, and the ambon in the presbytery assumes a hinge role between monks and parishioners.

The whole complex is imbued under the same atmosphere. Pure and deprived shapes are made of noble materials that resonate with the interior and exterior. Alberto Campo Baeza declared in The Built Idea, that all buildings follow the same architectural language.

After 67 years, the Monastery preserves every single of its original features. The spirit has remained. Unlike many other sacred buildings, this one has kept its uses, functions, and users the same.

Perhaps the explanation is grounded in the fact that both architects were alive -when this investigation began- and took care of the features that embody the Benedictine order nature. Gabriel Guarda, OSB., architect of the Benedictine Church and Monastery Abbott, passed on October 23rd, 2020.

THE HOLY SERVICE AND SUBSTANTIAL LIFE

It is impossible to abstract spatial use and function from the design process of the church. Saint Benedict's Rule determines the monk's daily routine, based on praying (7-times

a day), studying, and working. The sound of the bells sets the pace of monastic life.

-

The quotidian benedictine life is a concatenation of activities between day and night. During winter, many of those activities are at night with adverse thermic -and luminous- conditions. However, the church is radiant in the daytime, showing its wall textures in a single white space.

The relationship between day and night is essential in monastic life. While daytime offers activities and contact between the monks and external people, nighttime is silent, lonely, and introspective. The experience of darkness within the church is daunting. Only the red light of the tabernacle welcomes the monks at 04.15 am to the vigil, followed by single lights that allow reading. At night, spatial boundaries disappear, and chants, prayers, and silence redefine the church.

Each monk has his tasks within the church. Their position in the presbytery is according to their ages and responsibilities. As they sing, a dialogue between both sides (benches displayed in a specific place looking to the parishioner's cube) constitutes the acoustic dimension of gregorian chants. More than 25,000 acts have been practiced in this place over the last 59 years. Guarda & Correa profoundly interpreted St Benedict Rule, and the building design arose due to liturgic practice.

"... To face the assignment with humility and dedication, investing as much time as it deserves, and considering users as the first concern for its realization. Especially considering sacred architecture as a place of divine encounter where we experience our essential condition of dependence from God ... " Martín Correa OSB

TWO WHITE-CUBE IMMERSION. CELEBRATORY SPACE

It is crucial to isolate the civil point of view from the monastic one. They do not oppose but differ in their vision and scope. There is much information about this building as an architectural highlight but little about its monastic reality.

As a research team, we spent a few days in the guest's accommodation and took part in every moment they visited the church. First, we went in winter to experience the uncomfortable temperatures at night and see how rainwater sinks through the walls inside the building. Additionally, we witness the warm and dryness of the summer climate. Both realities offer entirely different atmospheres, and users show high levels of adaptability and resilience.

Several observations and conclusions about the building behavior under different conditions arose. They are helpful for a better understanding of how users react to those changes. Critical moments for the church activation related to the Holy Service are the following;

04.15	Vigil (1) // Private			
06.15	Lauds (2) // Public			
07.00	Mass (3) // Public			
08.00	Breakfast			
08.30	Work and study			
12.15	Midday Prayer (4) // Public			
12.30	Lunch			
15.00	Nona (5) // Public			
15.20	Work and study			
16.00	Afternoon snack			
18.00	Vespers (6) // Public			
19.15	Dinner			
	a a an			

0

20.15 Compline - Great Silence (7) // Private

11 / Liturgic Movement: The incorporation of early 20th-century artistic avant-gardes into the religious sphere was permitted. In the case of the Benedictine Monastery of Las Condes, the reference to the German Liturgical Movement is due to the monks from the Archabbey of Beuron. One of the main exponents of the German Liturgical Movement was Rudolph Schwartz (1897-1961), who, in his works of sacred architecture, established a language of pure forms proposed as sacred language.

The monks use the church almost 5 hours a day. In winter, four of the seven Offices elapse without natural light. Furthermore, three are nighttime, so thermal and luminous conditions are highly relevant for both liturgic and safety meanings. It is worth mentioning that the church is open for visitors from 06.15 to 12.30 and in the afternoon from 15.30 to 18.45. So there is a considerable amount (7,5 hours) of time that the church is open, and monks are in the cloister

FROM THE MONASTERIES

It is fundamental to understand the monastery architecture as a whole, with its cyclical nature of pulses guided by the Liturgy of the Hours.¹² Beside, liturgic calendar is tightly related to climate seasons. So when in the northern hemisphere celebrate Christmas covered by snow, in Santiago there is 30°C.

The "Regula monasterioum" or monastic Rule, written by Saint Benedict from Nursia (480-574), is a decisive work for unfolding the occidental monasticism, which profoundly influenced medieval literature, and generated significant interest in its traditions. It comprises 73 chapters in which Saint Benedict communicated its method and discipline. One of the Rule statements was "Ora et Labora," where work is a vehicle for spirituality imitating Jesus Christ and his father, Saint Joseph, who was a dedicated and honest worker. Consequently, what Saint Benedict depicted in the Rule, was a way of living that enabled the human being to approach its spiritual dimension and be close to God. It defined the schedule of prayers, rest, and work which sustains the monastic life. It also shows their nutrition and fasting, which specifies the importance of consuming products their farms provide.

LITURGIC CALENDAR

Throughout the year, the Church celebrates the significant mysteries of life, death, and resurrection of Jesus Christ. The liturgy is how Christians celebrate their beliefs, including the community, through cult actions. The liturgic year has different liturgic seasons in which the Church invites its community to reflect and live according to the mysteries of Christ's life. It begins with Advent, Christmas, Lent, Easter, and Ordinary Time.

Each liturgical celebration corresponds with the color of the priest's chasuble, and each color has a specific meaning.



12 / The Liturgy of the Hours is detailed between chapters 8 and 18 of the Rule of Saint Benedict, where the schedule of the Divine Office and work is outlined, following the maxim "Ora et Labora" (Pray and Work)

Fig. 36 / Oscar Mackenney & brother Fabio.

ABOUT MONASTIC LIFE

B.2



Fig. 37 / The Divine Office is what embodies the daily routine of Benedictine monks.



▲ Fig. 38 / Benedictine monastery church's belltower announces the rythm of monastic life.







Fig. 42 / Brother Javier cleaning up the church.

COLLA

Fig. 43 / Interview brother Martín Correa.



▲ Fig. 44 / Monastic life evidence.





Fig. 45 / Church daily activation according to the Divine Office



LITURGIC CALENDAR

LITURGICAL TIME		CALENDAR	DESCRIPTION
Advent	*****	Four weeks November 27 th to December 24 th Celebration: Christmas Spring	The word advent comes from the Latin "adventus," which means "coming." In the context of Christianity, it refers to Jesuscrist birth.
		Max. Temp 35°C Avg. Temp 27°C Min. Temp 11°C	There are four weeks before Christmas
	÷ợ-	14 hours of daylight	
Christmas		Eight days of "Christmas Octave." From December 25th to January 6th Celebration: Epiphany Summer	During Christmas, Catholics celebrate the birth of Christ in Bethlehem. From the Nativity, to the celebration of Holy Mary, Mother of God is the period of time considered as the Christmas Octave.
		Max. Temp 35°C Avg. Temp 27°C Min. Temp 14°C.	
	÷ķ-	14 hours of daylight	
Lent		40-day before Easter March - April Fall	This time precedes Resurrection Easter. It is a space for redemption before Holy Week.
		Max. Temp 32 °C Avg. Temp 21°C Min. Temp 10 °C	
	÷ợ:-	12 hours of daylight.	
Easter		Easter Sunday and the following eight days March - April Celebration: Holy Week, and Easter Sunday. Fall	Easter Sunday is the most important celebration for Catholicism. It recalls the triumph of Christ against the dead and the opening of Heaven's doors.
		Max. Temp 32 °C Avg. Temp 21°C Min. Temp10 °C	
	÷ċ;-	12 hours of daylight	
Ordinary time		June - July Fall and winter	This is the oldest and longer liturgic time for Christians. It takes 34 of the 52 weeks.
		Max. Temp 25 °C Avg. Temp 10°C Min. Temp -2 °C.	 From Epiphany until Lent (7 weeks) From Partnerst to Advent (7 weeks)
	÷ợ-	9 hours of daylight	2. From rentecost to Advent (27 weeks)

ABOUT MONASTIC LIFE





Fig. 47 / Church's activations



Fig. 48 / Church's access ramp



- Fig. 49 / Church's lighting inspection
- Fig. 50 / Church and monastery access







B_3

ABOUT LANDSCAPE AND BUILT ENVIRONMENT

B.1. Historical context
B.2. About monastic life
B.3. About landscape and built environment
B.4. About climate change
B.5. About architecture
B.6. About the social context

B.6.1. Community engagement

Territorial Approach Landscape and Espiritual life Urban Dimension **B_3**

TERRITORIAL APPROACH

The field that embodies the geographic and cultural boldness of the building.

"...Las Condes was a small and innocent village in the Andes foothills. A couple of adobe houses with tiles close to the Mapocho river, some trees, and occasionally a condor flying high doing circles. "

> Gabriela Mistral Chile o una Loca Geografía (prologue)

Chile is a long and narrow piece of land. With more than 4,300 kilometers from the northern desert to Antarctic Patagonia. It is so vast that there are at least seven climate subtypes according to the Koppen classification. ¹³ Chile's territorial and geological identity is defined by its geographic features, which reveals the indissoluble relationship with the Andes mountains along -almost- the whole country.

Morphologically, the Mapocho and Maipo rivers watershed were created by glacial activity back in the quaternary period, 2.5 million years ago. That process shaped a landscape surrounded by mountains, standing out the Andes mountains with 5.000 meters-high peaks such as Altar and El Plomo.

In addition, Santiago has 26 isolated hills (up to 905 meters above sea level), which have been absorbed by urban sprawl, resulting in landscape units of undoubted scenic, ecosystem, and historical value. It is worth mentioning that in 1541, Pedro de Valdivia founded the city at Santa Lucía foothills.¹⁴ The city started an irregular expansion process from the historical center, imposed by geographical constraints. However, the city has evolved under a clear unbalance in terms of social and economic development. The wealthiest sectors of society took place in the northeastern area of Santiago, following the Mapocho river toward the mountains. This phenomenon exhibited different city models from the mid-twentieth century onward, where lower densities in the periphery allow the preservation of the rural identity. Within this context, San Benito de Los Piques hill (893) arose as a promontory in the pre-Andean plateau of Las Condes, close to other hills such as Calan (867) and Apoquindo (863). Its southeastern hillside has a gentle prominence of 34 meters, while the other side offers a steeper slope of 90 meters height from the urban western border.

-

There is considerable awareness regarding the telluric nature of Santiago due to the geological fault of San Ramón. It remains active and covers more than 50 kilometers along the Andes foothills. Several studies have revealed that it could unleash a significant earthquake, affecting residential areas, schools, hospitals, universities, commercial districts, and one airport.¹⁵

Nowadays, the hill is under an ongoing process of transformation, in which it has been redefining its boundaries against urban development. Despite being an urban island, the monks have preserved its original spirit and atmosphere. For this reason, visiting this place offers an outstanding experience of observing the city from the natural environment.

The place has a geo-temporal reality as, despite being inserted into the urban environment, it can transport visitors to past times due to its traces of rural activity. Moreover, on the hill summit, it is still a pre-Inca stonewall oriented toward El Plomo mountain, a ceremonial highlight for Incas. This archeological piece contributes to the site's cultural boldness and should be considered for future intervention.

LANDSCAPE AND ESPIRITUAL LIFE

Permanent landscape transformation as a spiritual, productive, and autonomous environment

"... The monastery must be located with everything needed for its autonomy, water supply, food production, and grazing lands, among others. The Divine Office will take place within that environment..."

LXVI, St Benedict Rule

"...In these days, he went out to the mountain to pray." Lc.6,12-19

The deployment of the Benedictine Monastery in Los Piques hill delivered the guidelines defined by St Benedict Rule. It establishes how communities should be related to built and natural environments. Throughout the Order's existence, there has been a close relationship between abbeys and their surroundings, which comes from the Rule itself regarding the meaning of working for monastic life.

"...needed actions must be taken to safeguard consistency and devotion of monastic life..."

> (excerpt of the letter Cardinal State Secretary Eugenio Pacelli sent to the Abbott of the recently founded Benedictine community in Chile).

The scenery proposed by the site back in the '50s was primarily farming and grazing lands. Agriculture was the most relevant activity in the hill proximity. Some farmhouses, such as Lo Fontecilla, Lo Saldes, San José de la Sierra, el Arrayán among others, stand out in the vast landscape.

14 / Opsina, D. & Saravia, G. Los tiempos de la Naturaleza en el Monasterio Benedictino; Un jardín geográfico como búsqueda de la belleza, orden y verdad. 2022.

15 / CANDIA, G. & MIRANDA, S. Estudio para un Terremoto M7.5 en la Falla de San Ramón: Simulación de escenario y consecuencias para la Iglesia del Monasterio Benedictino. 2022.

ABOUT LANDSCAPE AND BUILT ENVIRONMENT

as Lo Fontecilla, Lo Saldes, San José de la Sierra, el Arrayán among others, stand out in the vast landscape.

Even though the city was growing toward the east, the site already had the hydraulic infrastructure. There was a water supply company on the southern hillside, provided by an irrigation channel from the Mapocho river.

When the Community arrived, they built water reservoirs and irrigation systems, making the land productive and granting the Monastery autonomy and sustainability.

Physical evidence shows how deep the vegetation consolidation process was. Urbanization enabled water irrigation, producing a positive transformation according to biodiversity. However, regarding climate change contingency, landscape design is essential in reducing consumption and contributing to reverting negative trends.

So, the spiritual background is imperative to understand the landscape transformation of the site over the last 60 years. What happened in the southeastern hillside is an excellent example of the meaning of work for the benedictine monk. Father Matías started planting trees back in the '50s, and today there is a green forest in a place that was dry and infertile.⁴⁶

URBAN DIMENSION

THE CHURCH IS THE CATALYST BETWEEN THE MONASTERY AND THE CITY

For more than a decade (1953-1964), the Benedictine Monastery remained entirely hidden from the city. They decided to locate the monastery not on the hill summit but on the less exposed hillside, given that its only entrance was on the eastern side of the hill, far from the urban areas. It was not until the church was built (1965) that the new entrance allowed a better connection with its surroundings.

Like global trends, migration from the country to urban areas in Chile did not wait. From the mid-twentieth century onward, Santiago experienced a significant increase in population. Supported by industry and commerce development and housing policies, the number of people living in the capital in 1940 was equivalent to 21% of the national population. In twenty years, that number will increase to 29%, holding the growing rate until now.¹⁷

With the Intercomunal land use regulation instrument (PRIS) enactment in 1960, in addition to the evolution of public transportation, public services, and equipment, by the '80s, Las Condes gained a privileged status. Thereby, Los Piques surroundings grew from a small rural village to a solid residential area with excellent living conditions.

The church proposal within the monastery revealed a visionary position about the cloister reserve and its contact with the growing city. In the first place, and through its entrance path and atrium, it established an encounter space between monks and the parishioner community. So, retirement is based on the idea of being isolated in the middle of the city. However, the church is the intermediary space. Besides, it is the main visible element from the valley. The way the church was located regarding the other monastery buildings, allowing to protect their privacy.

The experience of visiting the church is intimate and introspective but also overwhelming due to its location, landscape and geography, and interior spatial result, inviting connecting with God through natural light.

^{16 /} The south-eastern hillside of Los Piques Hill is a 1,5 hectares planted with pines and eucalyptus among other species.

^{17 /} RODRIGUEZ, J. "Evolución en la Población del Gran Santiago; Tendencias, Perspectivas y Consecuencias". Trabajo elaborado en el marco del Programa de Cooperación e Intercambio del Centro Latinoamericano de Demografía (CELADE).



▲ Fig. 54 b / Historical evidence; Los Piques Hill

DATOS PARA EL PLANO DE SITUACION

- Se presentará a la escala de \pm : 500 orientado con el Norte hacia arribaz contendrá los siguientes datos:
- 1,3 Contorno completo del sitio con las siguientes acotaciones:
 - a) Longitud de todos sus lados,
- b) Distancia de uno de los extremos del frente a la esquina más próxima.
 2.0 Contorno de las construcciones existentes Y PROYECTADAS en su posición exacta
- dentro del sitio, mediante acotaciones.
- 3.0 Indicación del nombre de las calles y propietarios adyacentes.
- 4.0 Ubicación de las acequis que corren dentro del sitio por edificar,











Fig. 54 e / Historical evidence; Original plot

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▶ Fig. 54 g / Historical evidence; Los Piques Hill









Fig. 57 / Comparison between an aerial picture from 1957 → and a 2018 Google Earth site view









Fig. 61 / Road infrastructure in the northern hillside

↓ Fig. 62 / Los Piques views from former farming and grazing lands



ABOUT CLIMATE CHANGE

B.1 (Historical context
B.2. About monastic life
B.3. About landscape and built environment
B.4. About climate change
B.5. About architecture
B.6. About the social context

B.6.1. Community engagement

Chile, climate, and geography Los Piques as an atmosphere catalyst

CHILE, CLIMATE, AND GEOGRAPHY

"The last six years have been warmer than the previous 141." "The average precipitation deficit has been 26% in the last decade."

Data from the 2020 Chile climatic report.

The climate crisis has produced profound changes in our natural environment, and there is a growing awareness of how we design and build our cities. Construction activity is responsible for an essential part of greenhouse gases and their consequences on temperature increase.

Although we are dealing with a global phenomenon, there are considerable differences in climate conditions between the north and south hemispheres. Regarding geophysical composition, the proportion of land and water in the northern hemisphere is 39% and 61%, respectively. On the other hand, in the southern hemisphere, this proportion is 19% and 81%. This is relevant due to the thermal regulation capacity of water over land, which influences climatological behavior.

With 4,270 kilometers long, Chile is located between S 17° 30' and S 55° 58', the city of Santiago in the parallel S 33° 26', equivalent in the northern hemisphere to cities such as Atlanta, San Diego, or Gibraltar. Its geographical boundaries are the Pacific Ocean to the west and the Andes mountains to the east, covering almost the entire national territory. Being so long, it has more than seven climate sub-types, according to the Koppen classification, starting from the northern desert, the Mediterranean climate in the central region, to the cold weather of Antarctic Patagonia.

The most relevant features of the Chilean climate are the South Pacific anticyclone and the cold Humboldt current

from Antarctica traveling north up to Ecuador. Finally, the Andes mountain range rises between 4,000 and 5,000 meters, so it is a natural water-catcher device and climate regulator.

However, despite climate stability, 23% of Chilean territory is in drought, and 53% has a water shortage decree. The number of people living within these territories represents 47% of the national population.

These are reminders of the severe climate crisis and the challenges we will face shortly. Estimations show that the progress of desertification toward the country's central region is about 500 and 1000 meters per year. Here, climate transformation has been more evident, with a clear predominance of summer over winter and almost the unexistence of fall and spring. Climatic events are shorter but more intense yearly, affecting people and the productive chain.

LOS PIQUES AS AN ATMOSPHERE CATALYST

With that in mind, the Benedictine monastery church experiences specific conditions as a result of its particular location and landscape: almost 1,000 meters above sea level in the lower ranges of the Andes mountains, crowned by 5,000-meter peaks and glaciers.

Throughout history, some cultures and religions have endorsed a sacred meaning for mountains and their summits. Los Piques is a small promontory within the pre-Andean plateau. It is not a mountain that evokes climbing or sporting activities. It has to be slowly walked through its gentle slope from the entrance on Montecassino Street.

For the last six decades, its presence has been almost unnoticed by many citizens, first in rural areas tricts are under decree of water scarcity

101 (from 346) Dis-

8,5 Million people, 43% of chilean population, lives under water restrictions

> Chile has more than 1,200 rivers and 3,500 glaciers, the world's third largest sweet-water resservoir.



and, nowadays, absorbed by urban sprawl. under thermal comfort in winter. The deterioration of

This place has never been a pilgrimage destination. Only a few visitors come daily, including religious followers, monks' relatives, and architecture students. It has remained anonymous, silent, and prudently distanced.

As the city expansion consumes the natural environment, the hill has acquired an outstanding landscape and ecosystemic value. Today, there is a garden in the middle of the city.

The north hillside -is more exposed and shows a dryer and eroded landscape, usually in the central region mountain range. However, its southern side is entirely the opposite due to the vegetational consolidation of the benedictine garden.

"Ora" is to the monastery and its church, as "Labora" is to the hill and landscape. There are more than 3,000 native and introduced species, and the water available has been vital to nature's thriving.

The big picture of the hill includes several activities unrelated to the monastery. The monks rent some areas to artists, plant nurseries, and carpenters. Thus, they have consolidated a hidden village of high cultural value. The context of climate emergency reveals severe challenges for the future of the Benedictine Monastery and its church, making water shortage the most urgent. Even though there is water infrastructure, the decline in the precipitation trends and snowfall in the mountains makes the maintenance of the ecosystemic values of the hill a big challenge.

Finally, climate change also defies architecture. The monastery's buildings overheat in the summer and are

under thermal comfort in winter. The deterioration of their fabric under the mentioned conditions is speeding up, becoming unpleasant for their users.

← Fig. 67 / Lo Fontecilla water canal



Fig. 68 / Monastery buildings aerial views

Fig. 69 / Los Piques informal paths









B.1. Historical context

- B.2. About monastic life
- B.3. About landscape and built environment
- B.4. About climate change
- B.5. About architecture ·
- B.6. About the social context
- B.6.1. Community engagement

Modern Architecture Context Getting close to the building Encountering the building Virtual Tour (LiDAR 3D Scanning) Original Plans As Built Plans

MODERN ARCHITECTURE IN CONTEXT

Modern inhabiting enables us to experience space and its supporting principles. The evolution of Modern Architecture in Chile could be defined into four consecutive phases: Origines, between 1920 and 1929, Incubation, from 1930 to 1939, materialization up to 1949, and Institutionalization from 1950 to 1965.

The city migration brought the necessity of new urban requirements. Industrial development, transport infrastructure, and housing demand required a technological boost in materials and industrialization building processes. It became the driver of the new aesthetic.

In Chile, industrialization was slow and cumbersome, based on raw materials such as minerals and agriculture. It began in the mid-nineteen century, and architecture was clear evidence of technological developments.

On the other hand, educational reforms in architecture in the early 20th century represented a shifting point from a traditional approach to modern thinking, where functionality and using of new materials was the new architectural paradigm. The outcome of these reforms is the Institutionalization of Modernity in the mid-twenty century, embodied in buildings like the CEPAL, Copelec, and the Benedictine Monastery church.

Between 1950 and 1956, the architectural approach matched the original rationalist spirit of modernity with pure lines, elegant geometries, and notable spaces.

However, the attention to modern heritage began in 1933 with the CIAM (International Congresses of Modern Architecture) and the Athens Letter drafting. Although Modern Architecture

DECLARA MONUMENTO HISTORICO EL MO-NASTERIO EGNEDICIINO DE LA COMUNA DE LAS CONDES Y ZONA TIPICA Y DE PROTECCION EL CERRO SAN BENITO DE MINISTERIO DE EDUCACION PUBLICA DEPARTAMENTO JURIDICO RECOPILACION Y REGLAMENTO APB/AAN/IAB/SMD/PFF/pps LOS PIQUES DE LA COMUNA DE LAS CON-DES. SANTIAGO, 1661 -9. ABR 198 NO CONSIDERANDO: Que la iglasia y conjunto de edifi-cios del Menasterio Benedictino ubicado en la co-muna de Las Condes, fueron construídos siguiendo la tradición arquitectónica de Chile contral y me-RECCION UN BUT A CLARK ARCHIVOS 1 Successi diterranea, notables por su belleza; 1863 -5 M X81 Que el pequeño cerro denominado San Benito de Los Piques constituye un parque natural con especies autóctonas y extranjeras que enriquecen el palsaje de ese sector; y DEICHA DE PARTES Lo dispuesto en la Ley Nº 17.288, acuerdo de sesión de 4 de marzo de 1981, del Con-sejo de Monumentos Nacionales y en el artículo 32 Nº 8 de la Constitución Política de la Repúbli-ca de Chile. VISTO: DECRETO: ARTICULO 19 .- Declárase Monumento y conjunto de edificios del Monasterio Benedicti-no, ubicado en culle Montecasino s/Nº, de la co-muna de Las Condes, Región Metropolitane. ARTICULO 29 .- Declarase Zona Tipica rro denominado San Benito de Los Piques, ubicado en la comuna de Las Condes, Región Motropolitana; de una cabida aproximada de 20 hectireas. MARY TERIO DE FOUCACI @ - 4.M-Y 1981 @ MENTO TOTALMENT Sus limites son: Norte, Ooste y Sur, con canal alimentador de la Plan-ta de Agua Potable Los Dominicos; y al Este, con canal El Bollo y la Planta de Agua Potable Los Dominicos.

manifests a tight relationship between function and form, many modern buildings changed their original destinies due to their constructive adaptability. It was challenging from the point of view of conservation practice.

In 1925, the National Monuments Council of Chile was created. This institution is in charge of the protection of cultural heritage through different decrees that recognize the values and attributes of buildings and other pieces of relevant cultural significance.

Even though architectural style, as modern heritage, has been widely studied, valued, and cataloged, it does not exist any guidelines for the maintenance, conservation, and intervention of modern architecture.

Within the context of profound transformations in design practice, two young monks faced the assignment of a new design for their abbey's church. Although their lack of experience, and the traditional architectural background of the benedictine community, the outcome was an impressive building of high-quality design and construction.

GETTING CLOSE TO THE BUILDING

There are two entrances to the monastery. The first and original one is from the "backside" of the hill, protecting its intimacy. Just before the church construction, a new entrance street was enabled to separate monastery access from church and visitors.

"the stone wall of the entrance path was built without plans, just gently inhabiting the slope."

> Raúl Irarrázaval, Benedictine Monastery Library Architect

"It is a deliberately elegant distance, the pavement, the stone wall, and the prickly pears on top of it. It establishes a direct relationship with the landscape. It is a threshold; you are inside the monastery when you cross it. And the church is the final element of this experience."

Emilio De La Cerda, Heritage Consultant

The access path is a pilgrimage through the landscape, which predispose the spirit to leave an everyday dimension and go into an introspective experience. ¹⁸

"The accession is a preparation for the experience of the church. The subtraction of the mundane noise to address significance".

Felipe Gallardo FAU Institute of History

"The first picture is of the city to the north. Then, this building appears as an antithesis of the Andes mountains. This space is significant due to its relationship with the landscape and the mountains, which cover our geography from north to south".

> Juan Sabbagh 2002 Architecture National Prize

The monastery buildings are gently located over the hill slope, emphasizing the church cubes. From the entrance, the rest of the buildings remains hidden behind the church as a filter to protect intimacy.

The atrium is the link between the entrance path and the church. Its measures and proportions allow it to be a congregation and contemplation space before the church access. The church, and its principal facade, are the most representative component of the monastery. It is widely recognized as an architectural highlight due to its compositive value and constructive ingenuity.

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ENCOUNTERING THE BUILDING

One of the most outstanding accomplishments of the building's design is the consecutive spatial dynamics based on the interaction of simple forms and connected spaces.

From the openness of the atrium, the main church's facade is revealed with remarkable honesty. Pristine volumetric operations offer a straightforward reading of the inner space. Two intersected cubes with singular additions, such as the "tower" bell and the church entrance.

The narthex, the western porch of ancient Christian churches, is a measured space containing one double wooden door. Recalling the "narrow gate", this space is transitioning from a busy terrestrial dimension into a spiritual and immaterial experience. This space offers contention and shadow and is an invitation to slow down and embrace silence before entering the church.

A blue-greyish wall dims the white-facade distinction from the outside, materializing the transition to another reality where shadow and light are the new architectural materials.

