

The Word that Builds:

Poetry and Practice at the School of Valparaíso

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This article addresses the case of the School of Architecture and Design at Pontificia Universidad Católica de Valparaíso in Chile, which established an original position in arts and education by exploring the productive relationship between poetry and the trades of architecture and design.¹ In 1964, from this relationship with poetry, the members of the School of Valparaíso, together with other poets, artists, and one philosopher, formulated a poetic vision of the South American continent called *Amereida*, the Aeneid of America. *Amereida* was published as a poem in 1967, becoming a founding text of the school and occupying a central place in their artistic position, guiding many of their actions to this day.² After 65 years sustaining this position, the School of Valparaíso has created two fundamental endeavours in which students and professors are involved in collective building experi-

ences related to the poetics of *Amereida: the Ciudad Abierta* (Open City) and the *Travesías* (Crossings). *Ciudad Abierta* is located on a 270-hectare site 16 km north of the city of Valparaíso and was founded in 1970 to accommodate the central pursuit of the university reform movement initiated inside the school three years earlier, which entailed conceiving the university as a non-abstract community under the unity of life, work and study. Since then, members of *Ciudad Abierta*, professors and their families, together with students and guests, live, work and study on the sites, free of any institutional constraints and in the creative freedom of hearing the poetic word of *Amereida*. Another action born from the poetics of *Amereida* is that of the *Travesías*, incorporated into the school's curriculum in 1984. *The Travesías* are poetic journeys carried out by professors and students crossing the length and breadth of the South American continent, experiencing its emergence as a gift and donating a work of architecture or design to the visited location.

The focus of this article is to examine the pivotal presence of poetry in the school's artistic position and its role in the design and building actions carried out by students and professors, which are an essential trait of its educational approach. The article displays this trajectory from the poetic word to the act of building by discussing a crucial topic raised within internal debates of the School of Valparaíso: the relationship between word and action. While illustrating the role of poetry in the school's creative practices, the article argues that the poetic word is not instrumentalized as a concrete method or tool in design studio practices, but is present as an underlying element that opens a primordial creative field from which architecture operates. The article aims to contribute to the existing literature by clarifying the role of poetry in the School of Valparaíso's curriculum, which is a particularly unclear aspect surrounded by myths and assumptions. Therefore, this article focuses on the formulation and practice of the 'poetic act', its role in the design and building processes of the school projects, and the way in which the professors and students of the School of Valparaíso proceed with their works after the poetic act that takes place at the start of every project.

By clarifying these points, we expect to shine a light on the presence of poetry in the articulation of the school's artistic production and academic structures, locating the relationship between word and action at the centre of the school's debates, where it remains open and vividly discussed to this day.

The Axiom of Rimbaud

The poet and professor Godofredo Iommi stated in a lecture in 1983 that since the foundation of the School of Valparaíso in 1952, 'we have made ours the equation of Rimbaud, [in] which the word does not rhyme the action . . . from now on the word will go alone, ahead of the action'.³ One of the interpretations of Rimbaud's proposition is that the conventional order, where poetry was 'to rhyme the action' meant that poetry would follow the action; for instance, that war or a journey first occurs, and then the poet sings its epic as in the Iliad or the Odyssey. According to Rimbaud, the order could be reversed: if the role of poetry had been to sing about the actuality the world, a radically different position would be for poetry to precede the action.

In the work of Iommi in particular and in the School of Valparaíso in general, a characteristic tendency has been to take certain poetic statements from other poets as axioms, translating them effectively into practice word by word and testing them in life.⁴ Concerning the implications of enacting Rimbaud's proposition for the School of Valparaíso, Iommi questions the instrumentality of action in the construction of the world: he declares that the school 'radically disregarded everything that was called an action, because by definition it could not be at the forefront of anything'. Moreover, he insists, 'we believe that it has no interest in the conduct of the world – look to what I am saying – no action, categorically, none: moves anything'.⁵ Godofredo Iommi argued that the possibility to modify the world did not reside in action, but in the poetic word, through the change of the significations that compose life. According to the poet, the commitment with an action, and therefore with its causes and meanings, implies the instrumen-



Fig.1. Godofredo Iommi at the School of Valparaíso, 1971, Viña del Mar.



Fig.2. Poetic experience, 1962, France.

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talization of the work of art. As a result – in Iommi's eyes – when conceiving a work of art committed to an external cause other than the work's internal structure, it is then flooded with symbolism. With this, the work is irremediably tied to representation, and thus, has exhausted the possibility of asking about things in a renovated way.

