



Country /City

University / School

Academic year

Title of the project

Authors

Chile, Valparaiso

Escuela de Arquitectura, Universidad de Valparaíso

Fifth year

Latin America memorial installation

Alexandra Campos Tapia | Francisco González Núñez

TECHNICAL DOSSIER

Title of the project	Latin America memorial installation
Authors	Alexandra Campos Tapia Francisco González Núñez
Title of the course	Final module II workshop
Academic year	Fifth year
Teaching Staff	Marco Avila Cristian Rojas Diego Ramírez
Department / Section / Program of belonging	Landscape workshop
University / School	Escuela de Arquitectura, Universidad de Valparaíso



Latin America memorial installation

The European conquest began a period of profound changes for the original peoples of America, who were invaded, subdued and looted by strangers, who appropriated their lands and imposed their customs. Taking into account the above, the project is defined as a memorial of the original peoples of Latin America.

The Memorial is located in the solitary and remote Red lagoon, at 3.700 meters above sea level, in the Camarones ravine, in northern Chile. It is an intervention that consists of creating coffins from untreated recycled wood, forming a module anchored to the ground, with anthropometric measurements to denote the sensation of narrowness and death around the piece. Said artifact is replicated and arranged 248 times in a 100 x 100 meter grid around the lagoon, which symbolizing the repression imposed by the European on Latin America. A remote landscape is shown, where the ground bleeds in silence remembering our origins, the worn wood represents time, the crane the invasion and the artifact each one of the towns forgotten by history. It is the repression of our native peoples made landscape, which invites us to reflect and contemplate nature through human intervention. Ultimately, the artifact emerges as an ephemeral installation within a remote landscape. Based on this, the artifact and its grid are proposed as a piece that can be moved through different parts of our country that suffered this colonization, and also through other Latin American countries, generating a space for reflection that allows resignifying those places and their past.

For further information

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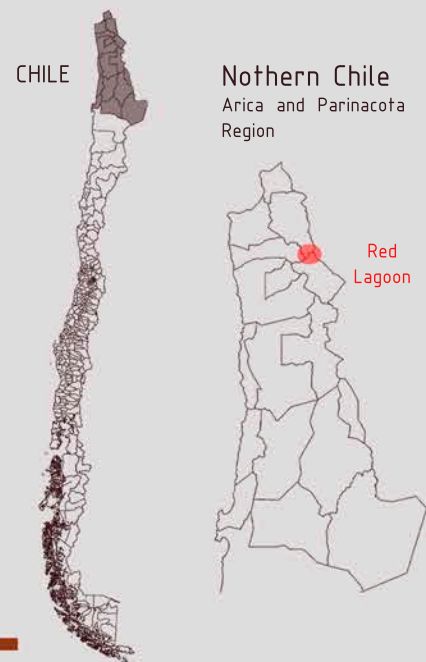
12th International Biennial Landscape Barcelona