From the access, there are two possible directions. The first one is to the basement level and the Crypt chapel, which is exclusively for monks and guests. The second one is the ramp connecting the central nave for the parishioners, crowned by



Fig. 74 / Entrance path slope studies sketches Retaining wall en elm's tree. This studies aimed to understand the experience of walking through the hill towards the church. the Virgin Mary sculpture, made by Marta Colvin and Francisco Gazitúa (this last one is the 2022 Art's National Prize).¹⁹

The figure of Mary was a design statement, being the first sight spot for both monks and visitors and tensioning the space through the diagonal crossing the whole church.

"The wall to holds the Virgin Mary sculpture, is naturally lighted from both sides. Highlighting the church diagonal at the sunset."

> Raimundo Lira Architect and Benedictine Monastery advisor

At the same time, the Virgin is the shifting point that reveals the entire space. It is relevant as traditionally, the access of a church faces the main Altar, which does not happen in the Benedictine church.

The spiritual retreat is immediate. Natural lighting is the primary resource for addressing an introspective atmosphere and a lightness that does not match the outer aspect of the building.

The subtle disconnection between walls and ceiling allows the indirect natural lighting effect and weight reduction. At the same time, the wall formwork texture conducts natural light as thin strands, getting longer and shorter according to sun incidence.

Everything in the interior is of absolute sobriety. There is no other ornament than the sculpture, the candle lights in the walls, and the altar cross. It is a dispossessed space where the only invitation is to dialogue with God. ²⁰

The main Altar is specifically located in the narrow space of the cubes intersection. This space pretends to be a measured connection between the monks and the audience. Along with the Altar, the ambon takes place here as well.

The monk's cube, known as the presbytery, has a different spatial perception. Opposing the central cube (parishioners), it directly relates to the exterior through upper windows at the intersection of both cubes, which ends with a brighter space, especially in the afternoon.

As mentioned before, monks visit this space seven times a day, occupying the chorus for every celebration. According to their monastic ranks and voices, there is a specific seat allocation for masses and daily chants.

The Abbott has a unique seat within the presbytery, located in the opposed vertex to the Virgin Mary sculpture. There is an axial association from the monastic community, represented by the Abbott, the Altar as the space of celebration of the Holy Eucharist, the Church as a corporeal institution build-up by parishioners, and the Virgin Mary as the mother of Christ and its Church.

Besides the foremost cubes, there are complementary spaces at each side of their intersection. As the Second Vatican Council suggested, the tabernacle could be apart from the presbytery. So it was proposed on the closest side of the church to the monastery, connected with both cubes independently. It is the only space in the church with a color treatment caused by yellow windows on top of the Altar. On the opposite side was the confessional, which did not work due to the lack of intimacy. The other enclosure crucial for the church's functionality is the sacristy, which is behind the northern wall of the presbytery, close to the Abbott seat.

The church's basement holds the Crypt chapel, booths, a multipurpose room, storage rooms, and lavatories. It is a less-known place for visitors and also by monks.

19 / The sculpture was originally commissioned from Marta Colvin, a prominent Chilean sculptor, who at that time was living in France. She said she could only make a model of the sculpture, as she did not have the time. It was then that Francisco Gazitúa was commissioned to create the 2-meter-high sculpture. Following the original design, he crafted it using pieces of poplar wood with walnut varnish.

20 / "I explained my point of view, but I saw that my arguments did not seem interesting to him until, looking at what the church represented—a white cardboard parallelepiped—he asked me: "Are those walls going to be white?" "Of course!" It was what the accompanying sheets proposed. He now seemed interested. "And can they be painted with frescoes?" "Of course." That was where the dialogue ended." Excerpt from the interview conducted by Patricio Gross for AOA Magazine in 2014



Before Second Vatican Council, the basement proposal was different from what it is nowadays. There were five personal chapels to celebrate individual mass; after the Council, only one remained as initially, and three exterior contemplation spaces instead.

The Crypt plays a vital role during winter. As the church's temperature is too low, monks carry out some prayers in this place, which offers better thermal behavior. Besides, from here emerges the monk's processional entrance on Sunday mass, through the curved staircase and the ramp to the central cubes.

PLANTA PRIMER NIVEL ZÓCALO PROYECTO DEFINITIVO 1963-64

1. Cripta 2. Altar 3. Altares monjes 4. Sacristia 5. Sala uso general 6. Bodega



 Fig. 75 / GROSS, P. & VIAL, E. El Monasterio Benedictino de Las Condes; Una obra de arquitectura patrimonial. Taken from: https://issuu.com/patrimoniocultural123/docs/libro_monasterio_benedictino_


LIDAR 3D SCANNING

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MAIN VIEW FROM THE ACCESS ATRIUM

From the atrium, it is possible to have a pristine reading of the volumetric composition of the building based on volumes of various scales that correspond to their uses.

PA

First, there is the space of the narthex, providing access to the Church, followed by the space where the sculpture of the Virgin Mary is located, which connects with the cube of the faithful, intersected by the main cube that houses the sanctuary and the monks. Crowning the ensemble is the cube of the bell tower.

acier

In the season in season

Service .





One of the particularities of this church is that its entrance does not face the main altar. Instead, an ascending ramp with a gentle slope is arranged, leading towards the space where the sculpture of the Virgin Mary is housed, which acts as a pivotal point and redirects the gaze towards the high altar.

The overhead lighting accompanying the ascent comes from a skylight located in the west facade wall of the building. Meanwhile, the wall that divides the central space from the access ramp allows for a partial reading of the space.

2.2.4. A. 2



ABOUT ARCHITECTURE

ABOUT ARCHITECTURE

LIDAR 3D SCANNING



VIEW FROM THE VIRGIN MARY NICHE TO THE CENTRAL NAVE

From here, it is possible to have a clear view of the spatial condition of the building, starting from the intersection of both cubes, along with the complementary programs such as the tabernacle chapel and the confessional.

There is a clear tension between the sculpture of the Virgin Mary and the altar through the central aisle, reinforced by the texture of the floorings and the the ceiling in the monks' nave, which slopes downward towards the location of the Abbot.

Toda.

🛉 Fig. 76 c / Image obtained from the LiDAR point cloud model

UDAR 30 SCANNER





VIEW OF THE CURVED STAIRCASE FROM THE BASEMENT LEVEL TO THE ACCESS

The ramp/staircase that connects the basement level, where the crypt chapel is located with the main access to the church. Is one of the few non-orthogonal elements of the building.

It serves as a processional space for the monks during their access to the church for Mass (for other celebrations, they enter through the presbitery). It is illuminated by a mid-height window that follows the turn of the staircase and, at the top, by a circular skylight.

Fig. 76 d / Image obtained from the LiDAR point cloud model.



LIDAR 3D S



VIEW OF THE TABERNACLE CHAPEL

The Tabernacle Chapel, where the Blessed Sacrament is housed, is a space of utmost spiritual significance. It is the only area in the church with a chromatic treatment in natural lighting, thanks to yellow-colored glass panels in the ceiling that directly illuminate the altar.

This space is accessible from both the presbitery, and the central nave, being the only area in the church that is shared by both the faithful and the monks.

Fig. 76 e / Image obtained from the LiDAR point cloud model.

CHAPTERB // GENERAL BACKGROUND ABOUT ARCHITECTURE

LIDAR 3D SCANNING

AN AND AND ALL MAN

VIEW OF THE MAIN NAVE FROM THE Abbot's seat

From the area of the monks, the perception of space is completely different. The architects intended to illuminate the monks' section more directly, while losing sight of the area of the faithful, thereby keeping the monks more focused on the celebrations and prayers.

4

That is why the windows can be seen directly, which is not the case in the central nave of the church (when facing the altar).

The relationship between the sculpture of the Virgin and the altar becomes evident through the diagonal that creates tension in the space.

Fig. 76 f / Image obtained from the LiDAR point cloud model.

SCHAPTERS / HENERAL BACKGROUND ABOUT ARCHITECTURE



LIDAR 3D SCANNING

1741 Sec.

VIEW OF THE CRYPT CHAPEL ON THE BASEMENT LEVEL

The chapel of the crypta is a more private space for celebration, used by the community of monks during the coldest months of the year when the conditions in the Church are very harsh due to the low temperature.

Additionally, it is used for smaller celebrations without public attendance. It has an altar similar to that of the church, which is located in the same position in relation to the first-floor layout. This level can be accessed from the exclusive areas for the monks (deliced) as well be form the nexts.

the exclusive areas for the monks (cloister), as well as from the outside, connecting with the guesthouses. ABOUT ARCHITECTURE





CHURCH CROSS SECTION

The two building's cubes are placed on the natural ground starting from the building's basement, which contains spaces such as the Crypt chapel, parlors, cellars, and service areas.

At the level of the church, the volumetric relationship between the visitors' area and the monks' cube is evident, with the latter having a higher hierarchy.

4

---> CHAPTER B // GENERAL BACKGROUND

ABOUT ARCHITECTURE



Fig. 78 a / Main level original plan.

---> CHAPTER B // GENERAL BACKGROUND

ABOUT ARCHITECTURE



▲ Fig. 78 b / Basement level original plan.







▶ Fig. 78 e / Building roof metal-structure plan

---> CHAPTER B // GENERAL BACKGROUND

ABOUT ARCHITECTURE



▶ Fig. 78 f / Building roof metal-structure details

B.6

ABOUT THE SOCIAL CONTEXT

- B.1. Historical context
- B.2. About monastic life
- B.3. About landscape and built environment
- B.4. About climate change
- B.5. About architecture
- B.6. About the social context
 - B.6.1. Community engagement

Engagement associated with the place External engagement

B.6

ENGAGEMENT ASSOCIATED WITH THE PLACE

The Benedictine Monastery of the Holy Trinity in Las Condes establishes connections with various communities according to the different purposes that each of them pursues.

The main community is that of the faithful, who visit the monastery daily to participate in the activities defined in the Divine Office of the Benedictine Order (detailed in *Chapter B.2; About Monastic Life*). Many of them are neighbors and take advantage of the proximity to carry out their spiritual life in the monastery. Some are relatives of certain members of the Benedictine community and take the opportunity to visit the monastery to see their loved ones.

Similarly, laypeople and religious individuals from other congregations visit the monastery and stay in guest accommodations for a limited period of time to experience the Liturgy of the Hours together with the monks.

Additionally, there is a considerable number of architects, architecture students, designers, photographers, or historians who visit the monastery due to its cultural value associated with the monastery and its architecture, as well as its extensive collection of books and texts of high cultural value. It is worth noting that Father Gabriel Guarda, an architect and Emeritus Abbot of the Benedictine Order, was awarded the National History Prize for his significant contributions in this field.

Lastly, there is the monastery shop, which also attracts people who purchase religious articles, as well as certain food products that are produced on the hill or in monasteries connected with the Benedictines. Another audience that is indirectly linked to the monastery is the artisans or communities surrounding the artisan village and plant nurseries located on Los Piques Hill. Although they do not have direct contact with the monks, they are in a relationship of proximity, in a place with a clearly defined role due to the presence of the Benedictine monastery.

Lastly, it is worth mentioning that although the monks live in seclusion and enclosure, they are always open to visitors. It is possible at any time (except during religious activities or study hours) to access a priest for the sacrament of confession or to have a meeting with one of the monks.

EXTERNAL ENGAGEMENT

While the monks usually do not leave the cloister and follow their daily routine according to the Rule of St. Benedict day after day, some of them engage in certain activities outside the monastery, which creates an indirect connection with the community. This is the case for some priests or monks who often visit various abbeys or convents to provide spiritual or other forms of support. Similarly, there are other monks who are studying or teaching at universities, which requires them to regularly leave the monastery.



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COMMUNITY ENGAGEMENT

B.1. Historical context
B.2. About monastic life
B.3. About landscape and built environment
B.4. About climate change
B.5. About architecture
B.6. About the social context
B.6.1. Community engagement

Engaging users as main keepers of the place Engaging experts and academics Engaging general public Digital repository: *Memoria Benedictina*

Fig. 81 / Academic activity in the church's atrium

B.6.1

COLLABORATIVE DIGITAL PLATFORM

Within the complexities that this project has faced, achieving consensus between the promotion of this work as modern heritage and the preservation of a space for spiritual retreat and seclusion has undoubtedly been one of the greatest challenges we have tackled.

Despite this, it was important to have an understanding of the level of awareness that existed about this work and, from there, recognize the attributes that different actors (previously mentioned) declare as constituting heritage features.

For this reason, we approached this challenge from three main perspectives:

- -> The first instance of dialogue and awareness had to be with the *monks*, the users of the building, and those who should be the primary guardians of the cultural heritage it represents. It is of utmost importance to understand their requirements regarding the building and also to know their evaluation of certain values or attributes that we, as architects, have of the building, but that may not necessarily coincide with those of the users.
- -> Secondly, we involved a community of experts, academics, and researchers in various areas related to the building, primarily focused on its architecture, history, and cultural heritage value. This was approached through various instances, such as inviting national Architecture award winners in Chile to share their opinions on this work. Additionally, a Seminar on the Conservation of Modern Architecture was organized at the School of Architecture at UDD, with distinguished professionals from public institutions and the academic field.

Finally, two actions were carried out with the aim of connecting with civil society and the general public. The first action was a public consultation conducted through social media platforms to gather information about how many people were aware of the Church of the Benedictine Monastery and what they considered its main attributes. For this purpose, we had the support of journalist Rodrigo Guendelman, creator of the @SantiagoAdicto Instagram account, which has over half a million followers and focuses on showcasing cultural heritage related to the city, including architecture.

Through this exercise, it was concluded that the Church of the Benedictine Monastery is relatively unknown, which can be attributed to its location and its primary use for religious worship, which limits public access and visibility.

MEMORIA BENEDICTINA

Based on the above, a digital platform called "Memoria Benedictina" was developed, which allows for the sharing of photographic resources, documents, and narratives associated with the Church and the Benedictine Monastery of the Holy Trinity in Las Condes. The objective of this repository is to build the collective memory of the Benedictine community through contributions from various individuals, which will contribute to a greater understanding and appreciation of this work from both a spiritual and cultural perspective. The Memoria Benedictina repository has received over 300 pieces of evidence, including photographs that cover a wide temporal range. These images showcase the subtle transformations the building has undergone over its nearly 60 years of existence. The repository is hosted on the website of the School of Architecture at UDD and is open to the public, allowing for contributions and consultation of the existing material. This platform aims to be a space for encounters and the exchange of information, thereby contributing to preserving and disseminating the cultural heritage associated with the Benedictine Monastery. Furthermore, it enables the wider community to access this historical wealth and contribute to its enrichment through their own experiences and knowledge.

B.6.1

COLLABORATIVE DIGITAL PLATFORM





ASSESSMENT OF CULTURAL SIGNIFICANCE

- C.2 . Concepts and Methodology
- C.3 . Schedules of levels of Significance
- C.4 . Statement of Significance

6

Benedictine Monastery Church Conservation Managment Plan > 93

INTRODUCTION

C.1 . Introduction

Concepts and methodology Schedules of levels of significance Statement of significance

Fig. 83 / Wall details and indirect natural lighting

C.1

The information provided in the previous chapters supports the assessment of the cultural significance of the Church of the Benedictine Monastery of the Holy Trinity. Based on this, the elements, and components of the building were evaluated to identify their tolerance for change and the conservation and maintenance criteria to avoid any loss of cultural significance.

The Church is only one element of the Monastery. However, we have added to the assessment of its cultural significance issues that are beyond the scope of the Church, but with an evident influence on the conservation of those attributes that give cultural value to the building. Hence, it is relevant to assess those components of the whole site (Los Piques hill), which have been the basis for the recognition of the building within the community.

This chapter aims to establish a theoretical and procedural framework that will reveal those elements and components that hold cultural significance. This will enable the determination of general and specific conservation policies.

The theoretical framework under which the cultural significance of the building, tolerance for change, and its components are assessed, are defined by James Semple Kerr in the book *"The Conservation Management Plan" and The Burra Charter* of Australia Icomos.



CONCEPTS AND METHODOLOGY

C.1 . Introd C.2 . Concep C.3 . Schedu C.4 . Statem

Introduction Concepts and methodology Schedules of levels of signific Statement of significance

Context Definition of attributes Definition of levels of significance and tolerance for change

C.2.1

CONTEXT

The Burra Charter methodology allows considering the tangible and intangible values as a theoretical framework, thus establishing the cultural significance of the building. It will enable the historical, aesthetic, social, and spiritual values to be enhanced for past, present, and future generations. As a *living heritage*, the intangible values, specific to the monastic life, acquire relevance and significance.²¹

According to Chilean heritage legislation, cultural significance is associated with values and attributes. Cultural heritage "is understood as an asset or set of assets that constitute a legacy or inheritance, spread from one generation to another and that works as a testimony of our ancestors' existence, their practices and ways of life". ²² Therefore, they engender a sense of identity and belonging. Simultaneously, places or elements have tangible or intangible qualities that embrace these heritage values called attributes. These are recognizable elements of the site's value.

Understanding values and attributes is a decisive step toward preventive maintenance. Identifying them will allow an understanding of their significance and thus the importance of their conservation.

The site -and buildings- are listed as Historical Monument (MH) and Cultural Site (ZT) by the National Monuments Law 17.288 (MN), according to decree N° 1661 of 9 April 1981.

It considers "that the church and the group of buildings of the Benedictine Monastery, located in the district of Las Condes, were built following the architectural tradition of the Central and Mediterranean zone of Chile. The small hill called San Benito de Los Piques is a natural area with autochthonous and foreign species that enrich the landscape of this area".²³ The Cultural Site of the San Benito de Los Piques Hill has been established as a protected area because it is part of the natural environment of the Monastery of the Benedictines. The whole facility is protected: atrium, church, cells, guest accommodations, and the constructions around the cloister. The original building, used as a temporary chapel, is nowadays a bookbinding workshop, laundry, office, and furniture shop located within the protected site.

In 2009 the church was awarded the "*Obra Bicentenaria Award*". This prize aims to emphasize projects that have contributed to the urban physiognomy of Chilean cities and improved the quality of life of its citizens over the last 100 years. Three criteria were used to identify the shortlisted projects: architectural value, infrastructure, and public-urban space.²⁴ This Conservation Management Plan (CMP) defines the cultural significance using four of The Burra Charter values: historic, aesthetic, social, and spiritual. It identifies the significance of the building as a unit and its proximate hillside context as a protected surrounding of the Historic Monument. Accordingly, conservation and maintenance guidelines will be defined to carry out the necessary actions to conserve its integrity and authenticity understood as documented, according with its original condition.

ELEMENTS, COMPONENTS, AND ATTRIBUTES

An element is used to describe the main buildings or spaces of the site.

- A component is used to describe those parts that make up the elements.
- An attribute is used to describe those five features of elements or components, all of which contribute to its cultural significance. These are function, form, fabric, location, and intangible/spiritual values.

LEVELS OF SIGNIFICANCE

The level of significance is assigned to each component by defining its values and attributes. This allows a hierarchical ranking of the elements that demonstrate the site's cultural significance.

The assessment is categorized from high (A), to moderate (B), low (C), and intrusive (D).

This allows establishing which elements contribute the most significantly and, consequently, which are the most important to conserve.

LEVELS OF TOLERANCE FOR CHANGE AND DEGREES OF INTERVENTION

The table below establishes which degree of intervention/ conservation will be given to the component, following its values and attributes.

The greater the value or uniqueness of a component, the more restricted level of tolerance to change, and the more conservative the actions should be.

21 / This includes anonymous creations arising from the popular practice and to which society grants historical, aesthetic, scientific or symbolic value, according to the 1972 convention and the Mexico Conference of 1982, UNESCO. 22 /According to the 1972 Convention and the Mexico Conference of 1982, UNESCO.

^{23 /} National Monuments Council Decree: MH⁼Ruins, construction or object of fiscal, municipal or private property, which due to its historical or artistic value or its antiquity must be preserved for the knowledge and enjoyment of present and future generations.

ZT⁼ Groups of urban or rural properties, which constitute a settlement unit representative of the evolution of the human community, and which stand out for their stylistic unity, their materiality or construction techniques 24 / Plataformaurbana.cl

$\mathbf{C.2.2}$

DEFINITION OF ATTRIBUTES

To develop the significance assessment, five attributes that constitute significance have been classified.

THE FIVE ATTRIBUTES THAT CONTRIBUTE TO THE SIGNIFICANCE OF THE CHURCH ²⁵

Function	Includes uses activities and practices, social and associational significance.	The church maintains the original function for which it was designed. Although there are areas that have been modified in terms of their use, it has kept its original features since 1964.
Form	Includes design, spatial layout, constructive details, scale, and relationship with its environment.	Morphology and spatiality with modern influence. It highlights the hierarchy of the enclosures comprised of the church and complementary elements, atrium, other constructions of the monastery, gardens, and courtyards. The proportion of openings and skylights enables natural lighting, a key feature of the building.
Fabric	The physical dimension of the building, artifacts, and archive.	The constructive system consists of white reinforced concrete walls holding the suspended metal structure roof. Some relevant features are the wall textures created by the wooden planks used in the construction process, window composition made of steel, certain elements such as wooden doors and stone fittings, and features like the altar, ambone, and baptism pile.
Location	Includes the relationship between components and their built and natural environment, views, and landscape.	Located on the northern hillside of San Benito de Los Piques hill, it overlooks the Mapocho river valley, within a landscape ruled by the Andes mountains. Its visual presence within the city is a landmark set within a cultural landscape. Views to and from the church link the Monastery with its community.
Intangible Values	Includes traditions, associations, meanings, techniques, and management systems: the spiritual experience, oral tradition, social dimension, and community engagement.	Liturgical traditions, activities, and the memory of a community around the monastery.

25 / Tolerance for Change: A policy for Guiding Change at Heritage Places. Sheridan Burke, Principal Robert Moore Architects and Heritage Consultants Sydney 2021.



DEFINITION OF LEVELS OF SIGNIFICANCE AND TOLERANCE FOR CHANGE

LEVEL OF SIGNIFICANCE		DEGREES OF INTERVENTION ACCORDING TO THE LEVEL OF TOLERANCE FOR CHANGE		
нісн	Elements with high significance. They are defined as fundamental attributes to understand the value and significance of the asset.	FIRST DEGREE	Is defined as the conservation, restoration, and reconstruction of the component. This requires that the attributes are preserved in their original condition.	
MODERATE	They support high-value elements.	SECOND DEGREE	Is defined as conservation, and restoration whenever possible. However, possible modifications and/or adjustments will be considered.	
LOW	They play a minor role in significance, so they could be replaced.	THIRD DEGREE	Is defined as elements that, given their value, can be replaced or modified with sympathy to their context and/ or removed.	
INTRUSIVE	Things that hinder or prevent the understanding of the significance of elements or components.	FOURTH DEGREE	Is defined as those components which need to be replaced and/or removed to reduce the adverse impact on cultural significance.	
	INTRUSIVE	HIGH Elements with high significance. They are defined as fundamental attributes to understand the value and significance of the asset. MODERATE They support high-value elements. LOW They play a minor role in significance, so they could be replaced. INTRUSIVE Things that hinder or prevent the understanding of the significance of elements or components.	FEL OF SIGNIFICANCE DEGREES OF INTERVEN HIGH Elements with high significance. They are defined as fundamental attributes to understand the value and significance of the asset. FIRST DEGREE MODERATE They support high-value elements. SECOND DEGREE LOW They play a minor role in significance, so they could be replaced. THIRD DEGREE INTRUSIVE Things that hinder or prevent the understanding of the significance of elements or components. FOURTH DEGREE	

SCHEDULES OF LEVELS OF CULTURAL SIGNIFICANCE



Fig. 86 / Virgin Mary sculpture LiDar scanning.

C.3.1

ENTRANCE PATH, PARKING AREA, AND ATRIUM



1.1_	Entrance stonewall
1.2	Lighting box
1.3	Church Atrium
1.4	Stonewall vegetation
1.5	Atrium steps
1.6	Atrium low stonewal
1.7_	Atrium vegetation (Cypress)
1.8	Signage
1.9	Access gate to the hill
1.10_	Public access vegetation
1.11_	Church exterior closure

ΠN

C.3.1

ENTRANCE PATH, PARKING AREA, AND ATRIUM



ELEMENTS	COMPONENTS	ATTRIBUTES	CULTURAL SIGNIFICANCE
AN ELEMENT IS USED TO DESCRIBE THE MAIN BUILDINGS OR SPACES OF THE SITE	A COMPONENT IS USED TO DESCRIBE THOSE PARTS THAT MAKE UP THE ELEMENTS.	ATTRIBUTES DESCRIBE THOSE FIVE FEATURES OF ELEMENTS OR COMPONENTS, ALL OF WHICH SUSTAIN CULTURAL SIGNIFICANCE. THESE ARE FUNCTION, FORM, FABRIC, LOCATION, AND INTANGIBLE/SPIRITUAL VALUES.	A = HIGH B = MODERATE C = LOW D = INTRUSIVE

1	1.1			
ENTRANCE PATH, PARKING AREA, AND ATRIUM.	Entrance stonewall Retaining wall along the entrance path.	Form	It traces a curve along the entrance path, revealing the landscape and its geographic highlights.	
		Function	It enabled to open a public access to the monastery. It act's as a retaining wall in the slope to allow the path construction	
		Fabric	Concrete wall finished with Mapocho river stones.	Α
		Location	On the northern side of Los Piques hill, looking at Mapocho. It is the most exposed area facing the city. It's located along the entrance path	
		Intangible Value	It triggers the pilgrimage towards the church, in a tight relationship with nature. Brother Martín Correa with Raúl Irarrázaval designed and built this wall, with craftsmans support, at the time the new access was enabled.	



ELEMENTS

ENTRANCE PATH, PARKING AREA, AND ATRIUM

COMPONENTS

1.3



1	1.2			
ENTRANCE PATH, PARKING AREA,	Lighting box Lighting devices for exteriors.	Form	Metallic black boxes containing the lighting bulbs. They have a cross-shape cut on the front to allow illumination.	
AND AIRIUM.		Function	Lighting exteriors for safe transit during the night.	
		Fabric	Black painted metallic boxes.	Α
		Location	All around the monastery and its buildings; Pathways, atriums, and gardens.	
		Intangible Value	They contribute to the Benedictine aesthetic.	

ATTRIBUTES

ENTRANCE PATH,

PARKING AREA,

AND ATRIUM.

1

Church Atrium Gathering space in front of the church's main facade.



Form	Open space with a considerable size to allow the congregation of the people who attend the mass.	
Function	Visitors congregation	
Fabric	Concrete and stones	Α
Location	In front of the church's main facade.	
Intangible Value	It invites us to keep silent before entering the church. It also allows the community gathering after celebrations.	

C.3.1

PARKING AREA, AND ATRIUM.

ENTRANCE PATH, PARKING AREA, AND ATRIUM



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
1 ENTRANCE PATH, PARKING AREA, AND ATRIUM.	1.4 Stonewall vegetation It offers spatial contention and a natural closure. Image: State of the state of	Form Function Fabric Location Intangible Value	N / A It figures out the closure of the private area of the hill from the public access to the church. N / A On top of the entrance stonewall along the entrance path N / A	В
1	1.5			
ENTRANCE PATH,	Atrium steps		They devide the atrium in three main levels - sections;	



They absorb the topographic condition of the site.

Form	They devide the atrium in three main levels - sections; one close to the monatery access, the middle one between the church and the parking area and last one close to the access and parking area (from private to public).	
Function	Recognize the slope of the site and separate spaces within the atrium.	В
Fabric	Raw concrete steps set a constrast with the wite painted concrete of the church.	
Location	In the church atrium.	
Intangible Value	N/A	

C.3.1

ELEMENTS

ENTRANCE PATH, PARKING AREA, AND ATRIUM

COMPONENTS

1.7



1	1.6			
ENTRANCE PATH, PARKING AREA, AND ATRIUM.	Atrium low stonewall The place is defined by low stonewalls allowing visual connection with the landscape.	Form	They follow the northern side of the atrium, looking to the valley.	
		Function	These walls are the extension of the retaining walls that enables the atrium platform.	
		Fabric	The stones belong to the Mapocho River. By contrast, they represent the difference between the horizontal plane of the atrium and the low stone walls as a basement from which the white concrete walls of the church stand.	В
		Location	In the atrium between the church and the parking area.	
		Intangible Value	The low walls surrounding the atrium contain the space, but also allow for a direct visual relationship with the landscape and its geography.	