By not compromising to action, the artistic position of the School of Valparaíso aims to prevent any commitment to a cause and to remain independent from contingencies, currents or fashions. Nevertheless, this posture does not mean that the school is alienated from reality; instead it means that the signification or the symbol are not instrumentalizing their works. Modern poetry has tried to attain the possibility of a world where signification is not the favoured quota, and that is the primary concern of Iommi's interpretation of Rimbaud's axiom. Iommi proposes understanding the word as the real constructor of the world by freeing it from meanings; he argues that with the fall of signification, 'the sense of a world. What is going to happen? The splendid, again open, re-initiated, the adventure'⁶ also falls. The internal debate around Rimbaud's axiom challenges the School of Valparaíso to continuously question conventions and to pursue the new. From the poetic point of view of the school, works of art, architecture or design, must always open a new field; presenting themselves – each time – as a renewed question from which to unfold human creativity again and again. By not being tied to any symbol, an architect may ask himself every time: what is a window, a wall, or a door?

The notion of 'invention' thus becomes a crucial element, actively orienting the educational position of the School of Valparaíso. As the architect and professor Fabio Cruz said, the idea supporting the school's position is 'that the human being by [his] very nature has a poetic condition, which leads him to reinvent unceasingly, each time, the figure of the world'.⁷ This central idea appears consistently along the artistic discourse of this school. Its best-known formulation is on the blackboards written for the School of Valparaíso's 20th Anniversary Exhibition, where it reads: 'it seems to us that

the human condition is poetic; it means that for this, humanity lives freely and without ceasing in the vigil and courage to build a world'.⁸ The open debate around Rimbaud's axiom sustains and nurtures this central idea of reinvention, giving to the poetic word – and not to action – the ability to change the world through the change of meanings. Moreover, it is a clear image of what is probably the major attempt of the group: the willingness to hear the voice of the poets as an inaugural one, as a voice that opens the field of possibilities from which architecture and design can undertake the never-ending task of renewing and building a world.

The Poetic Act as an Opening

By situating the poetic word in advance of the action, the School of Valparaíso aims to continually renew their perspectives of the world, and with it, open with each work of architecture and design a new field of invention. To accomplish this, Godofredo Iommi proposed at the beginning of the 1950s a new poetic formulation: the Poetic Act. As he explains in a letter to the Brazilian poet Napoleón López Filho: 'I have a manifesto for the next poetry. The fundamental turn of the poetic instrument. The abandonment of writing and the new creative possibility of poetry in the voice. It is not about recitation but creation in the voice and the act. An unrepeatable and improvised poetry that arises only from a complete abandonment of the existence, of submerging the existence into poetry'.⁹ The practice of the Poetic Act proposed by Iommi could be understood as an extreme take on language, in which the uttering of words is a purely creative action. Poetry is understood as *poiesis*, capable of bringing to light something new – in Iommi's words – the making of the world as a game of appearance and disappearance. For Iommi, the Poetic Act opens the opportunities for existence, so the making of the world befalls in the poetic word, 'because the word is inaugural, it conveys, gives birth'.¹⁰

During his years living in Europe, Iommi probed into the possibilities of poetry in action around what he first called the Poetic Experiences, journeys carried out together with poets, actors, painters, sculptors and philoso-

phers. In these experiences, he started to question aspects such as the notion of the interpreter, the disappearance of the public and the author and the possibility of leaving behind the figure of the recital. Iommi also reflects on the importance of the costume or mask to burst in the middle of the ordinary and generate the atmosphere of the act when recognizing the body and figure of the poet. Iommi selected his characteristic red tights to constitute this figure, and in the same way, the students of the School of Valparaíso produce for every Poetic Act diverse costumes and masks made of paper. With the Poetic Experiences Iommi was seeking to be a 'witness of poetry' as a mode of existence and life, stating that with their realization he 'learned that poetry is also communicated by the music of the senses and not only by the melody of the sounds or the significations of the words'.¹¹