Barcelona November 2023

SCHOOL PRIZE

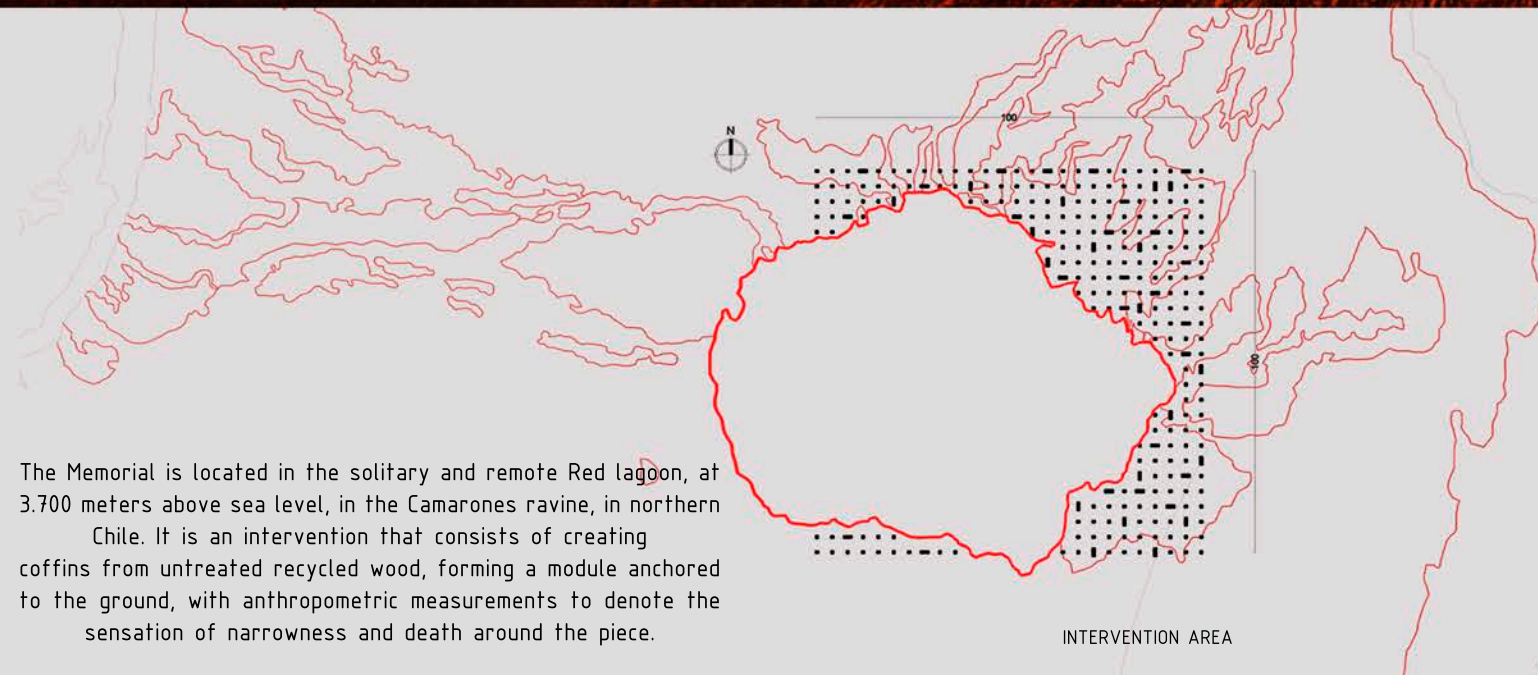
LATIN AMERICA MEMORIAL INSTALLATION

Laguna roja (Red lagoon), Chile



CHILE
Northern Chile
Arica and Parinacota
Region

Red
Lagoon



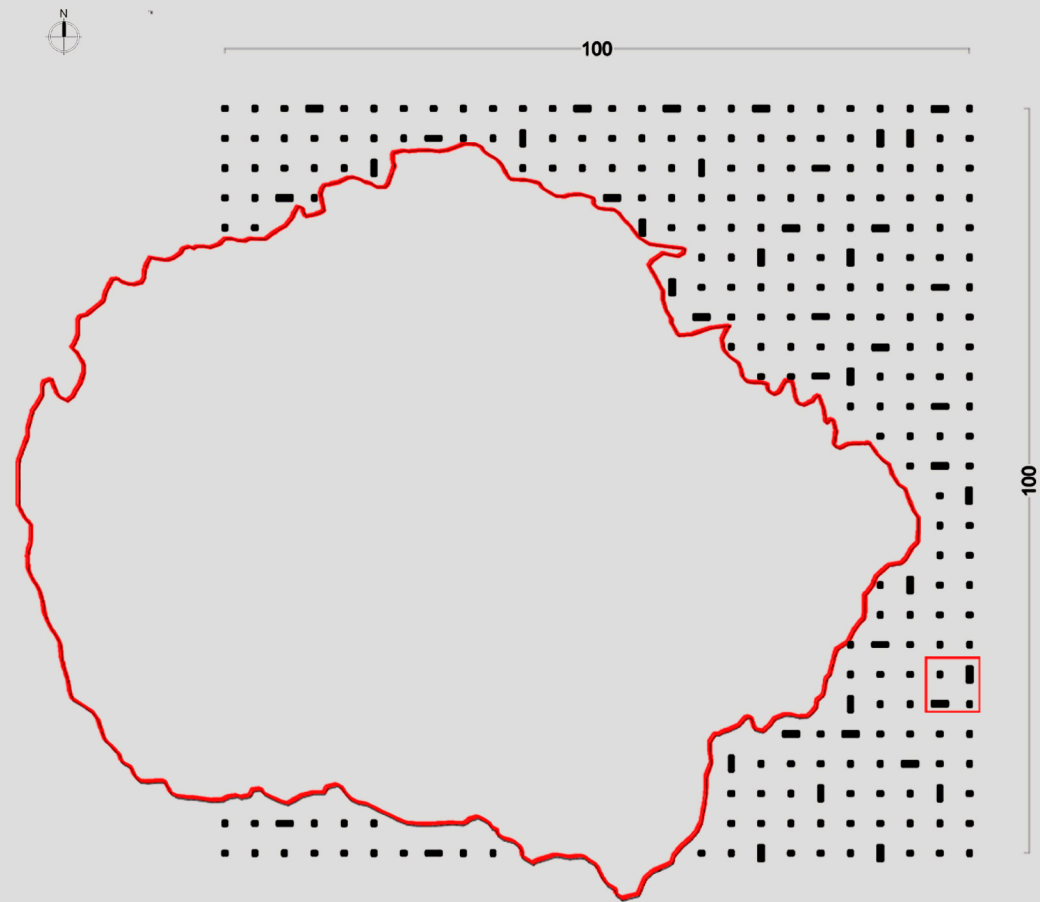
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INTERVENTION AREA