ATTRIBUTES

_
ENTRANCE PATH
PARKING AREA,

AND ATRIUM.

1

Atrium vegetation (Cypress) Introduced species to contribute to the monastery's aesthetic.



Form	Five cypresses on a line at the southern side of the atrium framing the building's main facade.	
Function	Even though there is no specific function, trees are environmental assets.	
Fabric	N/A	В
Location	In the southern side of the church atrium	
Intangible Value	There is an analogy with other Benedictine abbeys. At the same time, it accentuates the vertical tension of the church and gives the space a more natural character.	



ENTRANCE PATH, PARKING AREA, AND ATRIUM



ELEMENTS	COMPONENTS	ATTRIBUTES	jų.	CULTURAL SIGNIFICANCE
1 ENTRANCE PATH, PARKING AREA, AND ATRIUM.	1.8 Signage Introduced species to contribute to the monastery's aesthetic. Image: Signage of the second species to contribute to the monastery's aesthetic.	Form Function Fabric Location Intangible Value	Signage in the atrium was designed following the monastery's aesthetic criteria. Introduce visitors and invite them to be silent and respectful of the sacred space. They are metallic sheets with withe background and black typography. Across the entrance path, in the parking area, and in the atrium. They contribute to the Benedictine aesthetic. And it invites visitors to maintain composure and contribute to an atmosphere of silence and reflection.	B
	SILENCIO+	Location Intangible Value	They contribute to the Benedictine aesthetic. And it invites visitors to maintain composure and contribute to an atmosphere of silence and reflection.	

1	1.9	
ENTRANCE PATH, PARKING AREA,	Access gate to the hill It is a singular piece due to its design and function.	Form
AND ATRIUM.		Function
		Fabric
		Location
		Intangible Va

Form	It is a metallic black-painted gate with liturgic meaning design and motifs.
Function	To control the access to the hill from the public parking area.
Fabric	Black painted metallic fence. More information needed to determine the type of steel and material features.
Location	In the retaining wall of the parking area.
Intangible Value	Its design features certain liturgical motifs. Although its authorship is unknown, it is presumed to have been crafted in the workshops of the hill.



ELEMENTS

ENTRANCE PATH, PARKING AREA, AND ATRIUM

COMPONENTS



С

1	1.10			
ENTRANCE PATH, PARKING AREA, AND ATRIUM.	Public access vegetation (*) In the stonewall opposite side looking at the valley, there is a line of elm framing views to the landscape.	Form	It is a 46 elms - line, disposed of with 5 meters between them.	
		Function	The rhythm of the trees, open windows towards the landscape, and offer shade on sunny days.	
		Fabric	Further information is needed to determine whether the trees were planted before or after they added the pavement to the entrance path. However, there is no design after the way the trees were planted.	С
		Location	Northern side of the public access to the church.	
		Intangible Value	The vegetation that accompanies the access path establishes a visual rhythm towards the landscape surrounding Cerro Los Piques, which is dominated by the Andes mountain range.	

ATTRIBUTES

(*) = Many of them has been removed due to their poor condition

1	1.11		
ENTRANCE PATH, PARKING AREA, AND ATRIUM.	Church exterior closure n the parking area, a metal fence separates from the atrium and gives extra security to the monastery.	Form	Even though it does not represent an attribute, the transparency of the fence allows a visual connection with the church.
		Function	Despite the monks does not close the fence, it could strengthen the security. In addition, it separates the atrium from the parking area.
		Fabric	The fence is made from square-section tubular black- painted steel profiles. Its measurement was not surveyed.
		Location	Between the parking area and the atrium in front of the church.
		Intangible Value	It constitutes a new boundary of silence and contemplation.

C.3.2

CHURCH FIRST LEVEL



2.1	Church access door (Narthex)
2.2	Access ramp
2.3	Virgin Mary niche
2.4_	Main Cube
2.5	Monk's Cube
2.6	Tabernacle chapel
2.7	Sacristy
2.8	Bell tower
2.9	Crypt curved staircase
2.10_	Confessional
2.11_	Basement staircase from Sacristy

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C.3.2

CHURCH FIRST LEVEL



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2	2.1			
CHURCH FIRST LEVEL	Church access door (Narthex) Access cube containing a double wooden door and two lateral glasses.	Form	It is an essential component of the church's architectural composition but also has a spatial meaning of stretching the door producing a threshold.	
		Function	Main access to the church and informative board on one of the walls, where the monks share information relative to the Divine Office.	А
		Fabric	White painted concrete walls -and slab- with wooden texture formwork (the door is detailed in the last section about ornamental and artworks).	
• • • •		Location	In the church's main facade.	
		Intangible Value	The narrow gate has a liturgic meaning of heaven's door.	

2	2.2	
CHURCH FIRST LEVEL	Access ramp Connects the access with the main nave and the Virgin Mary sculpture.	

Form	From the church access, the ramp ascent at 10,% slope in a space contained by the facade wall and a mid- height painted wall which separates the ramp from the parishioner's cube. The ascension towards the Virgin niche is one of the building's architectural highlights.		
Function	To connect the access with the parishioner's cube. As well as sorting out the hill slope.		
Fabric	abric abric It is made of reinforced concrete, and its finish consists of a fine smoothing with wooden pieces that serve as joints and guide the visitors' path. It is also remarkable the use of color for the curved wall at the right hand side.		
Location	Between the access niche and the central nave on the western side of the church.		
Intangible Value	The ramp has a processional sense, it symbolizes the ascent to Jerusalem, the Holy City. Although the slope responds to the terrain conditions, it offers an experience of ascent towards the Virgin Mary, a central element in the main space and a connector with the rest of the church.		
CHURCH FIRST LEVEL



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2 CHURCH FIRST LEVEL	2.3 Yirgin Mary niche Visual focal, and shifting point within the church. Is also where is located Virgin Mary Sculpture. Image: State of the state of th	Form Function Fabric Location Intangible Value	It is a shifting point in the church from the access to the central nave. In addition, natural lighting highlights the Virgin sculpture making this one of the most remarkable spaces in the church. In addition to housing the sculpture of the Virgin Mary, which holds tremendous cultural value, this point establishes a relationship with the main altar through a diagonal that creates tension in the space. White painted concrete walls with wooden texture formwork. At the end of the access ramp The idea of the Virgin just there is to be the focal point of view for both monks and visitors.	A
2	2.4		This space corresponds to the lower cube of the building	

CHURCH FIRST LEVEL	Main Cube Space designed for visitors. It is directly connected to the presbytery.

Form	This space corresponds to the lower cube of the building that houses the visitors. It has a 14-meter edge, and its interior height varies between 6 and 9 meters, as the suspended roof has a downward angle towards the niche of the Virgin Mary.	
Function	It holds visitors through three areas: the central nave, where the pews are located for the faithful to attend celebrations and services; the tabernacle chapel; and the former confessional space.	
Fabric	Made of 20-centimeter-thick reinforced concrete walls painted white. The polished concrete slab and the roof are steel structures suspended from metal rods hidden in the metal window frames.	А
Location	Immediately after the access ramp, between the tabernacle chapel, the presbytery, and the confessional space	
Intangible Value	This space holds an immeasurable spiritual value, as it offers visitors, regardless of their creed, a place for prayer, silence, and introspection.	

CHURCH FIRST LEVEL



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2 CHURCH FIRST LEVEL	2.5 Monk's Cube Exclusively for monks. Here is where they sit and sing the gregorian chants, as well as the mass Image: Strategy of the str	ATTRIBUTES Form Function Fabric Location	A space that, due to its lighting and ceiling height, gives a greater sense of spaciousness than the main area for the faithful. It culminates in the opposite corner from the sculpture of the Virgin Mary with two walls separated from each other, through which indirect natural light It is the space where the monks carry out the Divine Office based on the instances described in Chapter B2 about monastic life. Made of 20-centimeter-thick reinforced concrete walls painted white. The polished concrete slab and the roof are steel structures suspended from metal rods hidden in the metal window frames. Intersected with the main cube aligned by the diagonal axis with the main cube and Virgin niche.	CULTURAL SIGNIFICANCE
		Intangible Value	It offers the chance to witness monastic life through the Divine Office.	

2 CHURCH FIRST LEVEL	2.6 Tabernacle	Form	It is a rectangular s side, from the main between two walls Tabernacle altar. It the outside; one th other through the '
	Lateral enaper when contains the riory Eucharist.	Function	The main function Sacrament. That is monks and faithfu
		Fabric	Although the mate rest of the building by the coloring of tint the interior sp tabernacle lamp is red light.
		Location	Between the main entrances from eac
	the second second	Intangible Value	Is known as the "sa Eucharist.

Form	It is a rectangular space, accessed from two areas. On one side, from the main area for the faithful, via a staircase between two walls. And from the presbytery, closer to the Tabernacle altar. It has two sources of indirect light from the outside; one through a skylight in one wall, and the other through the upper windows.	
Function	The main function of this enclosure is to store the Blessed Sacrament. That is why it functions as an oratory, where monks and faithful come together to adore Christ.where	
Fabric	Although the materials are not different from those of the rest of the building, the particularity of this space is given by the coloring of the glass in the upper windows, which tint the interior space yellow during the day. At night, the tabernacle lamp is the only distinctive element with its red light.	Α
Location	Between the main cube and the presbytery. It has two entrances from each space.	
Intangible Value	Is known as the "sacrament house", as it contains the Eucharist.	

CHURCH FIRST LEVEL



A

ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
	1			
2	2.7	Form	It is a regular-shaped space without a visual connection to the outside, except for a skylight providing indirect light in the roof.	
CHURCH FIRST LEVEL	Sacristy This space is restricted for monk's, as it contains what is necessary to the mass, and other celebrations.	Function	It plays a fundamental role in the preparation of the Holy Eucharist. It is the place where priests vest to celebrate Mass. It is also where the chalices and utensils necessary for the liturgies are stored.	
		Fabric	Even though it has the same materials as the rest of the building, it has been equipped with carpets and curtains that makes it more comfortable.	Α
		Location	It is located beside the monks' cube, above the hall that connects with the rest of the cloister through the corridor.	
		Intangible Value	It contains items of high religious significance such as the vestments and ornaments corresponding to each celebration of the liturgical calendar, as well as chalices, crucifixes, among others.	

2 CHURCH FIRST LEVEL	2.8 Belltower This is an architectural success of the building. Redefining belltowes typology.	Form	The bell tower is an essential part of the building's volumetry as part of its geometric language. In this case, it is a cube with a 3.5-meter edge, open on its east-west axis, directing the bells towards the building's entrance atrium and towards the interior of the monastery.
		Function	It has an intrinsic relationship with monastic life. Bells set the rhythm of the Divine Office.
		Fabric	Made of the same material as the rest of the building, with an interior metal structure that supports the 5 bells. At the top of the bell tower cube, there is a simple cross made of steel tubular profiles.
		Location	The bell tower is located above the presbytery cube, facing east. It is the place in the church that receives the first rays of light at dawn.
		Intangible Value	Bell towers connect churches with their surroundings. Through sound, they become visible and invite the community. At the same time, they mark the rhythm of monastic life by establishing the measure of time.

CHURCH FIRST LEVEL



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2 CHURCH FIRST LEVEL	2.9 Crypt curved staircase Connects the access with the basement and the Crypt chapel.	ATTRIBUTES Form Function Fabric Location Integrible Value	 There are distinct church components with contrasting geometries. One is the Crtpy staircase, a curved space which gently descends from the access. It is the access for guests from the guesthouses. Besides, the monks use this staircase at Sunday mass for the processional entrance to the church. It has the same materiality as the rest of the building. However, it shares the bluish-gray wall that defines the access ramp to the church. It is located from the main visitor's entrance, immediately to the right. Thus, it connects the levels of the atrium and entrance with the basement and the Crypt chapel. 	B
			N / A	

2	2.10
CHURCH FIRST LEVEL	Confessional Place where devotes obtain the forgiveness for their sins through the sacrament of Confession.

Form	It is a singular place, as it represents one of the few non- orthogonal spaces of the church. It follows the curved Crypt staircase, and it has a circular skylight.
Function	Nowadays, this space is not acting as a confessional due to the acoustic lack of privacy. The monks use it for storage purposes.
Fabric	It has the same materiality as the rest of the building. However, it shares the bluish-gray wall that defines the access ramp to the church.
Location	Between Main and Monk's cube at the entrance side. It is connected from both spaces.
Intangible Value	N / A

CHURCH FIRST LEVEL



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2	2.11			
	_	Form	N / A	
CHURCH FIRST LEVEL	Basement staircase and Sacristy hall Vertical connection between the church, the cloister, and the basement.	Function	It resolves the vertical connection between the church and the basement level. Additionally, it serves as the distribution hall between the monks' cube, the sacristy, and the corridor that connects to the abbey's buildings.	
		Fabric	The materiality of this space reveals features not present inside the church, such as the stone wall enclosing the cloister courtyard. Also noteworthy are the handrails of the stairs, made from linear metal elements finished in black paint. The holy water font made of granite stands out as well.	С
		Location	It is located between the monks' cube, the sacristy, and the corridor that connects to the abbey's buildings.	
		Intangible Value	N/A	
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C.3.3

CHURCH BASEMENT





CHURCH BASEMENT



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
3	3.1	Form	The space preceding the Crypt chapel has two levels connected by a staircase. It is rectangular in shape and connected to the outside space through windows.	
CHURCH BASEMENT LEVEL	Crypt chapel hall Hall before Crypt chapel access.	Function	Its function is to provide solemnity to the act of entering a celebratory space. Additionally, some paintings by Father Pedro Subercasseaux, founder of the Benedictine Community of Las Condes, have been installed in it.	
		Fabric	The materiality of this space is similar to that of the rest of the building, with concrete walls showing the textures of the formwork, and slabs of finely finished concrete with wooden joints. However, its connection with the exterior provides it with natural lighting that is not present in the rest of the building.	В
		Location	In the basement level of the church, underneath the Tabernacle. It is an interior corridor between the Crypt chapel and the other basement's dependencies.	
		Intangible Value	The intangible value of this space is associated with its function as a transitional space between a celebratory area and the rest of the premises.	
3	3.2	Form	The space is radially focused toward the altar, directly below the main altar on the church's upper level. Towards the exterior, the area visually communicates with the landscape, which does not occur in the church	
CHURCH BASEMENT LEVEL	Crypt chapel Chapel below the main church. It enable doing more private celebrations and meetings.	Function	This space is used for more private celebrations of the community or when weather and environmental conditions do not allow for celebrations in the church due to the building's poor thermal performance.	
		Fabric	While it shares the same materiality as the rest of the building, the presence of windows along the perimeter of the chapel represents a difference compared to the main church.	Α
		Location	The Chapel is located beneath the main church on the north side of the building. It is accessed from the curved staircase that descends from the main entrance of the Church, as well as from the staircase near the Sacristy.	
	A	Intangible Value	The function of this space upholds its intangible value, as it serves as a place for prayer and liturgical celebrations.	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
3 CHURCH BASEMENT LEVEL	3.3 Staircase Hall Access to the Crypt chapel from the cloister Image: Staircase Hall Image: Staircase Hall <th>- Form Function Fabric Location Intangible Value</th> <th>A rectangular space that houses the staircase connecting the lower floor with the upper floor. Due to the absence of windows, it is a space that lacks good natural lighting. Its main value is functional, as it connects the basement facilities with the upper floor and exterior areas of the building. While it shares the material qualities of the rest of the building, the presence of the retaining wall of the cloister courtyard stands out in this place, which is covered in stone. It is located on the lower floor of the church towards the side of the cloister. N / A</th> <th>В</th>	- Form Function Fabric Location Intangible Value	A rectangular space that houses the staircase connecting the lower floor with the upper floor. Due to the absence of windows, it is a space that lacks good natural lighting. Its main value is functional, as it connects the basement facilities with the upper floor and exterior areas of the building. While it shares the material qualities of the rest of the building, the presence of the retaining wall of the cloister courtyard stands out in this place, which is covered in stone. It is located on the lower floor of the church towards the side of the cloister. N / A	В
3	3.4			

CHURCH	Lavatories	
BASEMENT LEVEL	Basement's facilities	
		Fat Loo Int

Form	N / A
Function	The bathroom facilities in the basement are used by both the monks and the service personnel and visitors who occupy the multipurpose rooms and meeting rooms.
Fabric	N / A
Location	The bathrooms are located beneath the Sacristy, behind the staircase of the hall.
Intangible Value	N / A



CHURCH BASEMENT



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2	2.5			
CHURCH	Utility Room	Form	A rectangular space that houses the staircase connecting the lower floor with the upper floor. Due to the absence of windows, it is a space that lacks good natural lighting.	
BASEMENT LEVEL	Access to the Crypt chapel from the cloister	Function	Its main value is functional, as it connects the basement facilities with the upper floor and exterior areas of the building.	
		Fabric	While it shares the material qualities of the rest of the building, the presence of the retaining wall of the cloister courtyard stands out in this place, which is covered in stone.	В
	The start	Location	It is located on the lower floor of the church towards the side of the cloister.	
		Intangible Value	N / A	
<u>i</u>				i
	1		m	,

3	3.6	Form
CHURCH BASEMENT LEVEL	Storage Rooms Basement's facilities	
		Function
		Fabric Location
	B B B B B B B B B B B B B B B B B B B	 Intangible Value

Form	The storage rooms were not part of the original design for the basement of the Church. They were formed as a result of a remodeling that defined the diagonal hallway. Therefore, the shape of the storage rooms is a result of that operation and does not offer comfortable spaces for their intended function.	
Function	They are used to store various types of items that do not necessarily have a direct relation to the function of the church. Additionally, there are elements of high historical and cultural value stored there.	D
Fabric	They do not maintain the original materiality of the building.	
Location	They are located on the sides of the diagonal hallway, between the service area and the hallway of the meeting rooms.	
Intangible Value	The only value they could have is to store pieces of high historical value for the monastery.	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
3 CHURCH BASEMENT LEVEL	3.7 Multiporpuse Room Larger room used for multiple activities, meetings, movies, piano, among others.	ATTRIBUTES Form Function Fabric Location	The shape of this enclosure is defined by its location. In this way, the curvature that is observed corresponds to the wall of the south facade of the church. The space has three small windows, so naturally, it needs to be better- illuminated. The community of monks utilizes this space for group activities such as meetings, classes, or movies. Additionally, there is a piano that was formerly played. The materiality is the same as the rest of the building but with carpet on the floor and a curtain covering one of the walls. It is located under the presbytery of the Church in the monks' cubicle. For this reason, it inherits the curvature of the wall that separates this enclosure from the outside.	CULTURAL SIGNIFICANCE
		Intangible Value	N/A	

3	3.8	Form	Regular where a
CHURCH BASEMENT LEVEL	Meeting Rooms Two rooms are occasionally used for small meetings.	Function	Its main Generall request guidance
	BR	Fabric	The mat with car
		Location	They are near the the entr
		Intangible Value	The valu dimensi to main preservi

Form	Regularly-shaped enclosures of an area of 4 square meters, where a maximum of 3 people can gather.		
Function	Its main function is to facilitate the gathering of people. Generally, these are individuals close to the monastery who request personal appointments with monks for spiritual guidance or to discuss matters associated with faith.		
Fabric The materiality is the same as the rest of the building but with carpet on the floor.		С	
Location	They are located around the basement hall of the Church, near the door that connects the hall of these enclosures to the entrance of the monastery.		
Intangible Value	The value of these enclosures is associated with the social dimension of the Benedictine community, which aims to maintain an open and welcoming atmosphere while preserving the nature of retreat that the cloisters embody.		





С

ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
2				
3 CHURCH	3.9 Meeting rooms Hall	Form	A regular space defined by the intersection of the walls that make up the volumetrics of the church on the main floor.	
BASEMENT LEVEL	Larger room used for multiple activities, meetings, movies, piano, among others.	Function	Despite having furniture that could allow for a meeting, this space is solely used as a distribution hall between the basement enclosures.	
	T	Fabric	The materiality is the same as the rest of the building but with carpet on the floor.	С
		Location	Located in the presbytery area within the monks' cubicle of the Church, this enclosure connects the basement with the monastery entrance through an exterior garden.	
		Intangible Value	N / A	
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3	3.10	Form	The shape of this space is entirely defined by the curved staircase descending from the entrance of the church to the chapel in the crypt.
CHURCH BASEMENT LEVEL	Shop Storage room A closed enclosure that has no relationship with the functioning of the church.	Function	Its main function is to facilitate the gathering of people. Generally, these are individuals close to the monastery who request personal appointments with monks for spiritual guidance or to discuss matters associated with faith.
		Fabric	The materiality is the same as the rest of the building. However, it stands out for the light it captures from the Church entrance through a curved skylight, with a matte black metal frame and opaque glass that does not allow seeing inside but does allow the passage of light.
		Location	This storage room is located in the space resulting from the curved staircase at the entrance of the church, below the confessional.
		Intangible Value	N/A





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
3 CHURCH BASEMENT LEVEL	3.11 Exterior personal chapel Only one out of the five personal chapels that were designed was executed.	Form Function Fabric Location Intangible Value	The cylindrical shape of this enclosure is defined by the dimensions of the originally designed but not executed personal chapels, due to changes that occurred in the project. Additionally, they served as structural support for the upper level of the church. Currently, this enclosure has not been assigned any other purpose than storing certain items of little value. The materiality is the same as the rest of the building. The glazed panel at the entrance stands out, displaying clear modern features in steel window frame. It is located just below the access ramp of the church, near the niche of the Virgin Mary. The intangible value of this enclosure lies in the fact that it is the only one among the personal chapels that was executed according to the original project.	В

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3	3.12
CHURCH BASEMENT LEVEL	Exterior personal chapel (not built) Three of the original personal chapels were partially built.

Form	As a vestige of the original design, the layout of the personal chapels was retained, but only certain cylindrical contemplation areas were developed, facing the exterior gardens.	
Function	They do not have any specific function beyond providing areas for rest and contemplation.	
Fabric	These cylindrical benches were constructed with reinforced concrete and covered with rough stone.	C
Location	They are located outside the chapel in the crypt, facing the gardens that separate the church from the Women's Guesthouse.	
Intangible Value	The value they hold is to evoke the original design of the basement, serving as a reminder of its architectural concept.	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
3 CHURCH BASEMENT LEVEL	3.13 Exterior Pathways As the church is related with other buildings, pathways are crucial connecting them. Image: Constraint of the state o	Form Function Fabric Location Intangible Value	The exterior pathways are designed in a way that allows for the gradual exploration of the outdoor spaces, taking into account the natural slope of the hill. Their only function is to connect the various dependencies of the monastery. They are constructed with reinforced concrete, with certain applications of rocks in retaining walls. They are arranged in the connecting spaces between the buildings that make up the ensemble of the Benedictine monastery. Beyond their role as connectors, the transit spaces in a monastery hold tremendous significance in a spiritual context, as they serve the monks as spaces for prayer and contemplation.	В
CHURCH BASEMENT LEVEL	Exterior Pathways As the church is related with other buildings, pathways are crucial connecting them.	Form Function Fabric Location Intangible Value	 The exterior pathways are designed in a way that allows for the gradual exploration of the outdoor spaces, taking into account the natural slope of the hill. Their only function is to connect the various dependencies of the monastery. They are constructed with reinforced concrete, with certain applications of rocks in retaining walls. They are arranged in the connecting spaces between the buildings that make up the ensemble of the Benedictine monastery. Beyond their role as connectors, the transit spaces in a monastery hold tremendous significance in a spiritual context, as they serve the monks as spaces for prayer and contemplation. 	В

3	3.14
CHURCH BASEMENT LEVEL	Exterior Gardens The exterior gardens serve as the connecting spaces between the different buildings.

3	3.14	Form	They do not have a predefined shape; rather, they are a result of the interstitial spaces between the buildings that make up the monastery.	
CHURCH BASEMENT LEVEL	Exterior Gardens The exterior gardens serve as the connecting spaces between the different buildings.	Function	Their function is to beautify the surrounding spaces of the areas frequented by the monks in the monastery. The garden holds a central significance in the life of a Benedictine monk, symbolizing a place of contemplation, tranquility, and connection with nature.	
		Fabric	While there are no specific architectural materials associated with the gardens, the use of stone can be observed in retaining walls, and concrete is used for the boundaries of the gardens.	Α
		Location	They are located in between the different buildings of the monastery.	
		Intangible Value	The gardens holds value as it aligns with the importance of work in a monk's life according to the Rule of Saint Benedict. It provides a space for the monks to engage in physical labor, cultivate the land, and contribute to the self-sustainability of the monastery.	

PLOT



4.1	Los Piques Hill
4.2	El Bollo water canal
4·3	Secondary water canal
4.4	Water Reservoir 1
4.5	Water Reservoir 2
4.6_	Remains of Inca stone wall
4.7	"Father Matías forest"
4.8	Artisian Village
4.9	Carpentry Workshops
4.10_	Farming Lands
4.11_	Staff houses
4.12_	Buffer area

ΠN

$\mathbf{C.3.4}$

PLOT



ELEMENTS	COMPONENTS	ATTRIBUTES	/	CULTURAL SIGNIFICANCE
4	4.1	Form	It has an area of 37 hectares (880 mt by 220 mt) and a height of 895 meters. Towards its southern slope, the elevation difference is about 40 meters from its base, while its northern slope is almost 00 meters	
PLOT	Los Piques Hill One of the 26 urban hills found in the city of Santiago	Function	The function of Cerro Los Piques is to provide a space that fosters monastic life in accordance with the Rule of Saint Benedict.	
		Fabric	It has been intervened both in its landscape (agricultural) and in its architectural dimension. The use of materials in the monastery gives it a unified appearance as a whole, contrasting with other buildings constructed with traditional materials such as wood.	А
	and the second se	Location	Northeastern area of Santiago, on the pre-Andean plateau in the Mapocho valley.	
		Intangible Value	It offers a sense of shelter and controlled proximity with respect to the city. On the other hand, it is a natural environment amidst an urban area, and due to its morphology, it allows for visual connections with the most relevant geographic landmarks.	

4	4.2	Form
PLOT	El Bollo water canal Originating from the Mapocho River, it provides drinking water to the San Carlos de Apoquindo area.	Function
	·	Fabric
		Location
		Intangible Valu

4	4.2	Form	It is predominantly an open canal that runs along the slope and traverses residential areas.	
PLOT	El Bollo water canal Originating from the Mapocho River, it provides drinking water to the San Carlos de Apoquindo area.	Function	El Bollo canal is a key infrastructure for water supply in the sector. Originally, this resource was used for agriculture and livestock purposes. However, due to the city's development, it has now become a fundamental water source for household consumption.	
	17.200	Fabric	Unlined irrigation canal constituted through its natural qualities.	
		Location	Starting at an altitude of 1000 meters, where the Mapocho River enters the urban area of the city of Santiago, and it runs through the foothills of the pre-Andean range, undergoing a series of branches that allow it to supply water to different points.	Α
		Intangible Value	Symbolizes the monastery's projection into the future, as water is a key element for the community's subsistence on the hill. It has allowed them to carry out a profound transformation, turning an arid landscape into a fertile and productive one.	

C.3.4

PLOT



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
4 PLOT	4.3 Fontecilla water canal It is the canal that branches off from the El Bollo canal and provides water to the Monastery. Image: Construction of the state of	Form Function Fabric Location Intangible Value	It is a completely open canal within the Monastery's terrain, running along the northern slope. It does not have any containment structures along its course. It directly supplies water to the monastery. It is active between the months of September and April, taking advantage of the mountain snowmelt during the summer. Unlined irrigation canal constituted through its natural qualities. It enters the monastery's terrain at its eastern end, where the artisans' village is located. After delivering water to the storage pond, it runs along the northern slope until it exits the terrain, right at the point of public access. The water canal symbolizes the monastery's projection into the future, as water is a key element for the community's subsistence on the hill. It has allowed them to carry out a profound transformation, turning an arid landscape into a fertile and productive one.	A
			landscape into a fertile and productive one.	