The first central characteristic of the Poetic Act proposed by Iommi is the possibility for poetry to occur as an action in the place and the present moment. For this, the poet would assume the role of the 'bearer of celebration' and act as an instrument of poetry using his voice and present body as 'the earnest of what poetry unleashes', without requiring the written word as a medium. This implies the latent consequence of the poet exceeding literature and escaping from the idea of a 'poet of poems'. Furthermore, Iommi explains that 'poetry in act arises and is truly inserted into reality. Reveals the possibility that founds all effective existence and at the same time becomes an act in the world. I have seen the poet leave literature, surpass the poem, and even, abandon writing'.¹² The school members refer to this emancipation of the poetic word from the written poem and its feasibility to occur solely in the ephemerality of spoken word, as 'what is in the voice'. The second important element in the Poetic Act is the search for creative collectiveness. In this, Iommi followed Isidore Ducasse's indication that 'poetry must be made by all and not by one',¹³ from which Iommi understood the 'all' as 'anyone'. Iommi explored this possibility in a particular kind of Poetic Act that was named *Phalène*.¹⁴ This poetic game is led by the poet, who starts by summoning a group of participants, including the passers-



Fig. 3. Godofredo Iommi during a Poetic Act in the first Travesía, 1965, Patagonia.



Fig. 4. The School of Valparaíso during the Phalène of Reñaca, 1972, Chile.

by in the public spaces of the city. The only imperative of a *Phalène* is that anyone can participate, without restrictions. When the ones convoked are gathered, the poet uses a set of cards drawn specially for the occasion to provoke a word in the participants. After showing a card to each one of them, the poet collects the words that have been given and adds the connections to shape a poem made by all.

Moreover, the group attributes to the Poetic Act the capability to disclose a peculiarity of the place, revealing it in a renewed way to the eyes of the participants. Often, in the middle of the poetic game, a trace or mark is made in the place with the materials and resources at hand to signal this peculiarity. This plastic event, referred to as a 'Sign' during the early Poetic Experiences, cyphers the new sense or relation of the place that emerges during the Poetic Act, so 'the place is then surprised and suspended: it appears.'¹⁵ The realization of the Poetic Act as a way to 'open' the place by revealing its peculiarity constituted a central practice during the first *Travesía* of 1965, in which many ephemeral works such as paintings and sculptures were made at the side of the road.

To understand the sense of the opening that the group confers to the Poetic Act, a crucial distinction needs to be made between the notions of opening and founding. For the group, founding is the 'day-to-day construction that gradually creates the city', while opening 'develops in a different time dimension from "founding". It is self-referential and self-reflexive in a creative way and makes "founding" both a possibility and reality'.¹⁶ It is about the distinction between origin and generation. The role of poetry is thus to establish the origin of the work with the opening of the place, and then, the work is generated by the trades of architecture and design. The school members refer to this poetry that deals with the origin and opening of things, as the poetry of the *Ha-Lugar*. This expression, commonly employed in legal language – whose English equivalent is 'sustained' – refers to the existence of the necessary conditions for something to take place.

Following the central ideas of poetry *in act and made by all*, capable of

opening the place, the Poetic Act was established as a central practice at the School of Valparaíso and *Ciudad Abierta*. Poetry would – like the client with his brief – indicate the starting point of every work of architecture. Hence, one of the central roles of the poets in the School of Valparaíso is to allow the trades of architecture and design to hear the poetic voice that speaks in multiple senses and that sets the origin of their works. With the celebration of the Poetic Act, the school offers to the architectural project a point of departure free from the project's program – indeed the gratuitous dimension referred by the group as an *Unknown*. This notion is strongly related to the effort of situating the word ahead of the action. When Iommi asks about 'what is the method to stave in the unknown?', he again refers to Rimbaud's words, with 'the reasoned disorder of the senses'.¹⁷ Again, Iommi's interpretation gravitates around the question of signification when he adds, 'it is not enough to understand senses as external or internal organs of perception. It is about the senses of language. Over there the new and unknown'.¹⁸ Accordingly, it is in the attentive care and contemplation of this *Unknown* that the novel field that every project should bring forward can shine.

The idea of the *Unknown* is located in the centre of the creative ethos of *Ciudad Abierta* and represents a key component of the School of Valparaíso pedagogical position. This particular way to relate to knowledge as an 'unceasing return to not knowing'¹⁹ was recognized during the opening acts of *Ciudad Abierta* as the poetic nature of the dunes at the sites. The sand has the capacity to erase the imprints of steps and marks during the night and reappear every morning in a virginal state. Like the dunes, the group affirms that 'we must empty ourselves of judgments so that we can give room to the question. . . . This return to not knowing, it is not about ignorance or ingenuity, on the contrary, it is a state of the spirit that tries to delve into the question, it is an opening and not a rush to answer as if it were to solve a problem'.²⁰ From this stance, 'without clinging to the acquired knowledge', the School of Valparaíso believes in the possibility of building a world



Fig. 5. Poetic Act during a Travesía of the School of Valparaíso, 2007, Purmamarca.