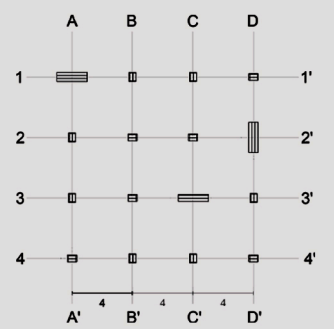
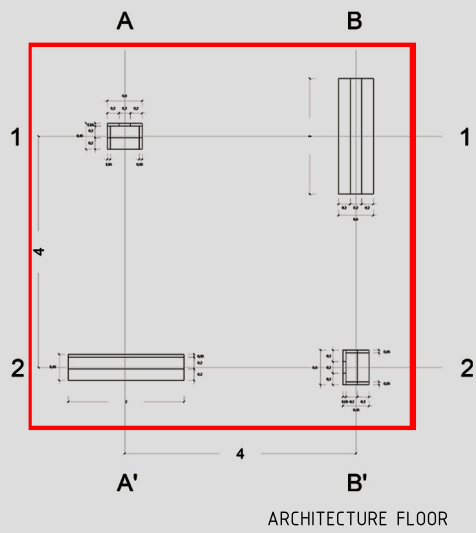
Imposition of the checkerboard in Latin America



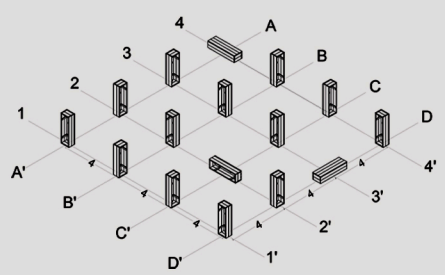
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ARCHITECTURE FLOOR



12X12 QUADRANT

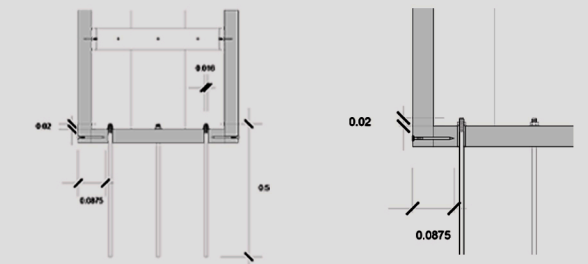


12X12 QUADRANT

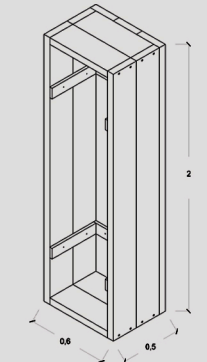
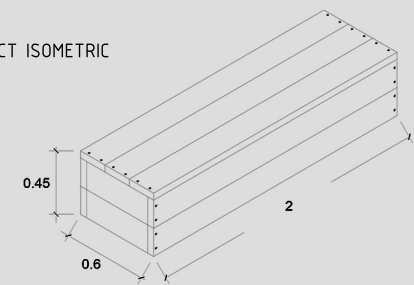
ARTIFACT SIZING

- 7 pieces of 10" x 2" x 2 meters.
- 4 pieces of 10" x 2" x 0.5 meters.
- 4 pieces of 4" x 1" x 37.5 meters
- 2 pieces of 4" x 1" x 0.5 meters.
- 28 3 1/2" nails.
- 14 2" screws.
- 3 Irons of 1/2" x 0.5 meters long.
- 3 tuercas de 1/2".
- 3 golillas de 1/2".

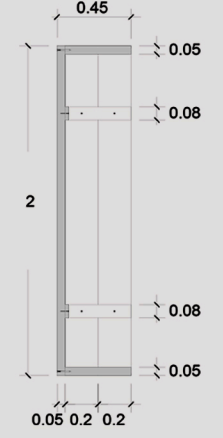
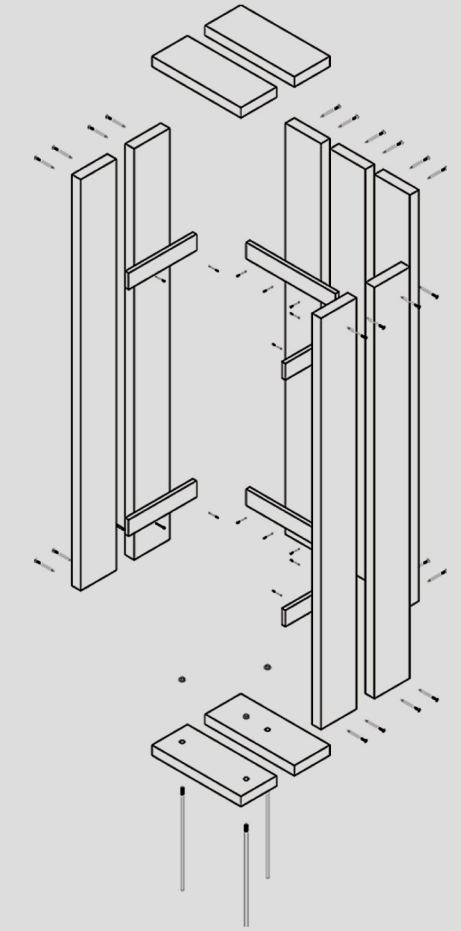
CONSTRUCTION CUTS