4	4.4	
PLOT	Water Reservoir 1 It allows the accumulation of water during the months when the canal is dry (May to August).	- For - For - Fur
		Fal

Form	The shape of this pond responds to the slope of the location, requiring the construction of a dam to achieve water accumulation.	
Function	The main function is to store water during the months when the canal does not bring water. This water is used for both human consumption and irrigation of nearby cultivation areas or gardens adjacent to the monastery.	
Fabric	It is built from excavation in the natural terrain, with a finish of waterproof membranes that allow the	А
Location	It is located between the carpentry workshops and the artisans' village, in the eastern sector of the site.	
Intangible Value	It provides autonomy to the community during the dry months. In this way, the agricultural activities required by the monastery, based on the Rule of Saint Benedict, can be carried out.	

PLOT



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
4	4.5	Form	Like the main storage pond, its shape is determined by the topographical possibilities for excavation.	
PLOT	Water Reservoir 2 It is the canal that branches off from the El Bollo canal and provides water to the Monastery.	Function	This pond is fed by the main storage pond, and its primary function is to irrigate the cultivation areas on the northern slope of the hill, as well as the gardens adjacent to the monastery. Due to its location, it harnesses gravity to generate the required pressure.	
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Fabric	N / A	В
	and the second second	Location	Its location at the top of Cerro Los Piques is strategic because it provides the necessary pressure for irrigation purposes.	
		Intangible Value	This pond allows for the ongoing transformation process that this landscape has undergone in the last 60 years. That is why it holds significant value in terms of the Benedictine aesthetic on the hill.	

4	4.6	
PLOT	Remains of Inca stone wall Remnants of stone walls, known as "pirca," are located near the summit of Cerro Los Piques	- I - I
		- - 1

Form	The "pirca" is located in a north-south direction from the summit of Cerro Los Piques towards both slopes. It is partially buried and covered by vegetation.	
Function	N / A	
Fabric	It is constructed with rocks that were likely extracted from the same hill. Further research is needed to determine its material features.	А
Location	It is located in the upper part of the hill, near the summit, and extends towards both the south and north slopes.	
Intangible Value	It represents an archaeological vestige of immense value, as it provides evidence of the active presence of the Inca culture in the hills, now known as "island hills," in the city of Santiago, and the relationship they established with the protective mountains that crown the central mountain range.	

PLOT



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ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
	1			
4	4.7			
		Form	N / A	
PLOT	COMPONENTS ATTRIBUTES 4.7 "Father Matias Forest" Reforested area of the hill since the 1960s. Fireforested area of the hill since the 1960s. Fabric N/A Location N/A Location Nisber, as it is the area of the hill, on its southern slope, as it is the area of the hill, on its southern slope, as it is the area of the hill on its southern slope, as it is the area of the hill on its southern slope, as it is the area of the hill on its southern slope, as it is the area of the hill that retains rainwater and moisture the best. This sector is homenoastery cernetery and the old chapel of the Monastery. Intangible Value As mentioned, the forest has tremendous ecosystem value. Additionally, the fact that it is associated with the management and initiative of Father Matias holds historical value that should be preserved.			
		Fabric	N / A	
		Location	It is located on the shady side of the hill, on its southern slope, as it is the area of the hill that retains rainwater and moisture the best. This sector is home to the monastery cemetery and the old chapel of the Monastery.	В
		Intangible Value	As mentioned, the forest has tremendous ecosystem value. Additionally, the fact that it is associated with the management and initiative of Father Matías holds historical value that should be preserved.	

4	4.8	Forr
PLOT	Artisian Village Leased lands to artists for the consolidation of the edges of the terrain.	Fund
		Fabr Loc Inta

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Form	N / A	
Function	Regarding the monastery, this sector does not have a direct connection to the activities they carry out. However, its location allows the monastery to safeguard the boundaries of its property and avoid having extensive areas of unprotected land.	
Fabric	In terms of their materiality, these structures are made of relatively lightweight materials, primarily wood.	
Location	They are strategically located at the eastern end of the terrain, next to the main water storage pond and the intake of the El Bollo canal.	
Intangible Value	Over the years, a unique identity has been created in this place around artistic and artisanal activities.	

C.3.4

PLOT



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
			N / A	1
4	4.9	Form	N / A	
PLOT	Carpentry Workshops Reforested area of the hill since the 1960s.	Function	Through the wooden furniture, they allowed the development of a relationship with the community. At the same time, they provided handwork to the monks for repairs or new furniture.	
		Fabric	It doesn't represent a value itself. However, it preserves the same original building qualities and materials, telling the story of the place and its dwellers.	С
		Location	Located on the opposite hillside of the Church and close to the original access to the monastery. It offers an access alternative from the one to the Church. It is also related to the artisan village at the end of the road.	
		Intangible Value	They represented the monastery's opening to the community (beyond liturgical aspects). Brother Martín Correa lived in the workshops and worked designing and building many of the church's wooden pieces.	

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4	4.10	Form
PLOT	Farming Lands Leased lands to artists for the consolidation of the edges of the terrain.	Function
		Fabric
		Location
		Intangible Va

Form	N / A
Function	This hill area allowed the community to work the land and produce fruits, vegetables, and eggs, among other goods.
Fabric	N/A
Location	There were many more farms and grazing lands, mainly on the eastern hillside, than today. However, due to the plot's transformation and its boundaries, the area of productive land has been reduced over time.
Intangible Value	It allowed the community to be sustainable over time. Besides, it depicts the landscape transformation before and after the Benedictine community

ORNAMENTAL & ARTWORKS



5.1	Main Altar
5.2	Main Altar Cross
5.3	Abbot Seat
5.4	Abbot Ambo
5.5	
5.6	Godspell Ambo
5.7	Easter Candle Holder
5.8	Pipe Organ
5.9	Zyther
5.10_	<u>Ta</u> bernacle Altar
5.11	Tabernacle
5.12	Tabernacle Lamp
5.13	Tabernacle Christ Figure
5.14	Censer
5.15_	Holy water Pile
5.16	Main Cube pews
5.17	Virgin Mary Sculpture
5.18_	Wall's candlesticks
5.19_	Holy Family Sculpture
5.20_	Main doors
5.21_	Monastic daily schedule signage
5.22_	Lamps

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ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5	5.1	Form	It is rectangular and has two main supports on which the covering rests. Below the altar, the Altar Stone is located, which contains holy relics.	
ORNAMENTAL &	Main Altar	Function	It is where the Mass celebration occurs.	
ARTWORKS	It is the main altar of the church, where the Eucharist is celebrated.	Fabric	Made of granite from the quarry called 'la Obra,' located in Cajón del Maipo. It has five crosses carved into the rock, which correspond to the ceremony of dedication and consecration of the church.	
	+	Location	It is located at the intersection of the monks' and faithful's areas, aligned with the diagonal drawn between both cubes, topped on the opposite side by the sculpture of the Virgin Mary. It is situated four steps higher than the visitors' area.	Α
		Intangible Value	The altar symbolizes the table of sacrifice. The Catholic religion commemorates the moment Christ and his disciples celebrated the Last Supper, where Jesus transformed the bread into his body and the wine into his blood.	
5		Form	Symmetrical Greek cross formed by two wooden- pieces of equal measurements arranged vertically and horizontally. It is attached to a circular-profile bronze bar that serves as support	
ORNAMENTAL & ARTWORKS	Main Altar Cross Is the central symbol of the Church and possibly one of the most distinguished objects.	Function	While the cross does not have a specific function beyond its spiritual meaning, it is used as a processional symbol during the monks' entrance into the church for Sunday Mass.	
	and the second se	Fabric	Wooden pieces and a bronze rod	Α
		Location	The cross is located on the main altar, on the side of the monks facing the main section.	
		Intangible Value	Beyond the spiritual meaning of the crucifix, the one located on the altar serves to remind us of the sacrifice that Christ's death entailed for the redemption of all	

humanity.

ORNAMENTAL & ARTWORKS



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5 ORNAMENTAL & ARTWORKS	5.3 Abbot Seat Place where the Abbot of the Benedictine Order is	Form Function	With its regular geometry and monolithic expression, Abbot's seat establishes a formal and material relationship with the altars and other elements of the Church. It establishes a certain hierarchy in the Presbytery.	
	situated (for certain celebrations).	Fabric	Granite stone	
		Location	It is located in the middle of the Presbytery, where the monks are positioned. It is aligned with the Main Altar, the aisle, and the sculpture of the Virgin Mary, forming the diagonal that connects the two main cubes.	Α
		Intangible Value	It reflects the monastic hierarchy within the Benedictine Order, which the Abbot leads. However, out of important celebrations, the Abbot occupies a place in the Presbytery alongside the other monks. It was also designed by Correa and Guarda, among with other elements within the church.	
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5	5.4			
ORNAMENTAL &	- Abbot Ambo	Form	With simple lines, the ambo is composed of two elements arranged to allow for the placement of a book and missal	

	2.4
ORNAMENTAL & ARTWORKS	Abbot Ambo Place where the Abbot, or the celebrant of the Eucharist, performs the various rituals

Form	With simple lines, the ambo is composed of two elements arranged to allow for the placement of a book and missal stand on its upper part, while the lower part rests on 3 points.	
Function	Its function is to provide support for books or missals used during the celebration of various rituals within monastic life.	Α
Fabric	Wooden pieces	
Location	Its located in front of the Abbot seat in the Presbytery.	
Intangible Value	Its was designed and built by Brother Martín Correa in the monastery wooden workshops	

ORNAMENTAL & ARTWORKS



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
ELEMENTS 5 ORNAMENTAL & ARTWORKS	COMPONENTS 5.5 Monk's pews The place where the monks sit during the celebrations	ATTRIBUTES Form Function Fabric Location	The monks' benches were designed following the simplicity and honesty of the church's design. They are wooden structures in two pieces, a kneeler, and seats. The monks' benches serve the purpose of providing seating for each monk in the community. Additionally, the benches store the chant books or various books they use for the celebrations of the Divine Office. Wood The monks' benches are located in the Presbytery, arranged facing each other around the altar and the Abbot's seat.	CULTURAL SIGNIFICANCE
ARTWORKS	The place where the monks sit during the celebrations	Function Fabric	The monks' benches serve the purpose of providing seating for each monk in the community. Additionally, the benches store the chant books or various books they use for the celebrations of the Divine Office. Wood	В
	No. In all and a second	Location	The monks' benches are located in the Presbytery, arranged facing each other around the altar and the Abbot's seat.	
		Intangible Value	Apart from being the place where the monks spend most of their time in the Church, the benches were designed and manufactured in the carpentry workshops of the Monastery.	

5	5.6	
ORNAMENTAL & ARTWORKS	Gospell Ambo This is where monk's read the Gospell	Form
		Function Fabric Location Intangib

Form	This place in the Church intersects between the monks' and faithful's spaces. It is formed by a space defined by a low wall of bluish-gray color, just like the access ramp. The ambo is a cylindrical piece made of granite that supports the base of the Bible.	
Function	The function of the ambo is to proclaim the Gospel to the community of the faithful.	А
Fabric	It is constructed based on a cylindrical piece of granite and an upper wooden base. Additionally, it has built-in amplification in the design of the ambo.	
Location	It is located at the intersection of the area for monks and the area for the faithful.	
Intangible Value	Its was designed by Correa and Guarda	

ORNAMENTAL & ARTWORKS



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5 ORNAMENTAL & ARTWORKS	5.7 Easter Candle holder The place where the monks sit during the celebrations	Form Function Fabric Location Intangible Value	The candle holder is a curved wooden piece on which the Paschal Candle is supported. The sole function of this element is to hold the Paschal Candle, which is installed during all the celebrations of the Easter season. Curved-shape wooden piece supported by a bronze rod It is located at one side of the Gospell Ambo The intangible value of this element is its liturgical meaning, which represents the light of the Resurrected Christ. Beside, it was designed by Guarda and Correa.	A
5	5.8			

5	5.8
ORNAMENTAL & ARTWORKS	Pipe Organ Musical instrument that accompanies the celebration of Mass.

Form	N / A	
Function	The organ has the purpose of accompanying the liturgical celebrations.	
Fabric	It's made by wood and steal pieces	Α
Location	It is located within the Presbytery, just at the side of the Monk's pews	
Intangible Value	It was made by Oreste Carlini in 1919 and moved to the Beneditine church in 1976	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5	5.9			
ORNAMENTAL & ARTWORKS	Zither Instrument played to accompany Gregorian chants.	Form Function	Plucked string instrument with a plectrum, consisting of 5 parts: tuning pegs, strings, fretboard, bridge, and body. Its function is to accompany the singing of the psalms throughout the Divine Office.	_
		Fabric	Wood and steal pieces	B
		Location	It is located in the Presbytery close to the Organ	
		Intangible Value	The zither accompanies Gregorian chant, enriching the acoustic experience in the church and adding greater solemnity to the services	
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5	5.10	
ORNAMENTAL & ARTWORKS	Tabernacle Altar The altar that holds the Most Holy Sacrament	Form
		Functi Fabric Locatio Intang

Form	It is a stone cover with two supports arranged diagonally.	
Function	Its sole function is to expose the Most Holy Sacrament. In this chapel, Masses are not celebrated; rather, it is a space for prayer.	
Fabric	It's made by granite stone just the same as the Main Altar	Α
Location	In the Tabernacle Chapel	
Intangible Value	Its intangible value lies in the role it fulfills in holding the Tabernacle. Additionally, it was designed by Correa and Guarda.	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5 ORNAMENTAL & ARTWORKS	5.11 Tabernacle It is an item that contains the Most Holy Sacrament.	Form Function Fabric Location Intangible Value	It is an octogonal piece with 4 wide sides and 4 shorter ones at the corners. It has an eight-sided roof, and at its top, it carries a sphere with a Maltese cross. It is covered by a colored fabric called "Conopeum" or canopy. Its function is to store the Most Holy Sacrament Bronze It is located over de Tabernacle Altar Its intangible value is determined by its high liturgical significance, as it is the element that stores the consecrated hosts for the celebration of the Mass	A
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5	5.12			
ORNAMENTAL & ARTWORKS	Tabernacle Lamp Also called "The Sanctuary lamp" indicates de	Form	It has the shape of a cross, with the vertical element curved to hold the electric candle that is covered with a red glass cup.	
	presence of Christ	Function	While it does not have a specific function, it symbolizes the presence of Christ through the Most Holy Sacrament.	
		Fabric	It's made by cooper rod with a red-colored glass covering the candle	В
	and the second	Location	In the Tabernacle Chapel	
		Intangible Value	Its value lies in the spiritual meaning it holds as it symbolizes the presence of Christ. It is a fixture found in all Catholic churches.	
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Form	It has the shape of a cross, with the vertical element curved to hold the electric candle that is covered with a red glass cup.	
Function	While it does not have a specific function, it symbolizes the presence of Christ through the Most Holy Sacrament.	
Fabric	It's made by cooper rod with a red-colored glass covering the candle	В
Location	In the Tabernacle Chapel	
Intangible Value	Its value lies in the spiritual meaning it holds as it symbolizes the presence of Christ. It is a fixture found in all Catholic churches.	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5	5.13			
ORNAMENTAL & ARTWORKS	Tabernacle Christ Figure It is the figure that accompanies the Tabernacle.	Form	Figure of the Crucified Christ (without the Cross). It is believed to date back to the 16th century due to its Gothic style	
		Function	N / A	
		Fabric	Wood	B
		Location	It is located over de Tabernacle Altar	
	*	Intangible Value	Its intangible value is derived from the history of this piece, which dates back to the 16th century and is said to have been donated by a German family residing in Chile	

5	5.14
ORNAMENTAL & ARTWORKS	Censer A vessel made for burning incense or perfume

Form	It is a metallic item consisting of three pieces: a holder where the incense is placed, a lid, and a chain that allows for the grip of the censer.	
Function	Its function is to perfume the altar with incense and fragrance during the celebration of the Mass.	
Fabric	It's made by steal and silver	В
Location	Generally, it is located in the exterior corridor behind the Tabernacle chapel	
Intangible Value	It brings solemnity to the liturgical celebrations. Incense is often referred to as the 'scent of Christ	



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ORNAMENTAL & ARTWORKS



ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5	5.15			
ORNAMENTAL & ARTWORKS	Holy water pile Contain Holy water at the churhc's access.	Form	A cylindrical piece of granite with a concavity on its upper part	
		Function	To contain Holy water	В
		Fabric	Granite	
		Location	It is located just in the church entrance before de ramp.	
		Intangible Value	Its value lies in the fact that it is a piece designed by Correa and Guarda	

5	5.16
ORNAMENTAL & ARTWORKS	Main cube's pews Elements used by the faithful to sit during the celebrations or by those who visit the church to pray

Form	Their shapes are adapted to the area of the faithful where they are located. The side ones have a break in the middle to better respond to the radial orientation towards the altar. On the other hand, the ones in the central sections are designed as a single piece. The edges of the benches follow the angles of the aisles.	
Function	Their function is to provide seating and a kneeler for the faithful and visitors	
Fabric	They are made from a tubular metal structure with a rectangular profile and a black paint finish. The seat covers, backrests, and kneelers are made of wood.	В
Location	They are located in the Main Cube	
Intangible Value	Their value lies in the fact that they were designed and built in Los Piques carpentry workshops. Additionally, these benches have been adapted over time to meet the needs of their users without losing their value and significance since their original design	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5	5.17	Form	It corresponds to an abstract figure that does not resemble traditional religious figures. It is approximately 2.30 meters tall.	
ORNAMENTAL &	Virgin Mary sculpture	Function	N / A	
ARTWORKS	It is one of the most recognizable features of the Benedictine church	Fabric	The sculpture was originally designed in stone. However, it ended up being executed using leftover pieces from the poplar formwork of the reinforced concrete walls of the church. To contrast with the church's white color, the sculpture was varnished with walnut stain.	Α
		Location	It is located at the end of the access ramp in the Niche of the Virgin. This place serves as a focal point in the views, which are oriented from the Virgin towards the Altar	
		Intangible Value	One of its authors, Francisco Gacitúa, was recognized with the National Art Award. Additionally, devotees of the Virgin leave prayers written on paper between the wooden pieces of the sculpture.	

5	5.18	Form
ORNAMENTAL & ARTWORKS	Wall's candleticks Pieces that hold candles and are accompanied by carved crosses on the concrete walls	- Func
		Locat

Form	The bases of the candles are curved pieces made of white- painted concrete	
Function	These candles are lit in special celebrations such as the onomastic day.	
Fabric	They are made by concrete as the walls.	
Location	They are located in multiple places of the church	В
Intangible Value	The crosses carved in rock (the same rock used to cover the Holy Relics) correspond to the onomastic day. There are 12 of them located in strategic places. They are accompanied by candlesticks, whose candles are lit on the day corresponding to the dedication of the Church.	





ELEMENTS	COMPONENTS	ATTRIBUTES		CULTURAL SIGNIFICANCE
5 ORNAMENTAL & ARTWORKS	5.19 Holy Family sculpture Figura religiosa realizada por la Escuela Quiteña	Form Function Fabric Location	It represents the birth of Jesus with Joseph and Mary. They are contained within an urn of approximately 110 × 70 cm in size N / A Wood, metal and policarbonate It is located in the Confessional	В
		Intangible Value	It is a sculpture that dates back to 1750, which adds additional value due to the antiquity of the artwork	
_				

5	5.20	
ORNAMENTAL & ARTWORKS	Main Doors The main door of the church from the entrance	Form Function
		Fabric Location Intangible

т.		
Function Its	function is to serve as the main entrance door to the urch.	
Fabric It	It is made of wood with metal handles	
Location At	At the churche's entrance between the atrium, the ramp and the curved shape staircase	
Th is Intangible Value ea ex ce	e door of this church, unlike many other churches, a contained and almost personal space. This gives ch visitor a more individual character in the access perience and a communal character upon entering the ntral nave	

.4 STATEMENT OF SIGNIFICANCE

- C.1 . Introduction
- C.2 . Concepts and methodology
- C.3 . Schedules of levels of significance
- C.4. Statement of significance

Historical significance Aesthetic significance Social significance Spiritual significance

<u>n</u> 1

The cultural significance of the work of the monks Gabriel Guarda and Martín Correa for the Church of the Monastery of the Holy Trinity in Las Condes goes far beyond its architectural and construction attributes. In the context of the emergence of modernity in Chile, this work represents a culmination, not only in terms of its volumetric, compositional, and aesthetic qualities, but also in the relationship between spatial and programmatic configuration. It is a work defined as living heritage, as its users are a constitutive element of cultural significance for the communities linked to the Monastery.

At the same time, the relationship that the building establishes with its natural and built context is of profound relevance, considering the role of a hill in the midst of the city and its edges as interfaces of communication between the daily life of citizens and the retreat characteristic of the Benedictine cloister.

A HISTORICAL SIGNIFICANCE

Its location on a hill provides evidence of the historic role of the place back in the 1960s, as well as of the efforts undertaken to bring the Benedictine order to Chile at the beginning of the 20th century. The initiative was carried out through the efforts of many key actors linked to the religious, political, and cultural spheres of the country. This allowed the consolidation and continuity of the Benedictine order in our country, thus making a significant contribution to Chilean society.

The monastery church constitutes one of the most relevant pieces of Modern Architecture in Chile, being the first to be cataloged in its category, and exhibits an honest expression of materials and structure. Its form, fabric, construction, and use of natural and artificial lighting emphasize the aesthetic and constructive audacity of the building. The design was developed between 1961 and 1962, and its construction took place between 1962 and 1964. This meant that the building was an innovative proposal for a sacred space in its era.

After 58 years of activity, the church remains as it was conceived, preserving the elements from its original design. Minor additions to the basement are not considered disruptive in terms of cultural significance. Movable components, such as the chapel furniture, fittings, and liturgical objects, also contribute to its significance and are considered integral to the authenticity and integrity of the work, (noting minor modifications made for new requirements.

B AESTHETIC SIGNIFICANCE

Its architectural value lies in being a new typology of sacred architecture in Chile, that uses a modern language and a particular distribution of enclosures. Therefore, it is recognized nationally and internationally as one of the most paradigmatic cases of modern architecture. Its exceptional level of authenticity and integrity preserves its original attributes.

The reinforced concrete wall structure makes the openings and skylights possible, conceding the inner space an austere sense of lightness. The white color and its wall formwork give the building a unique and recognizable image, showing a remarkable ability to achieve austerity despite the boldness of the design and the scarcity of elements, using light as the main building material.

The church is part of a complex that is also considered a heritage site. Within the site, different buildings - built by other

architects - have been built over the last half-century. The whole complex is of interest to the architectural community and academia. This building and its entrance path reveal a deep understanding of the natural features of its surroundings, highlighting the landscape and the mountain range with remarkable views of the valley of Santiago. Vegetation is a key landscape component of the site. In addition to being an environmental asset, it frames the most important views of the church and the surrounding landscape, both from and toward the city.

C SOCIAL SIGNIFICANCE

This building is recognized by the community of parishioners. It is considered a devotional symbol because of its open and regular activities, which, together with the physical conditions of the site encourage a meditative experience.

From its very beginning, the church has been an attraction for visitors. The Benedictine welcoming spirit is what makes this place special, as it combines a social dimension with the monastic life within the cloister.

Besides the devoted community around the monastery, there is a broader group of visitors such as architects and architecture students, historians, and theologians, among others.

What embodies the social dimension of the monastery and its church, is the openness of the Benedictine community. Apart from offering access to the church, each year almost 500 people stay at the guest accommodations of the Monastery, following (or not) the monk's timetable defined in St Benedict Rule.

C.4

D SPIRITUAL SIGNIFICANCE

The idea of "living heritage" arose from the interaction between spiritual devotion and the architectural interest in the building. As it continues to be a monastery, visitors can experience both its architectural attributes and spiritual atmosphere. This design was created based on the study of the liturgical calendar, which involved a deep analysis throughout the year to link interior and exterior spaces through natural lighting.

As a building designed by monks for a cloistered life, the church translates the experience of its rituals and spirituality into space and structure. It is "living heritage" because this experience and the spatial layout for which it was designed to have remained the same over the years. Each element, component, and attribute provide a visceral experience of how monks live and pray seven times a day. This is an architecture based on austerity, which exposes monastic life and how it has been carefully maintained (Ora et Labora).

Natural and artificial lighting is an important attribute of the building, both in aesthetic and symbolic terms. Lighting is the resource that ties everything together and builds the narrative of the building, as well as the acoustics, which was a key element considered in the design to enhance Gregorian chant and the reading of the Word.





CONSERVATION GUIDELINES

- D.1. Site vulnerabilities and opportunities.
- D.2. Assessment of the current condition of the building
- D.2.1. Technical assessment
- D.2.2. Current state of conservation
- D.3. General intervention criteria
- D.4. Overarching guidelines
- D.5. Fabric and architecture
- D.6. Conserving the interior
- D.7. Conserving ornamental elements and artwork

SITE VULNERABILITIES AND OPPORTUNITIES

1	U.1.	Site varierabilities and opportunities	•••••••••••••••••••••••••••••••••••••••
	D.2.	Assessment of the current condition of	the building
-	D.2.1.	Technical assessment	the second second second
	D.2.2.	Current state of conservation	
	D.3.	General intervention criteria	
	D.4.	Overarching guidelines	
2.5	D.5.	Fabric and architecture	a cash a share a share that the
29 6 5	D.6.	Conserving the interior	
-	D.7.	Conserving ornamental elements and arty	vork

The perpetuation of the benedictine monastery Site; los piques hill Building ; church User's experience

INTRODUCTION AND DEFINITIONS

THE PERPETUATION OF THE BENEDICTINE MONASTERY OF THE HOLY TRINITY IN LAS CONDES.

For over 60 years, the Benedictine community has resided on San Benito Hill in Los Piques, silently witnessing its patient and dedicated transformation.

Over the years, <u>signs of change</u> have directly or indirectly affected the building and its occupants. With a forward-looking perspective, these <u>trends</u> have been identified and analyzed to <u>transform vulnerabilities or threats into opportunities</u> that will sustain the permanence of the Benedictine Order and the proper functioning of its church and perhaps even the rest of its buildings.

The following pages provide an account of various continuously evolving processes and have diverse implications for the functioning of the building and the way its users experience its spaces. From there, based on concrete evidence, identify the possible consequences that each process could bring.

By harnessing the underlying opportunities of each process, *future scenarios* can be outlined in which *concrete solutions* will enable a harmonious permanence of the building, its context, and its users.

Finally, *categorizing the relevance* of each trend or their respective evidence gives an overview of those requiring more urgent action.

A = HIGHLY RELEVANT / IT REQUIRES ACTIONS IN THE SHORT TO MEDIUM TERM.