Fig. 6. Phalène of the graduation projects, 1973, Ciudad Abierta.

from an always renewed point of view.²¹ Thus, with the celebration of the Poetic Act, the group seeks to produce an opening from where an unforeseen and indeterminate singularity emerges, tearing the veil of the known figure of the world.

The Project as an Adventure of the Unknown

Following the opening instance of poetry, the professors, students and open-city members dispose themselves to architecturally interpret the *Unknown* during the design and construction process of the building. The group has constituted a working structure called *Taller de Obras* (building workshop), which sessions on a weekly basis. Within the *Taller de Obras*, the works of architecture and design are conceived and materialized fostering an approach based on collective action, known within the group as working in *Ronda* (round).²² In the *Ronda*, all the participants contribute with ideas in a non-hierarchical discussion: all proposals are valid, and everybody takes part in the decisions about the project form and construction process. As the *Unknown* indicated by the Poetic Act must be unravelled, but no determinate goal is formulated, the *Ronda* ventures on a speculative route. As a result, the logic of planning is questioned, and the opportunity of empirical experimentation is privileged.

This speculative and empirical way of proceeding demands tackling the design and construction processes in a different mode than the conventional projective and planning approach. Hence, instead of first conceiving an idea that is then 'thrown forward' in a planned succession of phases, the conception and the materialization of the building happen simultaneously. During the initial years of *Ciudad Abierta*, Professor Alberto Cruz led the graduation projects of several students employing the term 'non-projects' to refer to this generation process that implies thinking and building in unison, probing into the creative possibilities of the building in the making. Accordingly, the aim of this design and building approach becomes then to keep the project open to contingency, integrating unexpected aspects that



Fig. 7. Graduation project part of the building Hospedería del Banquete, 1973, Ciudad Abierta.



Fig. 8. Hospedería de la Alcoba, 1970s, Ciudad Abierta.



Fig. 9. Poetic Act at the Pavilion of Hospitality, 2017, Kassel.

emerge in the course of its construction, not projecting but erecting the building.

The attempt to conceive and materialize the project simultaneously in the present moment has caused a different understanding of the temporal dimension of the building process. The building seems to exist in a present trance of appearance, not waiting for a future and thus not seeking permanence. Godofredo Iommi called this nature of the architectural work 'in transit to be' a 'work of pure appearance'.²³ This approach calls into question the period of the generation process of a project and leads to the valorization of the indefinite dilatation of the act of constructing. According to the group, 'if the "construction" is not determined by "duration", that is, not tending to last an expected time, then is not conceived as a future to be fulfilled. It excludes planning'.²⁴ Consequently, the architectural work acquires an open-ended nature that is addressed using design and construction tactics based on fragments, possible to undertake in the time span of a working day. This way of addressing the realization of the project allows for successive participation of groups and tasks in a relay between graduation students, project studios, guest students, professors and open-city members. This approach was described as '*work hic et nunc*', let us say improvised, which means made right there and not without preparation . . . and with all the time needed'.²⁵ The term improvisation, in this context, is distant from any connotation of arbitrariness and randomness, and refers to the idea of proceeding without foreseeing an outcome but distinguishing the structure that emerges from the execution of the building. Further, 'preparation' points to the idea that improvisation requires a calculation that sets the field of action within a certain degree of freedom. Hence, despite all the flexibility that this process allows, there is always a primordial directive ordering the whole system. The architects often attribute this cardinal intention to a core void, a spatial trait structuring the project. This spatial ordering directive is also employed among the fundamental pedagogical design studio practices of the school.²⁶ This rather rigorous approach to the design and construc-

tion processes makes a substantial effort to decipher the internal structure of the work, delineating rules that emerge from the insisted contemplation of its appearance. The novel field of each work thus unfolds from its internal structures, as an adventure of the Unknown.

Paired with this simultaneous thinking and building, the cornerstone of the educational approach of the School of Valparaíso is the practice of Architectural Observation. In their first year at the school, students focus entirely on Architectural Observation, and it is present as the beginning of every project studio during the entire curriculum. This creative practice consists in the contemplation and sensible experience of space and the acts of life by means of drawing and writing. It aims to formulate an affirmation concerning an order of inhabited space in relation to the notions of Act and Form. The Act refers to a particular way of inhabiting and to human actions that take place in space, and the Form relates to the spatial quality incarnating or accommodating that Act. In a more cryptic but precise way, the architect and professor Manuel Casanueva proposed that the Act is the Form, and the Form is the Act, addressing the idea of an architectural way of thought that sees space and life in unity.