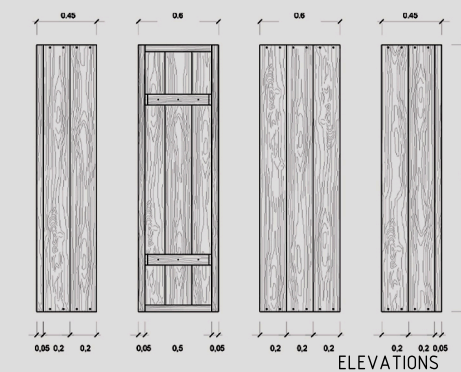
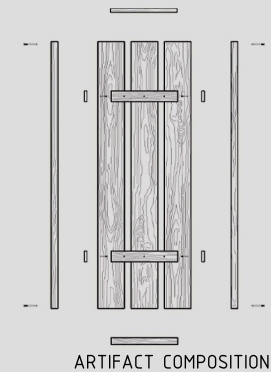
INVERTED ARTIFACT ISOMETRIC



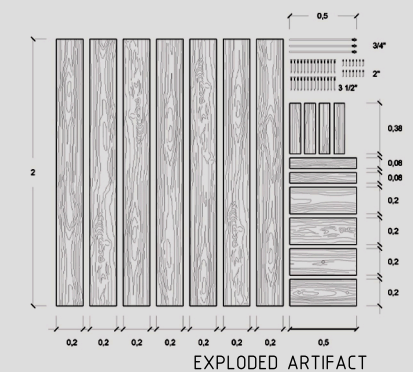
ISOMETRIC ARTIFACT



CONSTRUCTIVE DETAIL



ELEVATIONS

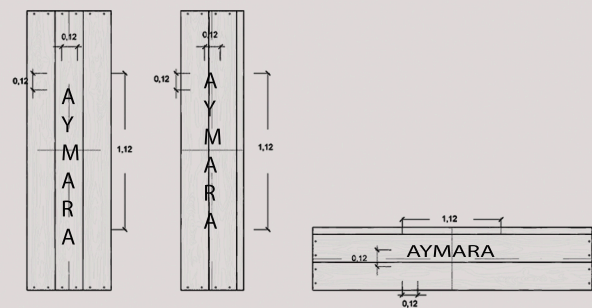


EXPLODED ARTIFACT

The artifact is replicated and arranged 248 times in a 100 x 100 meter grid around the lagoon, thus symbolizing the repression imposed by the European "conquerors" on Latin America through the checkerboard pattern in remote territories. To intensify the idea of time and the ephemeral nature of existence, we have chosen to work with pieces of untreated recycled wood for the construction of the module. Quadrants of 4x4 meters are created that have four artifacts distributed in a Cartesian manner, which are replicated to form the 100-meter grid, which adapts to the contour and delimits the red lagoon, accounting for the repression imposed on Latin America since the 15th century.



"In 1492, the natives discovered that they were Indians, they discovered that they lived in America, they discovered that they were naked, they discovered that there was sin, they discovered that they owed allegiance to a king and queen from another world and a god from another heaven, and that That god had invented guilt and clothed it, and had ordered that whoever worshiped the sun and the moon and the earth and the rain that wets it be burned alive.
(Galeano. E. 1980. Nothing to celebrate)



TYPOGRAPHICAL DETAIL

Each module bears an inscription, a text that indicates the name of one of the native peoples of Latin America, among others can be read: Aymara, Diaguita, Quechua... until completing the 248 inscriptions.

INTERVENTION APPLIED IN DIFFERENT PLACES OF CHILE AND LATIN AMERICA

The installation shows a remote landscape, where the ground bleeds in silence remembering our origins, the worn wood represents time, the grid represents the invasion and the artifact each one of the towns forgotten by history. It is the repression of our native peoples made landscape, which invites us to reflect and contemplate nature through human intervention.

Finally, the artifact corresponds to an ephemeral installation: a large detachable piece made from small units that can be moved to different places in Latin America, generating a space for reflection that allows those places and their past to be resignified.