B = **MODERATELY RELEVANT** / DOES NOT REQUIRE URGENT ACTIONS, BUT PREVENTIVE CONTROL IS NECESSARY

C = **IRRELEVANT** / DOES NOT REQUIRE ACTIONS IN THE MEDIUM TO LONG TERM.
SITE; LOS PIQUES HILL

	TRENDS	EVIDENCE	CONSEQUENCES	<u>OPPORTUNITIES</u>	<u>POSSIBLE</u> <u>SCENARIOS</u>	RELEVANCE
SITE; LOS PIQUES HILL					,	
Situations that direct- ly affect the Monastery through its immediate context, which is Cerro Los Piques, and the rela- tionship it establishes with its surroundings	A.1 CLIMATE CHANGE	Water scarcity The central Chilean region is under a long-term drought phenomenon, and El Bollo water canal has been decreasing its flow over the years	Land unproductiveness Working the land is an essential aspect of monastic life; in that sense, water is of vital importance	Water management plan Water rights regularization, flow control and registration, and pre- cision irrigation. Reforestation process and	Increase in water storage capacity Enlarge the existing water storage ponds or develop a new water storage pond for the irrigation of the north slope	
		Loss of biodiversity As a result of the drought, the flora and fauna of the hill have been affected	Decrease in pollinator species and weakening of natural pest control systems	Vegetational consolidation Consolidate existing vegeta- tional patches and incorporate native species with low water consumption that contribute to the strengthening of the hill's ecosystems	Landscape design project and public space Landscape project and opening of the northern edge as a new	А
		Natural disasters Climate change is causing sys- tematic increases in average temperatures and increasingly shorter and more intense rainfall episodes.	Forest fires, landslides, and floods resulting from the activation of ravines	ecosystems. The hillside reforestation project will incorporate strategies for rainwater management through infiltration trenches, as well as erosion reduction through the vegetational strategy.	public space with pedestrian and cycling paths.	
	A.2 CONTEXT URBAN DEVELOPMENT	City development and change of role; rural/urban The urban growth of the area has been driven by the establishment of universities, schools, and hospi- tals, which increased the housing demand in the sector.	Urban stress An increase in the floating popula- tion will lead to a more significant collapse in the transportation system. Meaning negative con- sequences such as increased noise pollution, directly compromising the serene environment charac- teristic of a monastery. Eradication of areas with high ecosystem potential The urban expansion has resulted	Strengthening of commu- nity engagement The urban consolidation of the monastery's context, and the in- crease in educational facilities, represent an opportunity to attract families and thus accommodate new vocations to monastic life	New spaces for community engagement As a land management measure, future facilities would allow for hosting groups of students from nearby schools for retreats or educational activities related to the monastery and Cerro Los Piques	
		Public transport and road infrastructure Urban development has increased congestion and, consequently, the expansion of transportation infrastructure and strengthening of public transportation.		Security The development of the lands adja- cent to Cerro Los Piques increases the security for the monastery, as its edges are better protected and informal access is more restricted.	The land use consolidation of Los Piques boundaries Based on the phenomenon of urban development and the definitions regarding future roadways and lond use the reformation and	В
		Pressure for real state development Due to housing demand, there is pressure from the real estate market on parcels with develo- pment potential.	in the interruption of ecologi- cal corridors and the reduction of sclerophyllous forests in the pre-Andean areas of the city of Santiago.	Land Use With the owner's approval, a request has been submitted to the Municipality of Las Condes to restrict the land use of the north slope of Cerro Los Piques to a green area, thus preventing real estate development and its effects on the natural ecosystem	trail development project will be carried out on the north slope of Cerro Los Piques. This will enable the regularization of a border that poses high risks of forest fires and unauthorized access to the plot	

BUILDING; CHURCH

	TRENDS	EVIDENCE	CONSEQUENCES	OPPORTUNITIES	<u>POSSIBLE</u> <u>SCENARIOS</u>	RELEVANCE
BUILDING; CHURCH						
Aspects that directly affect the Church of the Benedic- tine Monastery and are responsible for damages both to its infrastructure and the way it is inhabited	B.1 FABRIC DETERIORA- TION BY BIOTIC AND ABIOTIC AGENTS.	Seismic events On average, once every ten years, the city of Santiago is affected by a large-magnitude earthquake (over 7.5 Richter scale).	Structural damages Earthquakes can cause damages compromising the integrity of the building and its occupants.	Preventive conservation approach through scheduled assessments Considering that some of the mentioned vulnerabilities are specific events. In contrast, others relate to the cu rrent condition of the building; it is suggested to establish an assessment plan that prioritizes threats and actions. This way, it is possible to anticipate	Replacement of corroded structural elements Due to the lack of waterproofing or the loss of waterproofing in the building, it may be necessary to re- place certain structurally exposed elements, such as the tensioners that support the roof. In such cases, a specific evaluation should be conducted to determine the best solution, minimizing its impact	Δ
		Material detachment Climatic agents and deficiencies in waterproofing caused water leaks, and moisture seepage has caused material loss in walls.	Material corrosion The loss of cladding can promote corrosion and degradation pro- cesses of materials, particularly metallic structures or window frames.			
		Stressed water drainage system The downspouts as well as the drainage systems in the exterior gardens, are easily overwhelmed during intense rainy episodes.	Fabric damage by moisture Moisture seepage will cause da- mage to materials and corrosion in the metallic reinforcements of reinforced concrete walls.	damages that can be foreseen and respond appropriately to those that arise from specific and unpredictable situations. To achieve this, a value-based approach to conservation is fo-	Improvement in the drainage capacisty in exterior gardens	В
		Deterioration in windows seals Due to excessive sun exposure, the window seals are deteriorated, or in some cases, they no longer exist.	Water leaking to the interior The lack of seals allows water infiltration into the interior of the building, causing damage to materials or highly valuable cultural ornamental elements.	llowed to avoid the loss of cultural significance in interventions that the building may require in its various aspects.	Replacement of windows seals	А
		Dirt accumulation The limited access for cleaning skylights causes the accumulation of dust, or even material damages.	Natural lighting The accumulation of dirt on skylights can affect the natural lighting of the building, which is considered one of the main architectural attributes.		Natural lighting The accumulation of dirt on skylights can affect the natural lighting of the building, which is considered one of the main architectural attributes.	В
		Outdated electrical system Control panels, devices, and con- duits are not in compliance with the safety standards defined by current regulations.	Electric vulnerability The obsolescence of the electrical system could cause short circuits or instability in the operation of systems that rely on electricity.		Electric update project A reneal of the electric netowrk of the church would unable not only better efficency, but to have a more efficient management of lighting and acoustic performance.	В

USERS EXPERIENCE

	<u>TRENDS</u>	EVIDENCE	CONSEQUENCES	OPPORTUNITIES	POSSIBLE SCENARIOS	RELEVANCE
USERS EXPERIENCE;						
Aspects related to the spatial and spiritual ex- perience of users in the building. It is strongly linked to establishing a conducive environment for prover	<u>B.2 BUILDING ENVIRON-</u> <u>MENTAL PERFORMANCE.</u>	Thermal discomfort Due to its thermal mass and lack of insulation and heating potential, the building does not reach the thermal comfort ranges.	Discontinued usage of the building During winter, monks use the Crypt Chapel to guarantee a healthier environment.		Thermal behavior update - Replacement of thermal insu- lation in the roof. - Update existing windows to Insulated Glazing (IGU). It is essenctial to follow guidelines recording correction of win	в
jor prayer.		Acoustic reverberation The physical space configuration and fabrics cause acoustic reverbe- ration in the interior, particularly in the main cube.	Unclear voice reception Acoustic reverberation interfe- res with a clear reception of the spoken word.	Building retrofitting plan It entails the renovation of ne- tworks and systems that support	dows layout. - Replacement of damaged win- dows and doors sealings. - Increase the heating potential of the building.	
		Insufficient artificial lighting In the absence of natural light, some spaces don't meet lighting standards for safety and security. Universal accesibility issues According to national regulation	Monk's visual health As the monks use the church daily during the night, they are more exposed to issues related to their visual health. Universal accesibility issues According to national regulation and international standards, many	building—in this case, applied to those aspects that directly impact users' experience (monks and visitors) in their respective spaces within the church.	Renovation of lighting system A more efficient system that redu- ces operating costs and improves the lighting conditions of the building. Centralizes the lighting operation to one area rather than the current distribution across various locations.	В
		and international standards, many spaces in the building do not address universal access, such as the exterior ramps in the atrium, interior ramp, and back corridor from the church to the cloister.	spaces in the building do not address universal access - and lighting-, such as the exterior ramps in the atrium, interior ramp, and back corridor from the church to the cloister.		Unclear voice reception Acoustic reverberation interfe- res with a clear reception of the spoken word.	в
	B.3 BUILDING OPERATION; RISK MANAGEMENT AND RESILICENCE.	Response protocol There is a lack of an emergency response protocol against any situation that puts at risk the physical integrity of an occupant or the Monastery's facilities.	Damage over users or in- frastructure Accidents could harm the physical integrity of the occupants and the buildings that make up the monastery, considering the proba- bility of earthquakes, fires, power outages, floods, or accidents related to mobility within the church.or the Monastery's facilities.	Risk and Resilience mana- gement plan Risk management and resilience plan that recognizes the potential threats faced by the building of the Benedictine Monastery Church and its occupants. From there, establish protocols and guideli- nes for a quick and coordinated response among the stakeholders who will provide timely solutions to such situations to minimize associated costs to the maximum extent possible.	Building operation A procedural tool to ensure proper use of the building and its spaces, in order to guarantee a success- ful preventive conservation plan through the correct operation of the building.	A

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ASSESSMENT OF THE CURRENT CONDITION OF THE BUILDING

	D.1.	Site vulnerabilities and opportunities
>	D.2.	Assessment of the current condition of the building
	D.2.1.	Technical assessment
	D.2.2.	Current state of conservation
	D.3.	General intervention criteria
	D.4.	Overarching guidelines
	D.5.	Fabric and architecture
	D.6.	Conserving the interior
	D.7.	Conserving ornamental elements and artwork

Fig. 90 / Vigil; 05.00 am.

INTRODUCTION

The current opening of the building summarises and preserves its original creative charge. This white silence manifested in its structure, which is also its enclosure, is in a flawless state.

The church is made up of two levels. The upper level contains both naves, which have not undergone substantial changes and their condition remains the same as the original, based on several historical records. The lower level, the crypt, has evolved with successes and failures. The building and furnishings are much as they were original.

Some adjustments may be observed at the nave level regarding the original project, which visitors do not necessarily notice.

The building has suffered from the effects of the weather, mainly due to the outbreak of dampness. The single-glazed upper windows were replaced with double-glazing, with the same composition and layout as the original. Curtains were installed in the monks' cube windows, because of excessive direct light. A floor-level heating system was installed, following the layout of the concrete wall design.

After two years of limited use due to the pandemic and the introduction of new seats for the elderly, the new challenges are to temper, seal, and ventilate the building during winter and summer and to provide universal accessibility, from both inside and outside, according to current community needs, while respecting its significance, the austere character and composition of the building.

In addition to the above and for safety reasons, plans for evacuation in the event of a disaster need to be completely revised.

On the crypt level, the lower chapel maintains its original

conformation, but not the rest of the rooms. The crypt has been adapted for daily use on very cold days. Its heating is provided by exposed heating panels. Its weakness lies in the precarious accessibility for the monks, the laity, the elderly, and/or the sick.

Originally, there was open space behind the crypt. Today it houses rooms and cellars, a room known as the piano room, two small meeting rooms with a distribution space, and a filing room. Outside, the chapel, initially used for private masses, is now a storehouse.

It is a fundamental task of the Monastery to look after the integrity of the building and the use and destination of the crypt enclosures. As it offers multiple possibilities of interaction with visitors. -> CHAPTER D // CONSERVATION GUIDELINES

D.2.

TECHNICA ASSESSMENT

Sustainability and environmental conditioning Waterproofing and seals Structural engineer Electrical systems Electric lighting Rainwater management Heating system Risk management and resilience Universal accesibility Landscape Acoustic behavior Stratigraphy

D.1.	Site vulnerabilities and opportunities
D.2.	Assessment of the current condition of the building
D 2 1	Technical assessment

Current state of conservation

- D.2.2. D.3. General intervention criteria
- D.4. Overarching guidelines
- Fabric and architecture
- D.6. Conserving the interior
- Conserving ornamental elements and artwork

TECHNICAL CONSULTING

Based on the data obtained from a process of visual and instrumental inspection, as well as the results from laboratory tests and seismic verification models of the building, it is possible to state that the Church of the Benedictine Monastery is in optimal condition. It shows signs of wear after almost 60 years, but none compromise its integrity and significance.

Hereafter, the main conclusions of the technical consultancies are exposed. They reveal the current condition of the building.

A. SUSTAINABILITY AND ENVIRONMENTAL CONDITIONING

Through a 15-month real-time monitoring process, relevant data allowed a deep understanding of the behavior of the building regarding sustainability and environmental conditioning.

One of the most critical aspects was the *thermal performance*, which conditions how users occupy the church, especially in winter, when the temperature average does not overcome 12 degrees.

Due to the *lack of thermal insulation*, the interior cannot reach thermal comfort ranges suitable for its users. Besides, during summer, maximum temperatures in Santiago fluctuate between 25 and 35 degrees Celcius, and the building behaves differently for monks than visitors. The main cube (visitors) is colder than the presbytery (19 and 28°C, respectively).

Therefore, the building cannot maintain thermal comfort throughout the year, making winter the most critical period. So the monks use the Crypt chapel instead of the church.

The consultancy also measured natural lighting, humidity,

and air quality. All of them are within acceptable ranges, not being a threat to the building and its users.

B. WATERPROOFING AND SEALS

Visual inspection was made in winter to determine the location of active dampness in concrete walls. In summer, an instrumental thermal contrast inspection allows the detection of non-active dampness. The result shows a considerable permeability of the building, deriving in water infiltration and, consequently, the deterioration of materials. Specifically. roof concrete slabs are the most affected, as their asphaltic membranes are detached, producing water infiltration.

In addition, the encounters between windows, walls, and ceilings (skylights) show water and air infiltration due to the loss of sealants.

Finally, at the basement, some interior areas under the terrain surface show clear signs of water infiltration by capillarity.

C. STRUCTURAL ENGINEER

As mentioned before, being Chile a seismic country, structural engineering is one of the most relevant areas within the building assessment. Non-intrusive technology allows the analysis of every structural component of the building, and the specialist has determined that the church has had optimum seismic behavior. It is worth mentioning that the building has resisted thirteen significant seismic events (above 6° on the Richter scale), four of them over 7° (1965, 1971, 1985, and 2012), and two major earthquakes over 8° (2010 and 2015). Given this history, engineers concluded

that the church has an appropriate structural design and construction solutions, according to the national regulation for seismic structures (NCh 433).

In addition, the engineering team conducted a predictive study to understand the structural behavior under a significant seismic event (with greater structural demands than the 2010 earthquake) unleashed on the San Ramón geological fault, which covers almost 50 kilometers along the Andean foothills. The study reveals that the earthquake will produce a seismic demand of over 30% of what the seismic regulation determines for structural design. However, it also shows that the Benedictine church was designed with a structural over-calculation, which would be enough to keep its structural health.

D. ELECTRICAL SYSTEMS

Another relevant aspect of the building assessment is the electric facilities. A complete survey was conducted to identify every component of the system and which one is obsolete or represents a vulnerability for the building.

Even though many lighting devices have been replaced with led technology, the electric control panel, and the power transmission system are entirely out of regulation (NCh Elec. 4/2003).

It is worth mentioning that the electric system was designed to address lighting conditions from a liturgic scope. Nowadays, regulations are more strict regarding users security and visual health, so this issue should be revised in the Benedictine church.

One crucial aspect of the electric system is how power is distributed. According to the last regulation update (5/2010), electrical wiring cables must be contained in pipes of specific



Fig. 92 / Visual inspection of the waterproofing and rainwater drainage system on the roof. ▲ Fig. 93 / Sensors installed for one year to monitor environmental conditions inside the church.



▲ Fig. 96 / Non-destructive inspection of the condition of reinforcing bars in reinforced concrete walls

those in the roof structure of both the main and monks cubes. rro

E. ELECTRIC LIGHTING

Electric lighting is as important as the natural one. Especially considering the time users spend in the church at night. For this reason, a deep study was developed to detect any lighting deficiency. *The church has a diverse array of lighting devices of different age.* Brother Martin Correa has been updating electric lighting when necessary, not according to a lighting strategy or guideline. That is why there are many different devices and lighting conditions.

Even though the study shows that the building has sufficient luminous potential, the monks only turn on some devices due to the high energy costs. Which produces risks of accidents in staircases or ramps, deterioration of visual health, and wasting of lighting potential as a driver for achieving a spiritual atmosphere.

Finally, there is an *operative issue regarding manipulating lighting devices in the church*. Multiple switches are deployed around the presbytery, making it challenging to have better control over lighting conditions.

F. RAINWATER MANAGEMENT

Despite few enclosures presenting sanitary devices, the rainwater drainage system is relevant due to the current permeability of the building, the cause of water infiltrations, and dampness.

From there, a visual survey was commissioned to further understand water management in the church and its su-

es. rroundings.

In general, the water network and sewage systems -of the church- had an acceptable performance.

Nonetheless, <u>the rainwater drainage system has severe defects</u> <u>-or lack of maintenance- collapsing pipes and promoting water</u> infiltration.

Specifically, the southern facade has an overload of rainwater on the exterior gardens. <u>Soil water saturation produces dampness</u> by capillarity in the interior of the curved staircase in the basement. In the long term, having long-term rainwater management could contribute to better fabric conservation.

G. HEATING SYSTEM

The church has two heating systems, one for the main church and the other for the Crypt chapel. Both work with gas, but the church system uses a boiler and water-based piping network. Meanwhile, the basement system works with gas stoves.

Considering the amount of space at the church and the lack of thermal insulation, *the heating system can not raise the temperature to a comfortable range*. However, the Crypt chapel can hold a more suitable temperature to celebrate vigils and lauds during winter. So, it is a highly inefficient heating system that does not offer a comfortable experience for both monks and visitors.

Furthermore, the monastery has portable gas stoves to raise the temperature. Although they work, there are visually disruptive and produce an annoying noise.

The heating system is complementary to environmental conditioning and sustainability. It should be considered to-

gether because the church's thermal discomfort and material deterioration have to be more with constructive deficiencies than the heating system.

H. RISK MANAGEMENT AND RESILIENCE

Although the Benedictine monastery church is located within a natural environment in the middle of the city, it is under constant threat of natural or human-caused disasters. This consultancy aimed to identify potential risks and establish procedural guidelines to minimize damage to infrastructure, users, and the natural environment.

Besides earthquakes, the monastery is highly likely to suffer fires, primarily due to the eroded north hillside, where few fires have occurred in the last years. So one of the main conclusions was about the 2,500 meters-perimeter consolidation to avoid fires. Approximately 50% need adequate treatment and closure.

Furthermore, in the site, there are places such as the northern-hillside gorge, which is full of vegetal debris and trash, representing a considerable risk of fire dissemination. *There is an existing network of firefighting on the hill.* However, a plan needs to be developed to avoid the risk of disasters and to take quick and efficient actions.

I. UNIVERSAL ACCESIBILITY

After 60 years of the church construction, the monk's architects were around 30 years old. Nowadays, one is 94, and most of the community is adults or elders. So universal accessibility is a relevant issue due to the risk of accidents.

After visual and instrumental inspection, the specialists took as precedent the document "Public spaces design quidelines" of the CMN (National Monuments Council). It established that although the provisions of Law 20.422 on the Equal Rights of Persons with Disabilities through Supreme Decree No. 50 require new buildings to apply these new design requirements, it states that modifications to existing buildings must comply with these provisions.

Both in the building and the surrounding areas, accessibility deficiencies are observed, ranging from stairs without ramps, the excessive slope of ramps (more than the 8% required by the standard), lack of parking spaces for the disabled and their respective signage, lack of handrails, non-slip surfaces, among others.

J. LANDSCAPE

Understanding that the site is a highly relevant component for the care of the church's cultural significance, a detailed study of the elements that make up this landscape was carried out. Through a topographic, hydrographic, and vegetal survey, certain specific areas were determined that require a greater or lesser degree of care and maintenance due to their geographic, hydrological and vegetal nature.

The areas surrounding the monastery and its church are of greater significance because they are associated with constructing the monastic garden. Therefore, and taking into account climate change, a Vegetation Maintenance Manual has been developed for Cerro Los Piques, which defines priority zones and concrete actions for the correct water management for the maintenance of the landscape character of the Hill and its relationship with the Monastery.

K. ACOUSTIC BEHAVIOR

While natural lighting is one of the most representative features of the Benedictine Monastery Church, so is the acoustic behavior, which establishes a direct relationship between space and monastic life through Gregorian chant and the reading of the word. These two expressions require different acoustic conditions, where chanting benefits from a high reverberation index, while speech is impaired and acquires a more diffuse perception.

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In physical terms, it was concluded that the building favors the reverberation phenomenon.

Therefore, the actions that should be taken into account to favor the understanding of the word should be addressed through the correct positioning and choice of amplification equipment, especially in the area of the faithful, a place where the clear reception of the word is more complex.

Additionally, several microphones are used, commanded from an audio table that needs to be better equalized. Therefore, amplification can be optimized there, and better results can be obtained.

L. STRATIGRAPHY

Stratigraphic analyses were carried out in different parts of the church, providing details of all the existing layers on the walls, both exterior and interior.

Providing relevant information on what types of paint have been used over the years, also observing if it contributes to the maintenance of the building and its historical value. Generally, between 3 and 6 layers are observed, which in certain

structural elements of the building have particular colorations. Mainly the walls of the church's facade, corresponding to the main cubes, show strata with gravish-white pigments, where the interior layers show a lower degree of adherence than the exterior ones.

At the base level (Crypt Chapel) there are strata with greenish-gravish pigmentation. Inside the church, the wall accompanying the access ramp stands out, which has a bluish-gray pigmentation accentuating the texture of the wooden moldings used as formwork.

DIAGNOSIS OF THE STATE OF CONSERVATION







Fig. 97 / Evaluation of the electrical system of the building and measurement of the lighting potential of lighting devices to determine if the spaces meet minimum standards. ▲ Fig. 98 / The electrical system is completely outdated and non-compliant, posing an imminent risk to the proper functioning of the building.



Fig. 99 / Assessment and maintenance of the heating boiler system of the building.



▲ Fig. 100 / Study of stratigraphy to determine the layers of paint on the different walls of the building and their chromatic components. **DIAGNOSIS OF THE STATE OF CONSERVATION**





▲ Fig. 101 / Visual inspection of the conservation status of skylights and waterproofing seals.

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FABERNACLE

CONSERVATION

0.1.Site vulnerabilities and opportunitiesD.2.Assessment of the current condition of the buildingD.2.1.Technical assessmentD.2.2.- Current state of conservationD.3.General intervention criteriaD.4.Overarching guidelinesD.5.Fabric and architectureD.6.Conserving the interior

D.7. Conserving ornamental elements and artwork

ALTAR

First floor plan Basement plan Roof plan Eastern elevation Western elevation Northern elevation Southern elevation

BBOT

SACRIST





Basement Floor Plan





East Elevation

1





0.5 5 1



0.5

ASSESSMENT OF THE CURRENT CONDITION OF THE CHURCH

Southern Elevation

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GENERAL INTERVENTION CRITERIA

	D.1.	Site vulnerabilities and opportunities
	D.2.	Assessment of the current condition of the building
	D.2.1.	Technical assessment
	D.2.2.	Current state of conservation
>	D.3.	General intervention criteria
	D.4.	Overarching guidelines
	D.5.	Fabric and architecture
	D.6.	Conserving the interior
	D.7.	Conserving ornamental elements and artwork

Principle of diferentiation Principle of material compatibility Principle of the fourth dimension of time Respect for the historicity of the property Principle of non-falsification For the elaboration of this manual, international charters and doctrinal texts of ICOMOS (International Council on Monuments and Sites) were consulted; however, the most relevant charter for the consultation of this CMP was the Burra Charter (1979).

The Burra Charter establishes guidelines for the proper management and conservation of heritage sites. This manual aims to achieve adequate property conservation over time, valuing its cultural significance for future generations.

Throughout its 34 articles, the Burra Charter establishes a sequence or methodology for researching and determining relevant values and attributes. It allows for defining and proposing concrete actions to maintain and conserve the building, its surroundings, and its intangible heritage.

The Madrid Document (2011) aims to conserve the heritage of the 20th century. It establishes the danger faced by the heritage of the last century, a fact that in our country is reflected in the passing of the years where we have observed the disappearance of modern architectural references considered valuable. The document points out the importance of including in the valuation elements, fixtures, movable property, and works of art that contribute to the site's significance.

It highlights the interdisciplinary work for elaborating an adequate maintenance plan, respecting the authenticity and integrity of the property and, therefore, the value of the significant changes superimposed and the patina of time.

The main principles considered for the elaboration of the guidelines of this manual are the following:

PRINCIPLE OF DIFFERENTIATION

To be consistent with the first principle, each intervention must be differentiated since each work is closed and completed by its author. Differentiation must be visible to the naked eye and, in the eyes of the expert, must maintain the harmony and unity of the image.

PRINCIPLE OF MATERIAL COMPATIBILITY

Traditional materials of similar characteristics to those used in the original work must be used to ensure that they do not cause physical, chemical, and aesthetic incompatibility with the originals. The material should be tested for at least ten years to understand its performance.

PRINCIPLE OF THE FOURTH DIMENSION, TIME

Time leaves recognizable marks on the work. The patina of time corresponds to a positive mutation of materials in their surface chemical structure. The best current image of the original image is saved, respecting the passage of time where appropriate, a fact that gives the work an emotional and poetic charge that appeals and moves.

RESPECT FOR THE HISTORICITY OF THE PROPERTY

The different historical construction stages of the building, its original aspects, and essential remodeling must be respected. For the liberation of any historical stage, an investigation is required to justify the reasons, a decision that is defined in consensus with specialists and related institutions.

PRINCIPLE OF NON-FALSIFICATION

It is applied when it is required to integrate (to complete some element or to reproduce certain lost forms). Suppose the conservation of the property requires the substitution or integration of a certain element, as well as the use of traditional materials similar to those that constitute the piece of furniture. In that case, this intervention must be recognizable but simultaneously achieve a visual integration with the whole. That is to say, and it must not stand out over the original.

This is possible by dating the new elements, using different materials but compatible with the originals, or using the same materials in a different finish or treatment than the original.

D.4 OVERARCHING GUIDELINES

D.1.	Site vulnerabilities and opportunities
D.2.	Assessment of the current condition of the building
D.2.1.	Technical assessment
D.2.2.	Current state of conservation
D.3.	General intervention criteria
D.4.	Overarching guidelines
D.5.	Fabric and architecture
D.6.	Conserving the interior
DZ	Concentring encomental elements and antwork

Governance, implementation, and revision Land use and climate emergency Management of its use Protecting the living memory Based on the evidence collected and the *definitions of cultural significance* of the building and its immediate surroundings, the following are the general considerations that must be taken into account for the proper *preservation of the attributes and values* that give the Church of the Benedictine Monastery of the Holy Trinity its cultural significance.

Regarding the *governance, implementation, and revision* of the provisions included in this document, the following is established:

- **GUIDELINE** 01 The conservation guidelines contained in this CMP, are recommendations that will be conveniently evaluated and approved by the owner before any intervention is carried out in the building.
- **GUIDELINE** 02 The document shall be reviewed by both the owner and the institution in charge of ensuring the CMP implementation. The review period shall be 10 years, without prejudice to any particular event that may require a review before the period mentioned above.
- **GUIDELINE 03** Understanding that both the building and the land on which it is located are designated as Historical Monument and Typical Zone, respectively, each intervention that is carried out, regardless of the reason and scope, must be duly reported to the National Monuments Council. This institution oversees the care and conservation of Chilean cultural heritage.

<u>GUIDELINE</u> 04 Interventions or projects arising from this CMP must be carried out by competent

professionals with verifiable experience. It is desirable that they have experience in heritage conservation projects.

GUIDELINE 05 These interventions should be carried out in accordance with the practices defined in the documents and bibliography consulted for the preparation of this CMP.

GUIDELINE 06 For the formulation of the conservation and maintenance strategies and actions contained in this document, Cultural Significance is considered as an evaluation criteria applicable to all elements and components of the building and the spatial scope defined within this evaluation.

GUIDELINE 07 It is suggested that an archive be created containing the documentation and records gathered in the analysis and evaluation of the building. This archive will be a helpful tool for the CMP implementation process, as it will serve as a reference tool to guide decision-making.

Based on the criteria appied for the selection of the <u>land-use</u> development at the Benedictine Monastery, the spirit of the place, and the <u>climate emergency</u>, it is considered that some aspects of high value must be preserved:

GUIDELINE 08 The hill is a landscape unit inserted in an urban environment. In this sense, the treatment of the edges of the property is relevant to safeguard the spirit of silence, reflection, and retreat that the Monastery currently

possesses.

GUIDELINE 09 The integrity of the site should be maintained, thus avoiding the division of the land for real estate purposes. It is suggested that the land be declared and maintained as a green area to avoid future construction that would alter the relationship between the monastery and its landscape context.

GUIDELINE 10 The water resource is vital to the place's integrity. In the context of climate change, developing a water management plan is recommended to outline possible actions to use water resources efficiently.

GUIDELINE 11 In the context of the drought that has prevailed over the last 15 years, the risk of forest fires is considerable. In this sense, special care should be taken to clear residues or plant material that could favor the appearance and propagation of fires. At the same time, maintain the dry net system in optimal conditions to ensure its proper functioning in case of fire.

GUIDELINE 12 Since the hill is surrounded by the city, easy access to it could pose a threat to the safety of the monastery. In this sense, it is suggested to establish access control strategies and a revision of the property's enclosures to all adjacent lands, maintaining their current degree of transparency.

GUIDELINE 13 Due to the existence of the remains of a Inca stone-wall at the top of the San Benito de

Los Piques hill, it is suggested that before any work involving earth removal near the remains, an archeological survey be conducted so as not to alter the current condition of the structure.

PROTECTING THE LIVING MEMORY One of the most remarkable opportunities of this project has been the possibility of having the active and collaborative participation of one of the two architects of the building,

A thorough effort has been made to gather and document as much information as possible in order to rescue the oral tradition of design intentions, maintenance criteria, interventions carried out throughout the life of the building, or simply historical narratives that enable a better understanding of the features that define the cultural significance of the building and its components.

For this reason, the subsequent guidelines refer to the importance of preserving the living memory of the building and the testimony of one of the architects so that history remains for future interventions to be carried out following the original intentions and to ensure the integrity and authenticity of the work are not compromised.

- GUIDELINE 17 Every element or component of the church (and the monastery) designed by Guarda & Correa holds high cultural value. They must be protected and considered as part of the design principles for future (and eventual) interventions in the church.
- GUIDELINE 18 Any record or documentation related to the guideline mentioned above must also be con-

sidered of high heritage value and, therefore, deserves the utmost care and documentation methods to guarantee its preservation and application as design principles.

GUIDELINE 19 An integral part of the living heritage is that the church continues to be used according to its initial plan. Over 60 years, the community has built traditions and rituals around the religious celebrations held there. These traditions inherently carry high heritage value that must be preserved, and the building should be capable of enhancing such significance.

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immersive experience for visitors, as well as care and respect for this cultural heritage.

Brother Martín Correa.

GUIDELINE 14 The areas destined for exterior gardens should be conserved based on the suggestions made by the landscape specialist. The gardens of the Monastery (adjacent or not to the Church) have a special significance since they materialize the work of the monks, as indicated in the Rule of Saint Benedict. The care of the gardens must be carefully associated with water availability. work of the monks, as indicated in the Rule of Saint Benedict. The care of the gardens must be carefully associated with water availability.

One of the critical aspects of promoting the correct conservation and maintenance of this building is the management of its use. Understanding that while there are injuries that natural phenomena can cause, many others are produced by the effect of the users.

- GUIDELINE 15 A risk and resilience management protocol should be established to address the environmental vulnerabilities detected through concrete actions coordinated by an internal and external organization.
- GUIDELINE 16 Since the Benedictine Monastery is a building that gathers a diverse communities, a visitor management plan should be in place that allows, on the one hand, a deep and

OVERARCHING GUIDELINES

D.4 5d ▲

Fig. 106 / Monastic life as living
memory

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D.5 FABRIC AND ARCHITECTURE

D.1. D.2. D.2.1. D.2.2. D.3. D.4.	Site vulnerabilities and opportunities Assessment of the current condition of the building Technical assessment Current state of conservation General intervention criteria Overarching guidelines	Building composition and geometry Chromatic range of its elements and components Textures and finishes Natural light Thermal comfort range Waterproofing and sealings Acoustics and electric system Structural behavior
► D.5.	Fabric and architecture	
D.6.	Conserving the interior	
D.7.	Conserving ornamental elements and artwork	

Regarding the integrity of the building, the following guidelines are intended to *care for the most representative architectural and constructive features* of the building and the monastery as a whole, and which constitute attributes and values that support its cultural significance:

- **GUIDELINE 20** The current geometry and configuration of the building must be maintained, without adding new buildings, to conserve its composition based on the interaction of both naves, church access, access ramp, bell tower, and the Tabernacle. At the same time, it will not be possible to modify the façade openings or the windows layout. If windows are replaced, their materiality, section, and original design must be respected.
- **GUIDELINE 21** The building must maintain the colors of each component: facades, pavements, interior walls, metalwork, doors, windows, and roof. Before any paint restitution, it must be corroborated that the colors are the same as the existing ones and that the chromatic composition of the building is not altered, understood as a relevant aspect for the construction of the interior and exterior atmosphere of the work.

GUIDELINE 22 Based on the above, the textures and finishes of all the church's components must be maintained, understanding that they are a determining and recognizable feature of the fabric, which sustains the significance of the building. Before any paint replacement or cleaning, the necessary measures must be implemented to protect the texture of the wooden formwork of the walls.

GUIDELINE 23 Managing natural light in the interior space is an aspect of great relevance in terms of architectural value. For this reason, natural lighting conditions must be maintained. Thus, if windows or skylights are replaced, they must allow for proper illumination of the interior of the building. In addition, periodical cleaning of the skylight glazing is required.

- **GUIDELINE 24** The environmental conditions inside the building are clear proof of climate change. Particular attention should be paid to thermal comfort ranges, relative humidity, and air quality.
- **GUIDELINE 25** One of the principal vulnerabilities of the building is the appearance of humidity on the roof, walls, or floors due to the deterioration of the waterproofing seals on windows and roofs, which do not allow the building to be waterproofed. Protocols should be established for periodic inspection to ensure a satisfactory response during the winter months.
- **GUIDELINE 26** Optimal indoor-lighting levels must be ensured to safeguard the physical integrity of the building's users, both monks, and visitors, and to protect the visual health of the users, considering that throughout the year, especially during the winter months, prayers are held in the absence of natural light. Finally, electric lighting is understood

as a cultural feature, as it complements the different uses of the building and allows for the construction of atmospheres conducive to prayer.

- **GUIDELINE 27** Acoustic control inside the building is fundamental for the practice of chant and speech, two realities of monastic life. In this sense, a systematic review of the acoustic conditions must ensure a clear hearing for both monks and visitors. The installation of panels or specific materials for acoustic control that break into the identity of the building will not be allowed. The actions will address amplification equipment, such as audio control equipment.
- **<u>GUIDELINE</u> 28** Any modification required in the electrical system and its conduits must be carried out in such a way as not to compromise the cultural significance of the building.
- **GUIDELINE 29** In order to protect the metalwork from corrosion, periodic cleaning and the application of anticorrosive products are suggested. This action applies to window frames, exterior crosses, bell tower parts, and stair handrails.
- **GUIDELINE 30** Cracks that compromise the structural behavior of the building may appear in walls or slabs. In that case, they should be timely evaluated by competent specialists to define the pertinence and repairments protocols.



Fig. 108 / Assessment of the conservation status of the ornamental / liturgical components and artworks. ▲ Fig. 109 / Assessment of the conservation status of wooden pieces inserted in the concrete slabs. ▲ Fig. 110 / Manual control for heating system in the main cube.

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CONSERVING THE INTERIOR

ng

D.1.	Site vulnerabilities and opportunities
D.2.	Assessment of the current condition of the building
D.2.1.	Technical assessment
D.2.2.	Current state of conservation
D.3.	General intervention criteria
D.4.	Overarching guidelines
	Fabric and architecture
D.6.	Conserving the interior
	Conserving ornamental elements and artwork

Access and ramp Staircase to crtypt chapel Virgin Mary niche Main cube Confessional Tabernacle chapel Presbytery and monk's cube Sacristy Crypt chapel Basement multipurpose room Storage rooms and lavatories

To define the guidelines for the conservation and maintenance of the interior of the Benedictine Monastery Church, we have identified specific areas that we consider unique and contain their character and elements that support their cultural significance. Therefore, the following segmentation of the interior spaces has been established.

01 ACCESS RAMP

/d/: Church access is one of the most distinct site elements. It is unmarked from the conventional spatial configuration of Catholic churches, where the altar is directly faced. It is composed of a smaller volume that contains the access door and an ascending ramp that connects the cube of the faithful.

SIGNIFICANCE A / HIGH:

The value of this space lies in the scale of the access. Unlike other churches, this one presents limited access, which connects with the interior through a ramp whose relevant elements are the visual tension with the sculpture of the Virgin Mary and the zenithal light that enters through a skylight in the lower part of the wall. On the other hand, the sense of procession in the celebrations with the community is evidenced by the entrance of the monks from the crypt chapel.

CURRENT CONDITION:

The access to the church is in good structural condition. There are some signs of wear on the pavement and paint on the walls due to humidity during the winter.

VULNERABILITIES AND OPPORTUNITIES:

This site has an information board in which informative graphic material is available, which by not following a typical design pattern, ends up being distracting and not very harmonious with the spirit of the building. On the other hand, regarding universal accessibility, access to the church has a step without a ramp, making it impossible for people with disabilities and reduced mobility to access by their means. A ramp could be installed to allow wheelchair users to access the church. Additionally, the electrical lighting in this enclosure is deficient, which could cause an accident in the staircase that descends to the crypt, where guests circulate.

- **GUIDELINE 31** A protocol should regulate and graphically unify the printed material available in the informative board at the church access. A format could be established to update the contents published.
- **GUIDELINE 32** Universal accessibility for people with disabilities using wheelchairs should be resolved since the access does not have a ramp that allows access. Since the ramp does not meet the appropriate slope to ensure safe movement, products could be used to increase traction on the ramp, provided that these do not compromise the values and attributes defined in this document.

GUIDELINE 33 The lighting in this area should be improved to avoid possible accidents, especially for guests staying in the monastery who use the ramp and the stairway leading down to the crypt to move between the church and the guest house.

- **GUIDELINE 34** During winter, numerous water outcrops are observed on the slab of the access ramp. Seals and waterproofing of the roof and the skylights must be checked to avoid water leaking.
- **GUIDELINE 35** As a result of the above, the wooden pieces inserted in the slab have been affected by humidity and, in some cases, are in deplorable condition. It is suggested to replace them with pieces of similar characteristics previously differentiated (*Further research is needed to determine the type of wood*).
- **GUIDELINE 36** To preserve natural light, a spatial attribute of the church, a cleaning protocol should be established for the skylights accompanying the wall and ramp. To ensure an adequate entry of light and prevent dirt and dust accumulation from impoverishing the quality of light that is so valuable in this space.

02 STAIRCASE TO CRYPT CHAPEL

/d/: This stair is one of the few elements of curved geometry in the church and connects the level of the church access to the









Crypt Chapel at the plinth level. Its horizontal window along the curve allows light to enter and visually connects to the exterior.

SIGNIFICANCE B / MODERATE:

The curved staircase connects a cloistered space with a more communal space like the church. Additionally, it acquires a processional value as it is the path used by the monks in the celebrations to enter the church, access the staircase, take the ramp to the Virgin's niche, and then face the altar.

CURRENT CONDITION:

This space is in good condition. No significant pathologies suggest repairs or repairs to the walls, floors, or ceilings. However, dampness or even rainwater can be observed during the winter months.

VULNERABILITIES AND OPPORTUNITIES:

Given this enclosure's contact with the natural terrain as it is buried, special attention must be paid to waterproofing. In addition, it is an enclosure used by guests who participate in the trades carried out during the night, so it is necessary to improve the lighting to avoid accidents.

GUIDELINE 37 To provide safety and prevent accidents, it is suggested to improve the lighting conditions, add new equipment, or replace the existing ones with greater lighting capacity. It is also

suggested to apply anti-slip products on the pavements.

GUIDELINE 38 Given that this part of the building is in con-

tact with the natural terrain and the exterior gardens, it is recommended that the quality of the window seals be systematically checked to prevent water from the irrigation system from seeping into the building. In addition, it is recommended to periodically check that there is no capillary humidity in the walls in contact with the natural terrain.

03 VIRGIN MARY NICHE

/d/: Symbolic space of the building. It is where the sculpture of the Virgin Mary is located, made by Marta Colvin with Francisco Gacitúa, the latter recently recognized as the National Prize of Arts.

SIGNIFICANCE A / HIGH:

This is possibly one of the most remarkable spaces of the church. On the one hand, it is the pivoting element between the access ramp and the altar. On the other hand, it establishes a symbolic connection between the interior and the exterior due to the light entrances.

CURRENT CONDITION:

It is in a good state of conservation. There are no significant injuries.

VULNERABILITIES AND OPPORTUNITIES:

The window facing east opens from floor to sky, which means risk. Although they put a protective grille, it does not present the minimum safety standards.

GUIDELINE 39 It is suggested to systematically check the windows' seals facing east and west to avoid leaks or glass detachment. At the same time, the level of corrosion of the windows' metalwork should be checked to take the corresponding actions and prevent further deterioration.

GUIDELINE 40 It is suggested to replace the existing protection mesh in the east window without afecting the window original design.

04 MAIN CUBE

/d/: Space that houses the faithful and visitors. This area is accessed from the access ramp and communicates with the chapel of the Blessed Sacrament, the presbytery (accessible only to monks), and the area where confessions are heard.

SIGNIFICANCE A / HIGH:

It offers a space for dialogue and communication between the cloister of monastic life and the community of parishioners. It is a space with no visual relationship with


Fig. 114 / Natural light conditions must be protected, so cleaning skylights and windows should be done on a periodic basis

the exterior of the building, only linked to the exterior through the light entrances generated by the displacements of the walls and ceiling. Its white color and the texture of the reinforced concrete walls give stripping and honesty to a space whose only objective is to establish contact with God.

CURRENT CONDITION:

In structural terms, the enclosure does not present significant issues. The primary deficiencies are regarding environmental behavior. Due to the lack of thermal insulation, this space cannot reach thermal comfort ranges during winter, when the inefficiency of the heating system and the excessive heat loss in the building prevent this space from being adequately heated. Despite this, gas stoves are installed yearly, breaking into this deprived space. On the other hand, acoustics is also relevant since, although the audible range is correct, the high reverberation indexes do not allow a clear reception, especially when reading.

VULNERABILITIES AND OPPORTUNITIES:

From the above, it is concluded that the principal vulnerabilities are related to the environmental necessities of the building, fundamentally the thermal and acoustic behavior. In this sense, considerable improvements could contribute to a more comfortable space, for example, replacing the upper windows with double glazing and installing thermal insulation in the roof structure. Additionally, replacing the amplification equipment, such as speakers and microphones, to improve acoustic performance.

- **GUIDELINE 41** A thorough review of the condition of window seals is recommended to prevent water seepage and reduce heat loss inside the building during the winter months.
- **<u>GUIDELINE</u> 42** If the installation of double glazing in the building is evaluated, this should be done without altering the modulation and design of the existing windows.
- **GUIDELINE 43** The gas-based building's heating system, within the concrete slab, is installed under the kneelers of the church pews to give the worshippers a sense of thermal comfort. However, the boiler's power is insufficient to heat the church's interior space. At the same time, the cost of keeping the space heated would imply a high economic cost. For this reason, it is necessary to check that the heating equipment is working correctly according to the capacity of the boiler. Likewise, some of the metallic coverings of the heating system pipes are in poor condition and could cause an accident for a visitor, so
- **<u>GUIDELINE</u> 44** To improve acoustic reverberance, it is recommended that a study be carried out to determine the correct location of ampli-

a revision is recommended.

fication equipment. Acoustic panels may not be installed on walls or ceilings unless they do not alter any of the values or attributes of this enclosure.

GUIDELINE 45 The amplification systems (speakers, microphones, and audio table) require a review to ensure correct operation. Currently, microphones present problems that prevent a clear reception by the faithful. In addition, it is suggested that the audio control console be upgraded to one that makes it easier for the monks to control the audio at the different levels of operation of the church. The implementation of these improvements must not - under any circumstances - cause any damage to the original structure of the

building. And all of them must be reversible.

05 CONFESSIONAL

/d/: Space that was originally intended to be the confessional area. However, due to the lack of acoustic privacy, it was decided to stop making confessions in that place. It is currently a space without a defined use, where occasionally furniture or different types of objects are stored.

SIGNIFICANCE C / LOW:

Although it is a space spatially connected to the nave of the faithful and the presbytery, it does not have a specific use, suggesting that it is not a relevant space.

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Fig. 117 / Roofing coating must be revised periodically to avoid leakings.

CURRENT CONDITION:

Although its state of preservation is adequate, it shows signs of moderate damage to the ceiling due to rainwater seepage through the slab.

VULNERABILITIES AND OPPORTUNITIES:

It is a precinct quite disconnected from the rest of the Church's programs. The difficulty in thinking of this space lies in its openness to other precincts of the Church. On the one hand, it is connected to the presbytery through a corridor that passes a series of steps to reach the altar level. On the other hand, it is connected to the monks' cube through an opening in the wall. It is connected to the access, ramp, and crypt staircase through a low wall, which separates the enclosures but without achieving a containment of the space that would give it the privacy necessary to think of a new use for that space. It could be resolved with suitable furniture, which prevents sound from being heard beyond the confessional.

GUIDELINE 46 If this space is enabled under a new use, it should not imply modifications to its current condition regarding the openings it presents to the other spaces of the Church.

06 TABERNACLE CHAPEL

/d/: Located in one of the intersections of the two central cubes of the church and dedicated to the Eucharistic reserve, where the Blessed Sacrament is exposed. It is a space of prayer and deep recollection. It is the only space of the building whose natural light enters, tinged with a color product of the coloring of the glass, which gives it a warm tone that differentiates it from the rest of the church. In addition, there is a skylight that bathes the wall with zenithal light.

SIGNIFICANCE A / HIGH:

It is a space of high significance in terms of its spiritual meaning and being the only place in the church that offers more direct contact between monks and visitors. The chapel of the Eucharistic Reserve has access from both the presbytery and the faithful's cube.

CURRENT CONDITION:

The space is in a good state of conservation. However, moisture comes from the roof through the walls and the skylight accompanies one of the walls.

VULNERABILITIES AND OPPORTUNITIES:

Water accumulations occur at the meeting of the roof with the church's wall, which causes water seepage into the interior. On the other hand, the difficulty of accessing the skylight that provides light to the interior from the wall makes it a proper maintenance complex. This is why water enters the interior since the seals of the skylight are expired.

The construction solution of the skylight could be improved to ensure no more water enters the chapel's interior. In addition, since it is a smaller space in proportion to the church, it is more feasible to temper it. In addition, the facilities currently exist and function in good condition. The difficulty lies in segmenting the ducts to make the air conditioning system more efficient. Finally, a step in the chapel is improperly marked due to the lack of lighting. Therefore, when the church is dark, it poses an accident hazard for monks or worshippers.

- **GUIDELINE 47** To solve water seepage problems, a complete overhaul of the chapel roof and its proper downspouts is suggested to avoid water accumulations that eventually seep into the interior.
- **GUIDELINE 48** In the case of the wall's skylight, removing the elements that currently make up the skylight is recommended and replacing them with ones in good condition. In addition, periodic inspections should be made to ensure the correct functioning of the seals that prevent the passage of water into the interior.

GUIDELINE 49 To avoid possible accidents, it is recommended

to incorporate a warning light on the step that does not interfere with the atmosphere of the space.

07 PRESBYTERY AND MONK'S NAVE

/d/: The monks use this space to carry out the offices proper to the monastic life of the Benedictine Order. It corresponds to the larger of the two central cubes that make up the church, at the intersection of the altar and the cross. The choir of monks forms the presbytery, arranged so they all can face the altar and the Virgin sculpture. On one side of the choir is the organ, played on weekends for the mass celebration, and on the other is the access to the presbytery from the sacristy and the access to the chapel of the Eucharistic Reserve.

The monks' space differs from that of the faithful, as they face the upper light entrances generated by the intersection of the two cubes. Therefore, their perception of space is brighter than the cube of the faithful. White walls and the interaction between the constructive elements through the light predominate.

SIGNIFICANCE A / HIGH:

The place where the altar and the cross are located is one of the most significant spaces in the building. Underneath the altar is the Ara Stone, which contains the holy relics deposited in the ceremony of dedication and consecration of the Church. Next to the altar, there is the ambo, the place where the readings take place. This space has an intangible value since a silent dialogue occurs between the retreat of the monastic life and the community of the faithful or visitors who come to the Church of the Benedictine Monastery. The presbytery recognizes the architectural legacy of the monks and authors of the work. The furniture of the monks' choir was designed by Brother Martin Correa and made in the monastery's furniture shop, while the Abbot 's Seat and the Altar were designed by Father Gabriel Guarda OSB (+).

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CURRENT CONDITION:

The presbytery is in good structural condition, with no damage to the walls, ceiling, or slab. However, the south façade of the church, whose wall defines one of the edges of the presbytery, has a series of cracks that, although not structurally compromised, indicate the effect of the humidity on the paint treatment on the wall. This space is operative since it is where the divine offices are held, which require different electric lighting conditions that the monks activate and deactivate manually from different control points. In addition, there are two tables on both sides of the presbytery, where the monks leave the implements necessary for celebrating mass.

VULNERABILITIES AND OPPORTUNITIES:

One of the principal vulnerabilities of this space relates to the electrical system that supports the electric lighting, the audio and amplification systems, and the bell tower. Over time, the electrical system has undergone specific updates. The standard applied is far from what is required by current regulations, which poses a risk to the operation of the building. On the other hand, manipulating the electrical devices is complex since the switches are not centralized but dispersed in the monks' choir. The same situation occurs when manipulating the audio and amplification systems.

Therefore, we are talking about outdated and inefficient systems in terms of operation. Beyond the technical and safety aspects of the electrical system, the building currently has the necessary lighting equipment to provide optimal conditions for reading, especially during the nighttime use of the building. However, for energy consumption reasons, it is decided to use only some of the luminaires, which could lead to an eventual deterioration in the vision of the monks, especially those who are already adults or older adults. Another aspect that deserves attention is universal accessibility. Although it does not refer to a single enclosure, it is relevant in the presbytery, where the monks live seven times a day. Presbytery access is through stairs, which for most adult monks means a complication and a risk of an accident.

Finally, given that the monks use this space the most, thermal comfort is a relevant aspect to be addressed. As mentioned, the building cannot achieve acceptable temperatures during the winter months. For this reason, in some winters, the monks have stopped celebrating

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Fig. 120 / Ornamental and artworks in the Main Altar and its cross; Presbytery, Abbott's Seat, the Organ among other significant elements.

▲ Fig. 121 / As well as the visual health of the monks, who frequent this space during the night, should also be taken into consideration.

services during the evening and morning in the church and instead hold them in the Crypt Chapel, where they can better temper the space. While the building has air conditioning systems, these were not intended to raise the temperature to acceptable comfort ranges.

- **GUIDELINE 50** An upgrade of the building's electrical system is recommended to ensure proper functionality over time. To this end, the provisions, and requirements of the current standard for building electrical systems should be consulted to see how it can be applied without affecting the values or attributes that support its cultural significance.
- **GUIDELINE 51** Complementing the above and ensuring suitable handling of the electrical lighting system, it is proposed to reorganize the electrical circuits and install a control center to allow for easier control of the church's lighting configurations.
- **GUIDELINE 52** To guarantee good lighting conditions, it is suggested to review the equipment and its respective lighting conditions periodically. This way, the provisions outlined in Guideline 16 can comply.

08 SACRISTY

/d/: It is essential in terms of its role in the different celebrations, especially the mass. In the Sacristy are kept the different implements used in the different festivities, the vestments of the priests according to the liturgical calendar, the ciboria, ciboria incense, and books.

-

Only monks have access to this space, and it connects two points of access to the church, behind the abbot's seat and through the stair core that connects the base level with the corridor that leads to the cloister building.

SIGNIFICANCE A / HIGH:

Although it is a restricted access space, due to the content and significance of the material it contains, it is assigned a high level of cultural significance.

CURRENT CONDITION:

It is a precinct that shows no injuries or pathologies in its current state of conservation. The only symptom of the environmental analysis study, particularly in measuring air quality (CO2), was that carbon dioxide concentrations are close to the upper range of the recommended levels in this space.

VULNERABILITIES AND OPPORTUNITIES:

Although the Sacristy is a restricted access space, and during the day, it is permanently closed, there is no access control other than its doors to prevent a person from entering. Considering that it is a building that is open for several hours a day and that sometimes there is no one in the church, there is a risk that high-value items could be stolen. In addition, and according to the study carried out by the environmental conditioning specialists, it is suggested that a ventilation protocol be established to avoid carbon dioxide concentrations inside the building. Additionally, given that there is no other enclosure over the Sacristy, there is the possibility of solving ventilation or, eventually, natural lighting through the sky slab.

- **GUIDELINE 53** Given that the Sacristy must maintain access restrictions due to the high value of the items it contains, it is recommended that ventilation protocols be established, or the possibility of improving ventilation through active systems be studied. In this way, it prevents carbon dioxide accumulation inside the Sacristy.
- **GUIDELINE 54** It is recommended to periodically check the condition of the asphalt membrane that waterproofs the sacristy slab to avoid the appearance of humidity that could deteriorate the material contents of the Sacristy.

09 CRYPT CHAPEL

/d/: This enclosure is located on the Church's lower level, under the first level's central nave.

The exciting thing about this place is that there was an initial version of the project, which was modified due to the implications of the Second Vatican Council, especially in eliminating the personal altars designed in the base level of the Church. Their altars were originally 5, of which only one was kept in the final design.

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▲ Fig. 124 / Water pooling over the Sacristy roof



[▲] Fig. 123 / Exterior gardens saturation due to intense rainfalls episodes in winter.

The Crypt Chapel is accessed from the church via the staircase ramp descending from the main entrance and the Scristy staircase. Due to the low temperatures, it serves as an alternative to the church during the winter since it has an air conditioning system. Due to its reduced size, it is more feasible to reach thermal comfort ranges.

Unlike the church, the Crypt Chapel establishes a more direct relationship with the exterior through a large window arranged as an arch, whose focal point is the altar.

SIGNIFICANCE B / MODERATE:

The Crypt Chapel is an enclosure that allows more intimate instances for the community of monks and the realization of baptisms or other activities with the community. Another particularity of the Crypt Chapel is the presence of the First Stone, which was placed on November 1, 1961, in a ceremony presided over by the then Archbishop of Santiago, Raúl Silva Henríquez.

CURRENT CONDITION:

It is in good condition. It shows no signs of structural or constructive damage.

VULNERABILITIES AND OPPORTUNITIES:

A point that deserves attention in this precinct is the heating system's existing gas installations. On the other hand, the staircase ramp that descends to the Crypt Chapel is used by guests as a passageway to the guest rooms. These areas are dark at night, and the light switches are not correctly marked, so there is a risk of an accident due to a lack of lighting.

GUIDELINE 55 As a result of the presence of gas installations for air conditioning equipment, it is suggested to establish a protocol for periodic review of the installations to minimize the risk of leaks that could put the occupants at risk.

GUIDELINE 56 It is recommended that the electrical lighting system of the facility be improved to avoid accidents due to lack of visibility and to preserve the visual health of its users.

10 MEETING ROOMS

/d/: There are located back to the Crypt Chapel in the church's basement. It consists of an entrance hall, two parlors, a room that serves the monks as a multipurpose room, and two storerooms. The purpose of the parlors is to receive the faithful for spiritual direction or other purposes.

SIGNIFICANCE C / LOW:

The significance given to these enclosures could be higher due to limited use. On the one hand, access is restricted, and on the other hand, it does not offer ideal spatial conditions for developing activities that add value to the enclosures.

CURRENT CONDITION:

Given that this area of the building is in direct contact with the natural terrain, there is moisture in the walls and floors during the winter months due to capillarity. In addition, the natural lighting in these rooms could be better, which is not conducive to habitability conditions.

VULNERABILITIES AND OPPORTUNITIES:

First, being in the basement, this space does not offer favorable accessibility conditions for monks and users, especially those with reduced mobility. On the other hand, the monks receive visitors in the offices close to the monastery entrance, so these areas have a lower occupation.

Given that the significance of these enclosures is low, we see a great potential to consolidate these enclosures as spaces of more significant contact with the community. This would imply resolving the accesses more adequately and establishing limits that allow us to maintain control of areas for the exclusive use of the monks.

GUIDELINE 57 Product that some of the rainwater gutters go to the garden facing the south façade of the building, adjacent to the parlors and multipurpose room, these present humidity

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conditions that do not favor the correct conservation of the structure.

11 STORAGE ROOMS AND LAVATORIES

/d/: Within the base level of the church building is an area of toilets and warehouses, which currently provide logistical and operational support to the monks for cleaning and maintaining the building.

SIGNIFICANCE C / LOW:

These precincts do not have a high Cultural Significance since they do not contribute substantially to the heritage values declared in this document.

CURRENT CONDITION:

As these enclosures are in direct contact with the natural terrain, they have been damaged more by humidity in the walls and slabs, which has considerably deteriorated the interior and exterior paintwork. Likewise, the same situation has affected their habitability conditions, limiting the use of these enclosures to the hot periods of the year, making them more pleasant.

Despite this, the restrooms are functional and show no significant damage beyond typical signs of use. There is a greater probability of deterioration in these enclosures, which could imply costly repair actions.

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That is why thinking about new schemes of use for these enclosures is an excellent alternative to being constantly cautious of their state of conservation. In that sense, they are enclosures that mediate between public and private in that they are linked to the monastery access and enclosures for the exclusive use of monks or guests.

- **GUIDELINE 58** It is recommended that a periodic visual inspection be made to rule out the existence of lesions that could imply costly repairs in the future, especially in enclosures directly related to the natural terrain and that could present damages due to humidity outcrops.
- **GUIDELINE 59** Both natural and artificial lighting are deficient in these enclosures. For safety reasons, it is suggested that the lighting equipment be upgraded to improve lighting conditions, especially in transit areas.

VULNERABILITIES AND OPPORTUNITIES:

Fig. 127 / Basement storage rooms corridor



ORNAMENTAL ELEMENTS AND ARTWORKS

Main altar Main Altar cross Abbot's seat Abbot's ambo Monk's pews Godspel ambo Easter candle holder Pipe organ Zyther Tabernacle altar Tabernacle Tabernacle red lamp Tabernacle christ figure Censer Holy water pile Main cube pews Virgin Mary sculpture Wall's candlesticks Holy Family sculpture Main doors Signage Exterior lamps Interior lamps

ADDESCRIPTION AND A REPORT	
D.1.	Site vulnerabilities and opportunities
D.2.	Assessment of the current condition of the building
D.2.1.	Technical assessment
D.2.2.	Current state of conservation
D.3.	General intervention criteria
D.4.	Overarching guidelines
D.5.	Fabric and architecture
D.6.	Conserving the interior
D.7.	Conserving ornamental elements and artwork

07

To define the guidelines for the conservation and maintenance ornaments and artworks, particular objects considered unique elements of cultural significance for the Church had been identified. Therefore, the following segmentation of the elements is established;

In the case of elements recognized as (A) High Significance, the following guidelines must be considered;

- GUIDELINE 60 Ornamental elements and artworks considered of High Significance must conserve their original characteristics and location.
- GUIDELINE 61 If intervention is required, it should be of the preventive conservation, conservation, and/or restoration type and carried out by a conservator or related professional.

01 MAIN ALTAR

The granite altar comprises three stone slabs forming /d/: the surface and two supports. It contains four crosses engraved in the corners. Under the Altar, on the floor, relics are kept, covered with a stone plaque called Ara Stone. This Altar is in the temple's center and was consecrated for the Eucharistic celebration.

SIGNIFICANCE (A / HIGH):

The Altar has a liturgical significance as a table of sacrifice and banquet. It commemorates the first mass celebrated by Jesus at the Last Supper, where the Eucharist was established at the Passover with his disciples. The Altar is a focal point of the Catholic religious space. In the case of the Benedictine Monastery Church, the Altar is the binding element between the monastic life and the assembly of the faithful who attend the liturgical celebrations.

In addition, under the Altar, designed by Father Gabriel Guarda, the holy relics were deposited at the consecration of the Church.

CURRENT CONDITION:

The piece is in optimal condition. Only traces of myrrh have been observed, which was applied as in the Abbott seat.

GUIDELINE 62 Removal of wax residue and dry cleaning is recommended. Use candle holders or protections to prevent wax from falling on the surface of the Altar.

02 MAIN ALTAR CROSS

/d/: The figure of the crucifix is recognizable in every Catholic church. In the case of the Benedictine Monastery church, the cross is associated with the altar as a complementary piece. It is formed by a 215 cm long bronze staff, which holds a Greek-style wooden cross with an image of Christ pointing towards the assembly of the faithful, and on the other side, an image of the Lamb of God. This cross is movable and used for the monks' processional entrances during Sunday masses or major celebrations.

SIGNIFICANCE (A / HIGH):

Its value lies in being a highly revered piece

in a sacred space and its subtle and simple design, in line with the church's design principles.

CURRENT CONDITION:

Its state of conservation is satisfactory. Although some marks can be observed on the wooden cross, no significant damage requires repair.

GUIDELINE 63 Dry cleaning is recommended on the wooden surface. If it is necessary to apply any cleaning product on the cross, make sure not to use anything that can damage or alter the properties of the bronze.

03 ABBOTT'S SEAT

/d/: The Abbot's seat is constructed from four granite slabs, placed on a platform that protrudes above the level of the presbytery where the monks are located. The Abbot's seat is positioned in the middle of the choir of the monks, along the diagonal line that runs from the sculpture of the Virgin Mary to the Abbot's seat. It has a wooden support at the back to hold books.

SIGNIFICANCE (A / HIGH):

Its cultural significance is based on this piece's role in the church, which marks the location of the person who celebrates the Mass (not necessarily the Abbot). Additionally, the seat has exceptional value, as Father Gabriel Guarda, the church architect, designed it.

CURRENT CONDITION:

Currently, it is in excellent condition and does not require any repairs or conservation actions.

<u>GUIDELINE</u> 64 The application of wet products for cleaning is not recommended.

04 ABBOT AMBO

/d/: The wooden ambo in front of the altar is a movable piece (unlike the previous ones, which are not portable due to their weight) located in front of Abbot's seat. It is the place of the person presiding over the Mass. It is built of wooden pieces at the bottom to support the ambo and at the top to support the base on which the missals and books used for the celebrations are placed.

SIGNIFICANCE (A / HIGH):

It is of high significance as Brother Martín Correa designed it. There are two ambos; one is located at the Altar alongside the Abbot, and the other is in the Chapter room.

CURRENT CONDITION:

It is in good condition. It has some marks from use but no injuries that require repair.

<u>05 MONK'S PEWS</u>

/d/: This is where monks take place in the presbytery. There are wooden benches of simple design and fine construction. They have storage space to keep books in the backrest, depending on their location, and a kneeler. They were designed by Raúl Irarrázabal.

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SIGNIFICANCE (B / MODERATE):

As a church's component, the monk's choir value is based on its spiritual meaning. Every celebration of the Divine Office takes place in the church, and the monk's choir commands every chant and monk's participation. They are designed under the same austerity as other furniture and constructed at Signo wooden workshop.

CURRENT CONDITION:

They show wear and tear due to daily use but do not show structural deterioration, nor are they exposed to agents that could damage them excessively. Anthropic-type incorporations such as switch boxes, electrical wiring, and switches are observed as use requirements.

GUIDELINE 65 While it is an element with moderate significance and does not correspond to the original furnishings of the church, they hold high aesthetic value, so they should be maintained in their position and materiality.

GUIDELINE 66 Since it is a wooden piece, it is suggested not to use cleaning products other than water-based ones, taking care not to apply excessive moisture to avoid damage. If there is noticeable wear on the varnish due to use, it should be reapplied to protect the wood.

06 GOSPEL AMBO

/d/: The Gospel Ambo is an essential element in every church. It embodies the communal dimension of the celebration of the Mass, as the Gospel and various readings that form the liturgy of the Word are proclaimed. It is a simple piece that adheres to the design principles of the church. It consists of a low wall that defines the ambo area. Like the Access Ramp wall, this wall has a bluish-gray hue, and the textures of wooden molds are used as formwork. On these walls, the Paschal Candle holder is placed, and in the middle, there is a cylindrical granite piece that supports the ambo, where the Missal is placed.

SIGNIFICANCE (A / HIGH):

It holds significant liturgical and spiritual meaning due to its function in the celebration of the Mass. It is not clear whether it is designed by Father Gabriel Guarda, despite the similarities with the other granite elements designed by him.

CURRENT CONDITION:

The ambo is in good conservation condition. The wooden piece does not show any significant damage.

↓ Fig. 131 / Abott ambo



SIGNIFICANCE (A / HIGH):

GUIDELINE 67 Since the ambo has an integrated amplification system, it is essential to periodically review the microphone to ensure that the assembly receives the reader's message clearly.

07 EASTER CANDLE HOLDER

/d/: The Easter candle holder is located on the low walls defining the Gospel's ambiance. It consists of two pieces: the first is a concave wooden piece with a hole to hold the Paschal Candle. This piece is supported by a bronze bar attached to the concrete wall.

SIGNIFICANCE (A / HIGH):

It represents the light of Christ resurrection, which is why it is installed during the Easter season. Additionally, it is a piece of high value as it was designed by Guarda and Correa.

CURRENT CONDITION:

Is in perfect conditions.

08 PIPE ORGAN

/d/: The pipe organ, built in 1919 by Oreste Carlini, was donated to the Benedictine Monastery by the Clarisa's nuns of Recoleta in 1976. It is constructed of wood with certain metal elements like pipes. It is located in the presbytery, and its function is to accompany the celebration of the Mass to give it greater solemnity through music. Although the organ does not possess any religious value, it is a key element in granting greater solemnity and fervor to the celebrations.

CURRENT CONDITION:

Although the current state of conservation is not deficient, certain transformations to the original state of the organ have been evidenced in the section of the pipes, as well as certain signs of material loss in the keyboard covering. Additionally, it shows dirt and wear due to use.

GUIDELINE 68 Avoid the use of strong solvent liquids and apply dry cleaning between the corners of the piece every 3 to 4 weeks. It is suggested to intervene in the body of the keyboard to prevent further detachments and loss of original elements. In case of repairing the pipes or other aspects of the instrument, it is suggested to store the removed elements in special packaging to prevent their loss.

colors of Our Lady of Guadalupe) with kings, bishops, cardinals, and other people under her cloak.

SIGNIFICANCE (B / MODERATE):

Like the main Altar, it was designed by Father Gabriel Guarda and shared the same attributes that give this piece a high cultural significance. The Altar of the Eucharistic Reserve chapel keeps the Blessed Sacrament exposed, which gives it even more relevance from a religious and spiritual point of view.

CURRENT CONDITION:

The conservation status of the zither is excellent, as it does not show any considerable damages that require repairs.

GUIDELINE 69 It is recommended to continue with the care practices already being applied to the instrument, avoiding excessive humidity during cleaning to prevent damage to the wood or oxidation of the tuning pegs. Similarly, strong solvent liquids that can dissolve the layers of varnish or protective coating should be avoided.

10 TABERNACLE CHAPEL ALTAR

/d/: The granite altar comprises three stone slabs that make up the surface and two at an angle that makes up the supports. It has four engraved crosses in the corners. Under the Altar, on the floor, relics are kept, covered with a stone plaque called Ara

<u>09 ZYTHER</u>

/d/: A plucked string instrument with a plectrum, consisting in 5 parts: tuning pegs, strings, fret, bridge, and body. Additionally, it has a music sheet holder and on its two sound holes, there are illustrations; one showing a choir of angels with musical instruments, and the other depicting the Virgin (with the

Stone. This Altar is in the temple's center and was consecrated for the Eucharistic celebration. This Altar is destined only for the tabernacle of the Blessed Sacrament, the space where the "Consecrated Host" is kept. Since it is a consecrated element, it must be made of noble material.

SIGNIFICANCE (A / HIGH):

Like the main Altar, it was designed by Father Gabriel Guarda and shared the same attributes that give this piece a high cultural significance. The Altar of the Eucharistic Reserve chapel keeps the Blessed Sacrament exposed, which gives it even more relevance from a religious and spiritual point of view.

CURRENT CONDITION:

The granite looks in excellent condition and shows no signs of deterioration.

GUIDELINE 70 Do not apply protective products or coatings. Dry cleaning only is recommended.

11 TABERNACLE

/d/: The Tabernacle is a precious piece with the Most Holy Sacrament inside it. Since the Second Vatican Council, the Tabernacle has been located in a side chapel outside the sanctuary. This is why this chapel is designed, situated between the monks' and faithful's sections, with access from both areas. The piece, placed above the Altar, is made of bronze and has eight faces, four main ones, and four secondary ones in the corners. It is usually covered with a cloth called Conopeum.

SIGNIFICANCE (A / HIGH):

Its value is fundamentally spiritual. Due to the content of the Tabernacle, it is possibly one of the most valuable objects in the Church.

CURRENT CONDITION:

The piece is in very good condition, showing no evident signs of deterioration.

GUIDELINE 71 Dry cleaning is recommended. Avoid using solvent-based substances.

12 TABERNACLE RED LAMP

/d/: An electric light lamp made with a copper tube in the shape of a cross, with a curvature at its lower part that culminates in a light covered with a red glass shade, and wooden caps at its other ends. Its located at one side of the Tabernacle Altar. According to the monks' account, this lamp was changed because the original lamp was combustion-based, which dirtied the wall.

SIGNIFICANCE (B / MODERATE):

Its value is fundamentally spiritual. Due to the content of the Tabernacle, it is possibly one of the most valuable objects in the Church.

CURRENT CONDITION:

The piece is in very good condition, showing no evident signs of deterioration.

13 TABERNACLE CHRIST FIGURE

/d/: The figure of Christ in the crucifixion is located above the altar of the Tabernacle chapel. It is believed to date back to the 16th century and was donated by a German family residing in Chile.

SIGNIFICANCE (B / MODERATE):

Beyond the spiritual aspect, its value lies in the estimated date of the piece, which would go back to the 16th century, making it a precious work. However, its absence does not undermine the cultural significance of the place of the most valuable objects in the Church.

CURRENT CONDITION:

It is considered in normal or good condition due to cracks in the polychrome layer throughout the image, darkening of the tones, and micro-cracks in the wood. However, there is no evidence of critical deterioration that affects the artwork's structure, likely due to its location, and no previous interventions or conservation treatments are visible.

GUIDELINE 72 Conservation actions are recommended for

↓ Fig. 133 / Tabernacle lamp

Fig. 134 / Organ tubes



Fig. 132 / Easter candel holder

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the polychrome, dry cleaning, and analysis of the support (wooden body). It is advised not to handle it; if necessary, any manipulation should be done with extreme care on the limbs.

14 CENSER

/d/: The Censer is an artifact used to apply incense during Mass celebrations. It is an element that is present in every Catholic temple.

SIGNIFICANCE (B / MODERATE):

The censer brings solemnity to liturgical celebrations. Incense has always been a very prominent symbol in Catholicism. In that sense, it is understood as a value for the significance of the building as it contributes to intensifying the visitors' experience.

CURRENT CONDITION:

The censer is in good condition and does not present significant damages that require conservation actions.

GUIDELINE 73 Avoid prolonged exposure to humid environments to prevent the deterioration of the silver pieces. For cleaning, apply specific solutions suitable for the material of the censer to avoid damage.

15 HOLY-WATER PILE

/d/: It is customary for churches to have a container with holy water. It is usually placed at the entrance of the church so that those who enter may take some and remember the moment they entered the church, their Baptism. In the Benedictine Monastery church, the water pile is located at the entrance, just before the ramp leading to the central nave.

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SIGNIFICANCE (B / MODERATE):

The cultural value of this piece lies in its simple design and the dialogue it establishes with other elements built in granite, such as the abbot's seat, the ambo, and the altars. Father Gabriel Guarda, the architect of the church, designed this element.

CURRENT CONDITION:

It is in good condition. It shows signs of wear and dirt where it meets the ground and accumulates sediment from water in the holy water container.

GUIDELINE 74 Ensure the cleaning of this element, specifically its bottom part, due to its contact with the floor and the holy water container. It is suggested to avoid excessive moisture.

16 MAIN CUBE PEWS

/d/: The benches in the visitor's area consist of a wooden bench and a metal structure, a kneeler, and a backrest. The latter two were added later to the original design, which only included the bench. They were designed and built in the monastery's carpentry workshops.

SIGNIFICANCE (B / MODERATE):

Guarda and Correa designed the benches, and they harmonized with the design of the Church, with each being different from the others due to the spatial convergence of the cube that receives the faithful. On the other hand, the design and craftsmanship of the benches give them a subtlety that allows for highlighting the main architectural attributes of the building.

CURRENT CONDITION:

In general, they are in good condition. There are marks typical of the regular use of the benches, which do not represent severe damages that would require interventions. Some exhibit slight instability due to irregularities in the church floor slab.

GUIDELINE 75 Clean using non-abrasive products that do not degrade varnishes or penetrate the wood. Be cautious of excessive moisture to prevent the appearance of fungi or other agents that may degrade the material of the benches.

17 VIRGIN MARY SCULPTURE

/d/: Represents the image of the Virgin Mary with Jesus in her arms. The work comprises multiple wooden pieces, nailed and assembled, that give form to austere human figures supporting themselves on a cantilever anchored to the wall. Notes left by parishioners can be appreciated between the spaces of the lace

parts. Authors Marta Colvin and Francisco Gacitua.

church's dedication.

SIGNIFICANCE (B / MODERATE):

SIGNIFICANCE (A / HIGH):

It is a protagonist convergence element in the church, from the church access through the ramp and the monks from the presbytery. The Benedictine community venerates the figure of the Virgin Mary as a vital part of the celebrations and prayers.

CURRENT CONDITION:

The sculpture is in good condition, despite presenting superficial dirt in the less accessible upper area. Anthropic damage, such as provoked marks and paint stains, is observed.

GUIDELINE 76 Ensure not to apply excessive moisture when cleaning the sculpture, as it could lead to deterioration of both the material and its coating. Dry cleaning is recommended to remove dust and dirt. Additionally, periodic inspection of the sculpture's mounting system is suggested. The prayers left by the faithful in the gaps between the wooden pieces should not be removed.

18 WALL'S CANDLESTICKS

/d/: There are 12 candlesticks on the church's walls, each with a carved cross on the wall. These are the church's dedication crosses, strategically placed and lit once a year to celebrate the

These candlesticks, along with their respective crosses, symbolize the dedication of the Benedictine Monastery church. Just as crosses are carved on the altars, which symbolize their dedication, their value is purely commemorative of the feast day of the temple.

CURRENT CONDITION:

They are in good condition. Due to their height and accessibility, their cleaning is more complex, and they have accumulated dust. However, they do not present any injuries that require intervention.

GUIDELINE 77 Clean using dry products that do not contribute to excess moisture. Candle wax residues should be removed after they have been used.

19 HOLY FAMILY SCULPTURE

/d/: Sculpture made of polychrome wood and metal. The sculptures represent the images of the Virgin Mary, St. Joseph, and the Child Jesus, according to a plaque inside, are from the "Escuela Quiteña" of 1750 in memory of Marta Sanchez Cerda. At first sight, they have the typical elements of the Quiteña sculpture, although it calls attention to the lack of the "brocade" in gold in the painting of the images. However, the incarnations comply with

this style's standards, opening the possibility that these images have been affected by the previous intervention. Both the Virgin and Saint Joseph images are completely made of wood and have an element of fabric integrated into the sleeves. In addition, Saint Joseph carries a staff with a seed tied to it. The three images are on a rectangle of cloth.

They are inside a sealed urn.

SIGNIFICANCE (B / MODERATE):

The image responds to values associated with Intangible or Spiritual values since it corresponds to an Image of worship and veneration as a representation of the Holy Family of Bélen, protected by Supreme Decree N° 1661 of April 9, 1981, also associated to its historical value due to its antiquity.

CURRENT CONDITION:

Some deterioration has been observed in the superficial layers of the pieces. In the image of the Virgin, it was identified; superficial dirt in the incarnations, cracks in the folds of the mantle, previous restoration in the left-hand thumb without polychrome, and loss of the superficial pictorial layer in the shoe.

The image of Saint Joseph was identified; superficial dirt in the incarnation and in the fabric sleeves, fracture in the index and little finger of the left hand, cracks in the mantle, chipping in the hair, abrasion in the right thumb, and fracture in the left thumb. In the image of the baby Jesus, it was percei-



↓ Fig. 137 / Holy Water pile



▶ Fig. 135 / Virgin Mary sculpture

ved; as superficial dirt, fracture in the middle finger of the right hand, darkening of the pictorial layer, and loss of pictorial layer in the knee and in the right foot.

GUIDELINE 78 It is suggested to keep the sculpture covered with the acrylic case to prevent external agents from damaging it. At the same time, minimize cleanings to avoid the deterioration it entails.

20 MAIN DOORS

/d/: The church's main doors, which connect to the atrium on the outside, are an essential element in every church. The threshold predisposes the spirit, silences voices, and slows down steps. This particular door, contained within a cubic space, creates such a transition from the scale of the individual and personal to a gesture of introspection upon entering the church.

SIGNIFICANCE (A / HIGH):

The significance of doors lies in transitioning from a more public dimension, typical of the atriums or antechambers of churches, to a space of introspection and contact with the divine, where the protagonists are silent, light, and the sound of chants. On the other hand, it is a somewhat atypical church door, which gives it a degree of ingenuity and authenticity that must be safeguarded.

CURRENT CONDITION:

The doors show signs of wear, particularly in the wooden veneer, which is partially detached from the door in some areas. Additionally, there is evidence of wear on the varnish, which protects the wood from external agents that can promote the growth of fungi or deterioration of the material due to the conditions of the environment.

-

GUIDELINE 79 A thorough inspection of the wood's condition is recommended to establish concrete conservation and maintenance actions. This will help prevent the appearance of fungi or wood-boring insects that can deteriorate the door material. Additionally, the damaged wooden veneer could be replaced with wood of similar characteristics to the original. Metal elements, such as hinges or handles, should be periodically inspected to prevent corrosion.

21 SIGNAGE

/d/: The church has few signs or signage; however, they maintain the subtle and austere aesthetics characteristic of the Benedictine order. For this reason, these elements are considered worthy of preservation, respecting their graphic criteria.

SIGNIFICANCE (B / MODERATE):

While signage is not crucial in defining the cultural significance of the building, it does form part of the austere and humble aesthetics

of the place, as it adheres to graphic criteria that provide a certain homogeneity.

CURRENT CONDITION:

Some signs show signs of deterioration due to the passage of time. The signage indicating the monastic schedule, located next to the entrance door of the church, shows signs of rust and the erasure of some of the texts.

- **GUIDELINE** 80 To maintain and preserve the graphic style of the signage, clarity regarding the typography and design criteria must be established. This way, if it becomes necessary to replace any of the existing signs in the future or add a new one, it can be done following the design principles defined based on the existing ones.
- **GUIDELINE 81** Any graphic information installed in the display case located next to the entrance door must be previously approved by the Monastery to ensure that they are not disruptive elements.

22 EXTERIOR LAMPS

/d/: In both the atrium and the exterior areas of the monastery, low lamps lighting the paths connecting the various dependencies of the cloister. These luminaires are regular bodies of black-painted sheet metal with a die-cut crucifix shape that allows light to shine outside.

SIGNIFICANCE (B / MODERATE):

07

These luminaires are part of the monastery's aesthetics, like the signage, buildings' design, and ornamental elements. The author of the design of these luminaires is uncertain.

as the architect of the building. It is worth noting that this solution is the third one, as the two previous lighting solutions for the presbytery were unsatisfactory.

CURRENT CONDITION:

The lamps, in general, are in good condition. To assess their conservation status, a case-by-case evaluation would be needed for each of them. Due to their metal structure and exposure to the elements, there is a risk of rust and corrosion.

GUIDELINE 82 Similarly to the signage, it is suggested to conduct a planimetric survey of these fixtures. This way, if they need to be replaced, there will be technical documentation available to replicate the original designs.

CURRENT CONDITION:

The overall conservation status of the lamps is good. Due to the materials used (polycarbonate), they are not at risk of corrosion or loss of their physical properties. However, the nylon threads may dry out, especially those exposed to sunlight.

GUIDELINE 83 It is recommended to periodically check the condition of the cables that support the altar lamps and the wooden pieces that hold the lampshades on the church walls. Dry cleaning of the lampshades is also recommended.

23 INTERIOR LAMPS

The interior lamps of the church represent a legacy /d/: of high cultural significance, as they were designed by Brother Martín Correa and manufactured within the Monastery. There are various types of lamps, with the ones in the presbytery standing out. They are supported by metal rods attached to the monks' benches, connected to the walls by nylon threads.

SIGNIFICANCE (A / HIGH):

The value of these luminaires lies in being evidence of the living memory of the monastery and the legacy of Martín Correa Fig. 139 / Exterior lamps

Fig. 140 / Interior lamps

H HORARIO MONASTICO DIAS DE SEMANA DOMINGOS Y FESTIVOS VIGILIAS 4: 5 AM. 4: 5 AM. LAUDES 6:15 AM. 7:00 AM. MISA 7:00 AM. 10:30 AM. TERCIA 7:45 AM. 8:15 AM. SEXTA 12:20 AM. 12:30 AM. NONA PM. PM. VISPERAS 6:00 PM. 6:00 PM. COMPLETAS PM. PM. Misa y Visperas se rezan conasistencia de fieles. Si alguien desea participar en el Oficio Divino egga avisar en partería 5 minutas antes.

Fig. 138 / Monastic schedule signage



CMP IMPLEMENTATION

E.1 .	Building operation and management Considerations for the building's different uses Risk management
E.2 .	Conservation process management Stakeholders Information management Internal protocol for the CMP's implementation Priotity actions CMP revision and update

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BUILDING OPERATION AND MANAGEMENT

E.1 .

Building operation and management

Conservation process management Stakeholders Information management Internal protocol for the CMP's implementation Priotity actions CMP revision and update Consideration for the building's different uses Risk management

CONSIDERATIONS FOR THE BUILDING'S DIFFERENT USES RISK MANAGEMENT

The church has been and will as a celebratory space with daily, weekly, monthly, and annual rites, and as such, it requires daytime and nighttime use continuity. In this sense, this fact has been positive for its maintenance. The building is in good conditions and it only requires appropriate periodic examinations and replacement of equipment regularly, which has been partially carried out.

Public use generates suitable and adequate tension among users. Both take care of each other and the building. The monks' nave and the nave for the visitors maintain their original structure, addressing the essential acts of the celebrations without substantive changes. The original capacity of 35 monks and 180 seated worshippers is still the same; for various reasons, there are less occupants, but the operation of the building still needs to be improved.

The rest of the spaces, at the service of the larger space, fulfill their functions efficiently; access, Sacristy, and the Tabernacle chapel have stayed the same over time. However, as the users' requirements have changed over time, greater attention must be paid to ramps and stairs, which do not meet the minimum standards of universal accessibility and could pose a risk to the physical integrity of its occupants.

The basement has undergone several modifications over time, and now it has more of a service-oriented role rather than one linked to the church. Warehouses have been enabled that do not maintain the original attributes of the building, and the spaces are quite unused. The daily use of the church requires that certain aspects be addressed with greater attention to ensure a proper use of the spaces and avoid resorting to reactive measures that could result in a decline in the cultural significance of the different elements and components of the building.

According to the vulnerabilities and opportunities mentioned earlier, the implementation protocol for conservation guidelines must be clear and concrete. This will ensure that it can effectively respond to the users' requirements as well as the changes in the environment.

In that regard, a management plan for the hill, defining the destinations and interventions that need to be carried out in order to safeguard its identity and protect the building's atmosphere, is essential. Likewise, a risk management and resilience plan in the face of climate change and its effects, as measures to ensure the security of the property, are crucial for ensuring proper protection of the site.

GUIDELINE 84 For events involving the participation of people outside the Benedictine Community, it is necessary to have and implement an emergency response protocol. This protocol should define roles and procedures to provide timely attention if needed.

GUIDELINE 85 The interventions that are carried out must serve the dual purpose of providing safety for the occupants of the building and avoiding the loss of cultural significance. In that sense, the measures will be evaluated on a case-by-case basis, considering the diverse

nature and assessment of each room and space in the building.

- **GUIDELINE** 86 In terms of Universal Accessibility, it is suggested to improve the existing conditions to meet the requirements of both the monks and visitors, understanding that the continued use is the best strategy to prevent the loss of cultural significance. However, these measures may involve certain compromises in the authenticity of the building. A case-by-case evaluation should be conducted in order to reach effective solutions while safeguarding the values and attributes of the building.
- **GUIDELINE 87** The measures implemented in this regard should be promptly communicated and shared with the people who frequent the building in order to ensure proper application of the building's protocols for use and safety.

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E.2 CONSERVATION PROCESS MANAGEMENT

E.1 . Building operation and management Consideration for the building's different uses Risk management

E.2. Conservation process management

Stakeholders Information management Internal protocol for the CMP's implentation Actions prioritization CMP's revision and update F_2

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STAKEHOLDERS

Stakeholders are individuals or groups with a common interest in a project, idea, or initiative. The identification of stakeholders is vital for an appropriate CMP implementation.

The accomplishment of stakeholder recognition sets up the governance framework of a cultural site. Therefore, every policy, guideline, or action will be agreed upon following an organization and the roles of every player involved.

The Benedictine monastery stakeholder's categorization was defined by *"The Ladder of Stakeholder Engagement"*, developed by the *Getty Conservation Institute*. Through the definition of levels of engagement with the Benedictine community, players were classified into decision-making, advisors, consultants, management, financial support, regulatory counterpart, and institutions related to cultural heritage.

To facilitate the implementation process of the Conservation Management Plan, active and comprehensive participation of the stakeholders mentioned in this chapter is pursued. Additionally, it is necessary to consider available financing mechanisms, both at the national and international levels, from both public and private sources. Furthermore, establishing a governance model is suggested to carry out the actions outlined in this document, safeguarding the interests of the property users as well as the care of the building(s) that constitute cultural heritage for the country.

This governance model for implementation must be approved in advance by the users and communicated in a timely manner to all parties involved.

1.	Decision-making	a. b. c. d.	Benedictine Monastery Abbott Board of Fundación Cultural de Las Condes (owners of the property) Monastery economist (financial manager) Benedictine community; especially brother Martín Correa, and brothers Mateo and Fabio, who are also architects and site's caretakers.
2.	Advisors	a.	Raimundo Lira Valdes, Monastery architecture and urban advisor
3.	Consultants	a. b. c. d. e. f. g.	Structural Engineers Electric network specialist Water, sewage, and rainwater Electric lighting Landscape design and management Sustainability and environmental conditioning Seals and waterproofing
4.	Intervention management	a. b.	Brother Fabio & Brother Mateo (Benedictine monks) UDD School of Architecture (CMP authors)
5.	Financial support	a. b. c. d.	Fundación Cultural Las Condes Public funds (Heritage & Culture Ministery) Friends of the monastery International Funds
6.	Regulatory Counterpart	a. b. c.	Las Condes Municipality Santiago Archbishopric National Monuments Council
7.	Public & Private organizations related to cultural heritage	a. b. c. d. e. f.	Universities DOCOMOMO ICOMOS Getty Foundation National Centre of Conservation and Restoration (depending on the Culture and Heritage Ministery) AOA (Architects firms Association) Architecture Profassional Association (Architects guild)
		٤.	Architecture riblessional Association (Architects guild)

↓ Fig. 143 / Stakeholders meetings









F 7

INFORMATION MANAGEMENT

To ensure proper implementation of a preventive conservation and maintenance plan, essential aspects such as prioritizing actions, budgeting, timing, and relevant stakeholders for each of the different strategies outlined in this document must be taken into account.

In the case of the Benedictine Monastery Church, a management plan has been proposed that follows strict guidelines whose origin goes back to the current care with which the monastery is maintained. Those conservation practices, promoted by Father Gabriel Guarda and Brother Martin Correa, have allowed the monastery to maintain its significance over time.

As established in chapter D₃ Overarching Guidelines, particularly in **Guideline o4**, the interventions or projects arising from this CMP must be carried out by competent professionals with verifiable experience. They should have experience in heritage conservation projects. This guideline supports that any advice should be obtained from a conservation architect, landscape architecture professionals, and collections conservator to provide expert advice on CMP implementation recommendations for site management following the defined significance of the site. The team of specialists must also include suitable professionals for periodic reviews in structural engineering, environmental conditioning, waterproofing, seals, lighting, and electricity, among others.

INFORMATION MANAGEMENT

To ensure consistent translation between technical evaluations and the application of conservation guidelines, we suggest the construction of a digital archive that allows for easy access to technical materials for conducting relevant reviews. While the Benedictine community possesses a comprehensive historiographic archive, they do not have a folder containing plans and technical records regarding the Church building. The creation of an archive (**Guideline 07**) is relevant in that it allows for the systematization of documentation containing the record of the building and elements of the complex. Defining where this information will be stored will allow it to be available to both the owner and specialists. The above improves the understanding and definition of future management actions. For example, an online registry that should be periodically reviewed and updated can be created. This will provide updated documentation of the state of complex components state of conservation and a record of the changes and interventions carried out over time.

The present CMP is built from relevant material for the knowledge of the building, understood as updated planimetry, 3D modeling, diagnostic report of specialties, a multimedia record of the current condition, and publications. These inputs will inform the condition of the building in its current state:

CMP Archive:

- 1. Existing plans prior to the survey (Municipality Archive):
 - First-floor plan
 - Basement Level Plan
 - Elevations
 - Sections
 - Construction Details
 - First Level Floor Structure
 - Basement Level Structure Plan

2. Los Piques general Master Plan:

- 3. As Built Planimetry:
 - First Level Floor Plan
- Roof Floor Plan
- · First Level Ceiling Floor Plan
- Basement Level Floor
- Floor Plan Skirting Level
- · Elevations (East, West, North, and South)
- Sections

4. Point Cloud Survey

5. 3D Model (Revit)

6. Specialist Reports:

- Structural Engineering (Seismic Model and San Ramon Fault Study)
- Environmental Conditioning
- Lighting
- Electrical System
- · Drinking Water, Sewage, and Rainwater Systems
- · Waterproofing and Sealing
- · Landscaping
- Biotic Pathologies
- Acoustics
- Stratigraphy
- 7. Audiovisual Recording
- 8. Published Articles
- 9. Associated Bibliography.

E.2

ACTIONS PRIORITIZATION

INTERNAL PROTOCOL FOR THE CMP'S IMPLEMENTATION

The Abbot must validate the implementation of this CMP in the first instance so that his advisors can put it into practice, following the stakeholder's definitions provided by this CMP.

Every work and procedure required by the users must respect the climate of spirituality and silence of the monastery. So the coordination of every action must be according to the Liturgy of the Hours.

This document should be considered to avoid losses of cultural significance when executing any action regarding the building (Guideline o6). It is worth mentioning that the cultural significance definition of the building considers values and attributes defined in the National Monuments Council (CMN) decree.

PRIORITY ACTIONS

The present CMP compiles a range of actions as conservation guidelines that respond to the initiative of promoting the correct maintenance of the building. From the monk's community reality, permanent use of the space, and the definition of daily priorities, after the diagnosis of the current condition of the building, actions to be carried out in the short, medium, and long term have been identified.

The priority of specific actions has been identified according to the relevance of their implementation. In this context, "conservation" includes all the activities attributed to it in the Burra Carta, including preservation, maintenance, restoration, recognition, structuring, and adaptation. Actions listed as priority correspond to observed serious injuries that deserve immediate attention. These correspond to injuries that mainly generate problems in the habitability of the church. Such as rainwater seepage, dampness in slabs and walls, and drafts, which require actions such as:

-

- Revision and replacement of the roof's asphalt membrane.
- Revision and repair of seals on window openings and skylights. This will prevent rainwater seepage, especially in circulation areas like the access ramp.
- Cleaning and revision of water channels due to the presence of leaves or other obstructive elements. This will allow facing the scarce but more abundant rains without generating filtrations in the interior.
- Replacement of shattered or fragmented glass. This will prevent drafts, particularly in the monks' nave.
- Revision and replacement of the electrical system detected as a vulnerability considered a high-level threat.
- In the event of natural accidents such as large-scale earthquakes, an immediate review of the structure by structural engineering specialists is recommended.

Once the priority actions have been approved, a plan of periodic revisions is established, which are suggested to be carried out within 6 to 12 months, 12 months to 5 and 10 years, respectively.

SHORT-TERM ACTIONS BETWEEN 6 TO 12 MONTHS ARE CONSIDERED:

 Maintenance of humidity corresponds to the cyclical observation after the winter season of walls and slabs to avoid fungi and mosses. Superficial cleaning works will keep the church in good condition every 6 to 12 months.

Rainwater drainage cleaning from leaves and vegetational debris coming from the trees.

ACTIONS IN THE MEDIUM TERM, EVERY FIVE YEARS:

- Revision and conservation of the roof, through a revision of water downspouts and conditions of the tinsmithing, corresponds in turn to the revision of the corrosion of metallic structures and general cleaning. This action, together with the maintenance of the boiler, will allow better temperature conditions in the interior.
- In order to avoid permanent painting on walls and to respect the monastic principles of austerity, it is recommended to evaluate the maintenance of the walls every five years to avoid transgressing general intervention criteria such as the Principle of the Fourth Dimension, Time.

IN THE LONG TERM, EVERY TEN YEARS, MORE COMPLEX ACTIONS:

- Review the building structure and its general structural condition, which considers the maintenance of cracks and fissures of relevance and material detachments. Given the technological progress, it is possible to foresee improvements in lighting and audio systems to diagnose faults in the current equipment.
- Special attention is essential for the revision of the state of the electrical conduit.
- Ten years is sufficient time to evaluate contemporary interventions that go against the sense or significance of the place and the relevance of the maintenance of pavements and painting of walls and roofs, as well as the asphalt membrane.

F 7

ACTIONS PRIORITIZATION

IT IS SUGGESTED THAT THE SITE BE REVIEWED EVERY TEN YEARS:

- A Visitor's management plan establishes care and allowable carrying capacity to guide decision-making and priorities for site management. All uses and activities should be monitored regularly to determine their impact on significant elements of the site. If adverse effects are identified, changes in activity types should be proposed. Physical protection measures may also be scheduled to eliminate or reduce such impacts.
- Regarding archaeological records, as established in Guideline 13, due to the existence of a pre-Inca stonewall at the top of the San Benito de Los Piques hill, it is suggested that before any work involving earth removal near the summit, an archaeological survey be carried out so as not to alter the current condition of the structure. It is suggested that a document be prepared beforehand to guide the actions to be carried out in an intervention in the Historic Monument, to optimize time, and establish quidelines for action.

CMP REVISION AND UPDATE

As the building use remained as designed, it is appropriate to review the document every ten years, as established in **Guideline 02**. The document and its respective provisions must be reviewed by the owner and the institution in charge of ensuring that the conservation guidelines are being carried out. The review period shall be ten years, notwithstanding that a review prior to the indicated period may be required for any particular event.

The review's objective is to answer the need to update the guidelines due to new diagnoses that may arise in the Church during this period of years. Having a record of these studies in the archive above is essential, which will provide content and technical and constructive information to be modified and/or incorporated.

Specialists should validate future conservation management. It should be included and referenced adequately, as this document is ruled by the conservation principles of the Burra Charter, the basis of the current guidelines (**Guideline o5**).

Since the studies that led to the consolidation of this CMP (Conservation Management Plan) respond to various technical areas, the suggested timeframe for its review cannot be generalized. However, **Guideline o2** will serve as a time frame reference for updating the technical studies to ensure proper preventive conservation, specifically in terms of anticipating episodes that may require interventions or repairs.

The process of reviewing and updating the CMP will be carried out based on the timeframe deemed appropriate by each technical consultancy. However, it is possible that, in the event of specific circumstances, the building may require an ad hoc review.

GUIDELINE 88 In the event of an earthquake measuring higher than 7.0° on the Richter scale, a visual inspection of the building should be conducted to rule out any structural damage that could jeopardize the integrity of the building and its occupants.

GLOSSARY

A

and intangible or spiritual values.

places applicable internationally.

ABBEY

Monastery or Christian convent under the orders of an abbot or abbess, who are the spiritual father or mother of the community.

ABBOT_

Superior of a monastery belonging to certain Christian religious orders with the title of abbey.

ADAPTATION_

Means changing a place or site to suit the existing use or a proposed new use (Burra Charter, 2013).

ADVENT_

First period of the Christian liturgical year consists of a time of spiritual preparation for the celebration of the birth of Christ.

ATRIUM_

Open patio or expand access to the church.

ATTRIBUTES_

Material or immaterial quality that contribute to demonstrate its heritage significance. These attributes are its function, form, fabric, location and intangible or spiritual values.

AUTHENTICITY_

Material or immaterial quality that contribute to demonstrate its heritage significance. These attributes are its function, form, fabric, location

B

BACKREST_

Piece of furniture that contains the back of a chair or bench.

BENEDICTINE SPIRITUALITY_

The Mass is the culminating moment of the daily life of the monk. Everything springs from it and tends towards it. When the Word of God is proclaimed in it, Lectio Divina is lived in its maximum expression, when communion is in the same bread, communion is inved in its maximum expression within the community. When prayers are sung and recited, the entire prayer life of the monk is concentrated, his private prayer and the official liturgical prayer of the church. Work is also part of the monk's daily life: "Then they will truly be monks if they live by the work of their hands like our Fathers and Apostles." (RB, 48, 8).

BIOTIC PATHOLOGY_

Cause of deterioration of materials from a living source.

BURRA CHARTER_

The Burra Charter; The Australia ICOMOS Charter for Places of Cultural Significance 2013, defines basic conservation principles and procedures, and provides a practice standard for managing cultural heritage

CANDLESTICK

С

Tall, footless candlestick carried by acolytes in some religious services.

CANDLESTICK_

Saucer-shaped object with a handle on the edge, designed to hold a candle in a hollow cylindrical support.

CHURCH_

Building for the worship of Christianity.

CMN_

Acronym for the Council of National Monuments, a technical body of the State dependent of the Ministry of Culture, Arts and Heritage, and since its creation in 1925, has been in charge of the protection and guardianship of monumental heritage. It carries out its work within the framework of Law No. 17,288 on National Monuments of 1970 and the Regulation on Archaeological, Anthropological and Paleontological Excavations and Prospecting issued by Supreme Decree No. 484 of 1970. The Council is a collegiate entity, made up of 22 counselors representing public and private institutions.

CYCLICAL MAINTENANCE_

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also called periodic maintenance.allows actions at repeated intervals.

COMPONENT_

Contributory part of a major element.

CONCELEBRATING BENCH

A seat for presbyters attending the consecration of the Eucharist.

CONSERVATION

Care processes of a site tending to maintain its cultural significance.

CONSERVATION MANAGEMENT PLAN CMP_

Document that "sets out what is significant about a place and form this, what policies are appropriate to enable that significance to be retained as part of its future use and development" (Kerr 2013)

CRYPT_

Underground architectural space intended for worship in a church.

CULTURAL SIGNIFICANCE_

Aesthetic, historical, scientific, social or spiritual value for past, present and future generations. It is embodied in the site itself, in its fabric, environment, use, associations, meanings, records, related sites, and related objects. Sites may have a range of values for different individuals or groups.

CULTURAL VALUES_

Set of singular or particular characteristics or qualities that identify a society and are significant for its inhabitants, generating a sense of identity and permanence

DAILY MONASTIC SCHEDULE_

D

In accordance with the spirit and the Benedictine monastic tradition, the day is centered on the pace of liturgical prayer, work and the encounter with God in his Word in Lectio Divina. It takes place in the alternation of these three essential activities in an atmosphere of fraternal and cenobitic life. It is organized in search of favoring the dedication of the monk in a unitary and simple way, to the realization of God's will.

DECLARATION_

Action that aims to protect a unique and traditional urban space or building with valuable historical and social content, for the subsequent management improvement of the protected heritage.

DEGREES OF INTERVENTION

Defines degrees of action on classified elements according to levels of significance. First degree requires conservation of original condition, second degree allows modifications and adaptations, third degree allows replacement, modification and elimination of elements, and fourth degree promotes the release for the reduction of adverse impacts on the property.

DIVINE CRAFT_

The monk's most intense desire is the glorification of God and this is carried out in the community celebration of OPUS DEI or Liturgy of the Hours. The Liturgy is the most important element in the daily life of a monastery. The monk, although he distances himself from the world, does not abandon it. The joys and hopes, the sorrows and anxieties of men are made his own by his union with Christ, thus the monk participates in the salvation of the world by remaining with Christ who prays to the Father. Seven times a day they are summoned by the bell and gather in the church to address a prayer of praise to God.

E

ENVIRONMENT_

Area around a site that may include visual catchment.

ELEMENT_

Of a heritage place or site may include its layout/planning, interiors, fittings, associated furniture and art works; setting and landscapes.

symbolizes Christ, and at the same time acts as the banquet table in which He offers Himself to the Eternal Father.

Ι

Choir book, musical manuscript used in churches and cathedrals.

invisible part that resides in the spirit of cultures.

INTRUSIVE Action that is considered to affect or undermine the aesthetics of an element, space or

Κ

KEEP CEREMONY_

place.

Day on which there is an obligation to hear mass. It is also called a holy day of precept.

KNEELER_

Type of prayer furniture intended above all for private use. It is a kind of small and low ornamental wooden seat equipped with a handrail to lean on and a padded piece on which to kneel.

LANDSCAPE

L

In this CMP, this term refers to the surroundings of the Church.

LAW 17,288_

Regulates the protection and guardianship of monumental heritage in Chile as part of the National Monuments Council CMN.

F FABRIC_

All material dimensions of the work, meaning every physical aspect of the building. This includes its primary structure, finishes, secondary elements such as roofs, enclosures, or complementary elements to the main structure.

H

HERITAGE

Includes all cultural expressions of a society, both past and present, which are transmitted from generation to generation. It is an important legacy, monuments, historical buildings, churches and constructions. A symbol or natural wealth belonging to all humanity.

HISTORICAL MINIATURES

Brief stories of the monastery.

HOLY ALTAR_

Main altar of a church, where the presbytery is located on an elevated level towards where all the believers can see simultaneously. It

HYMNS OF THE CRAFTS

INTERVENTION CRITERIA

Conceptual and experimental definition of appropriate limits and adjusted scales that guide and determine to what extent, scale and level, intervention must occur to enable an adequate response to current social, urban and/or architectural demands, considering the structure of fundamental attributes of the property or architectural ensemble.

INTERVENTION GUIDELINES_

Actions that aim to promote the conservation of values and attributes that give significance to the property.

INSTRUMENTAL INSPECTION

Physical examination method that considers the use of instruments for the measurement and parameterization of injuries and/or pathologies.

INTANGIBLE

Non-material heritage constituted by the
LECTERN_

Pulpit to read or sing during liturgical ceremonies.

LECTIO DIVINA_

A vehicle to accomplish the contemplation of divine things and to increase the desire for union with God in prayer. In Lectio Divina the monk speaks sincerely with the Lord and above all, listens to him. It is a prayerful reading of the Word of God and it is also enriched by reading the writings of the Fathers of the Church and spiritual authors of all times.

LENT_

Period of liturgical time that begins on Ash Wednesday and ends before the Mass of the Lord's Supper on Holy Thursday. It is about the time before and the preparations for Easter.

LEVEL OF SIGNIFICANCE_

They are established as high A / moderate B / low C and intrusive D.

LEVEL OF TOLERANCE FOR CHANGE_

Measures the scope of the interventions, the greater the singularity and value, the less tolerance for change. If an element of discordant value is considered, the flexibility and tolerance to change of the elements will be greater. Set of established practices that regulate worship and religious ceremonies in each religion.

LITURGICAL CALENDAR

Christian calendar used by the Catholics to govern the different periods of spiritual life. It consists of several periods or liturgical seasons.

LITURGICAL SEASONS

Framed in the liturgical year, different liturgical seasons are celebrated with which the passages of the Holy Scriptures that are proclaimed in acts of worship, the different prayers that are prayed, as well as the liturgical colors used in the celebrant's clothing, are related. Although the dates of the celebrations vary a bit between the different Christian Churches, the sequence and logic used for their planning are essentially the same. In both East and West, the dates of many celebrations vary from year to year, generally in line with the modification of the date of Easter associated in Christianity with the resurrection of Jesus and considered the central celebration of Christianity.

M

MAIN ALTAR_

Altar of a church, where the Blessed Sacrament is exposed. In the case of the church of the Benedictines, it corresponds to the altar located in the Chapel of the Holy One, lateral to the Holy Altar.

MAINTENANCE_

continuous protective care of the factory and the surroundings of a site and should be distinguished from repair. Repair involves restoration or reconstruction.

MH HISTORICAL MONUMENT_

Property as in ruins, construction or object of fiscal, municipal or private property, which due to its historical or artistic value or its antiquity must be preserved for the knowledge and enjoyment of present and future generations. These assets are declared by supreme decree of the Ministry of Education, generally in response to a request from individuals, communities or organizations, prior agreement with the CMN.

MN NATIONAL MONUMENT_

Heritage asset with official protection under Law No. 17,288. Cultural and natural properties can be recognized and classified under 6 categories.

MONASTERY_

Community made up of one or more monks and the building where they live, cloistered. Originally, a monastery was the "cell," or small, secluded lodge of a hermit, an individual who "withdrew from the world" to pursue an ascetic life of a contemplative nature.

LITURGY_

MONKS CHOIR BENCH_

wooden seat found in the presbytery around the holy altar, reserved exclusively for the members of the monastery.

MONASTIC SCHEDULE_

Daily monastic schedule of the Benedictine community.

04:15 MATINS OR VIGILS + LECTIO DIVINA + 06:15 LAUDS 07:00 MASS 07:50 THIRD HOUR 08:00 BREAKFAST 08:30-11:45 MANUAL AND/OR INTELLECTUAL WORK, STU-DIES, ETC. 12:15 SIXTH HOUR

12:30LUNCH + BREAK + NAP +15:00NONA15:20-17:30MANUAL AND/OR INTELLECTUAL WORK, STUDIES, ETC.

16:00-16:30 SNACK

18:15VESPERS + LECTIO DIVINA +19:15DINNER20:15COMPLETE + LARGE SILENCE

MONKS_

Cenobites who live in a monastery and who militate under a rule as a vow of conversion and custom and with an Abbot as a vow of Obedience. The vows to which they commit themselves and the commitment made freely structure the monk, it gives him character and a particular identity.monastic life The monastic life is the same Christian life; that is, a life of charity, which is nourished by faith and hope.

MONASTIC ROUTINE_

In the case of Benedictine monks, it is based on the Rule of Saint Benedict and on the monastic daily schedule ruled by the pace of liturgical prayer, work and the encounter with God in his Word in Lectio Divina.

0

ORA ET LABORA_

With the result of his work, the monk sustains monastery life, helps the poor and practices hospitality. In the course of history, the monks have engaged in all kinds of work: agriculture, crafts, trades, transcript of manuscripts, workshops, and not excluding intellectual work.

ORDER OF SAINT BENEDICT_

Religious order of the Catholic Church dedicated to contemplation, founded by Benedict of Nursia and dictated by him at the beginning of the sixth century for the abbey of Montecassino.

ORDINARY TIME

Within the framework of the liturgy, especially in the Catholic Church, Ordinary Time is that part of the liturgical year that includes the weeks of the year that are not Advent, Christmas, Lent, or Easter.

ORGAN_

Musical instrument that produces sound by driving blown air in a turbine with a bellows through preselected tubes from a keyboard.

Ρ

PARISHIONERS

Person who belongs to or frequents a particular parish.

PATHOLOGY_

Injury or deterioration suffered by any element, material or structure.

PIRCA_

Rustic construction wall and of little height, made with uncut stones without a mortar, used by the Andean inhabitants. The use of pircas was extended by the Inca empire, although it was taken from previous societies.

PLACE_

Geographically defined area, it includes elements, objects, spaces and views. A place may have tangible and intangible values.

PRESBYTERY

space that in a Catholic temple or cathedral precedes the main altar. It was, until the Second Vatican Council, reserved for the

Religious or ceremonial act invariably repeated in each cultural community.

Т

TABERNACLE_

Shrine where the Blessed Sacrament is kept.

TECHNICAL SECRETARIAT_

The Technical Secretariat of the National Monuments Council (ST CMN) is an integral part of the National Cultural Heritage Service (SNPC) and the Ministry of Culture, Arts and Heritage in Chile. In charge of issuing the acts of the Council, processing its agreements and carrying out the entrusted commissions, for which it has technical areas of various disciplines.

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Х

Functions of a site, as well as the activities and practices that may occur in it.

\mathbf{V}

U

VALUES_

USE_

Qualities or characteristics ascribed to a place. We considered four heritage values,

aesthetic, historic, social and spiritual.

VISUAL INSPECTION_ Non-destructive method based on the observation of discontinuities or pathologies visible to the naked eye.

VAIN_

Hollow or light, in a construction or architectural structure it can refer to any opening in a compact surface.

XYLOPHAGE INSECTS

Termites or beetles feed exclusively on wood, causing serious damage to constructions, structures or personal property, reducing their life span.

ZITHER_

String musical instrument, made of a wooden resonance box on which 15 strings extend, generating a sound similar to that of the harp.

ZT TYPICAL ZONE_

Groups of urban or rural properties, which constitute a settlement unit representative of the evolution of the human community, and which stand out for their stylistic unity, their materiality or construction techniques. In general, they correspond to the surroundings of a Historical Monument.

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•	Environmental behavior	c reportB	-Green (Javier Durán & Diego Pedraza)
•	Electrical Assessment		Rolando Gajardo
•	Acoustics	CES (Corr	pañía Electroactústica Sudamericana)
•	Lighting		Limarí (Pascal Chautard)
•	Seals and waterproofing	y 2	Vicky Rojas Arquitecto
•	Stratigraphy		Carolina Araya
•	Landscape		Gloria Saravia & Diego Opsina
•	Water facilities		H2O Ingeniería (Hernán Ocares)
•	Universal Access		Valentina Galleguillos
•	Fire risk management		Constanza Gonzalez
•	Biological pathologies		Patricio Astaburuaga

2_BUILDING DOCUMENTATION:

•	Original plans (Las Condes Municipality Archive)	UDD Team
•	LiDar Scanning 3D model	
•	Revit 3D Model	
•	As Built Plans	
•	Sketches	UDD Team
•	Photographies	Simple Lab & UDD Team
•	Videos	
•	Documents	UDD Team

3_SITE ASSESSMENT:

•	Current condition of the building	 Praedio Group
•	Current condition of ornamental and artworks	Praedio Group

AS BUILT PLANS FIRST LEVEL



AS BUILT PLANS BASEMENT LEVEL



AS BUILT PLANS





AS BUILT PLANS EAST ELEVATION



ELEVACION ORIENTE

AS BUILT PLANS North Elevation



AS BUILT PLANS South Elevation





AS BUILT PLANS SECTION AA



CORTE AA ESC 1:50

AS BUILT PLANS SECTION BB





AS BUILT PLANS SECTION 11



CORTE 11		
		ESC 1:5
	100	

CONSERVATION MANAGEMENT PLAN FOR BROTHER MARTÍN CORREA AND GABRIEL GUARDA OSB'S MONASTERIO BENEDICTINO DE LA SANTÍSIMA TRINIDAD DE LAS CONDES, SANTIAGO CHILE.

2024

CONSERVATION MANAGEMENT PLAN

UNIVERSIDAD DEL DESARROLLO SCHOOL OF ARCHITECTURE AND ARTS SANTIAGO, CHILE

Universidad del Desarrollo Facultad de Arquitectura y Arte

2024