The school seeks to constitute Architectural Observation as a habit, so that students can sustain a continuous creative reflection that enables them to engage with others in the decision-making process of the works on the spur of the moment. The constant Observation of space and life makes it possible to respond to any fortuitous situation of the project at any moment. In the words of the school, this capacity of immediate action and readiness possible from the consistency of an internal creative discourse is known as '*A flor de labios*', meaning that words bloom on the lips, that is, they are said at the same time as they are thought. In this way, through Architectural Observation, the thinking and building processes of the projects are blended in a rhythm in which the making is born from the contemplation of its execution. This way of doing in which thinking and constructing are firmly attached positions the rhythm of the work as a structural temporality of the

school and makes of the experience of the work a vital constituent of the curriculum.

The Work as a Possibility of Being

The School of Valparaíso has developed a significant part of its architectural and pedagogical position through the experience of the built project. Its works of architecture and design have been presented as the primary field of architectural reflection and experimentation, from which the school has formulated and practised its fundamental ideas. The school's community sustains the necessary rhythm of works, by engaging in the realization of concrete projects of architecture or design in the *Travesías* and the *Taller de Obras* in *Ciudad Abierta*. Both cases can be considered as fertile experiences in the educational sphere, as they are occasions for the students to encounter materials, constructive operations and multiple dimensions involved in the conception and construction of a work of architecture and design. However, what ultimately drives the actions of the *Travesías* and the *Taller de Obras* in *Ciudad Abierta* is the artistic endeavour of *Amereida*; as such they represent occasions where the poetics of *Amereida* transpire into the academic sphere of the school, defining and influencing its curriculum. An essential aspect that these poetically opened projects bring to the school is that they constitute the necessary conditions of creativity and freedom of study. In the school's understanding of improvisation, the projects are realised 'with all the time needed', meaning that there is an explicit care of undertaking them during a distended temporality without any pressure. This distention of time manifests itself most clearly in *Ciudad Abierta*, which was indeed conceived with the idea of the non-separation of life, work and study, allowing a continuous dedication. The *Travesías* also achieve this temporality through the experience of travel, as travels have the potentiality to submerge us in an extraordinary time of complete availability. We could venture that the School of Valparaíso is such, as long as it is driven by a rhythm of projects that enable the state of being-at-work, opening a necessary time of complete availability to contemplate, in the dis-

solved boundaries of life, work and study. The construction of this temporality is to understand the school as *Skholè*.²⁷

In the realization of built projects, the School of Valparaíso recognizes the capacity to awaken a sensibility towards the work, allowing tackling an aspect that cannot be taught but can only be learned from the intimate and sustained relationship with the work: a vocation. Accordingly, the school holds that the experience of the built project has an 'aptitude for opening us to the reality of being'.²⁸ Within the School of Valparaíso this has been dubbed *La Santidad de la Obra* (The Sanctity of the Work). Hence, the works of architecture and design carried out during the *Travesías* and the *Taller de Obras* in *Ciudad Abierta* present themselves as the means to sustain a state of being, in the hope that by being-at-work an opening of the self towards a vocation will be provoked.²⁹

1. Architecture and design are referred to as 'trades' (*oficios*) within the School of Valparaíso, to distinguish them from a discipline or profession, because they are constituted around the 'piece of work' as cornerstone of knowledge production and practice craftsmanship.
2. Following the poetic vision of *Amereida*, in 1965 the group departed on the first *Travesía*, a poetic journey that crossed the interior of the continent. Two years after the journey, the poem *Amereida* was published, without any author's signature, unnumbered pages and no capital letters.
3. Godofredo Iommi, *Hoy me voy a ocupar de mi cólera* (Viña del Mar: UCV, 1983), 1-2. Iommi is paraphrasing a passage of Rimbaud's letter to Paul Demeny, dated 15 May 1871, known as the Letter of the Seer. The original quote is '*En Grèce... vers et lyres rythment l'Action.*' ['In Greece... poems and lyres turn Action into Rhythm.'] '*La Poésie ne rythmera plus l'action; elle sera en avant!*' ['Poetry will no longer beat within action; it will be before it.'] in Arthur Rimbaud, *Rimbaud Complete: Poetry and Prose* (New York: Modern Library, 2003), 367-369.
4. Among many other poetic axioms shaping the school position, some of the most recurrent are Hölderlin's 'Full of merit, yet poetically, man dwells on this earth', Lautréamont's 'Poetry must be made by all and not by one', and Rimbaud's 'One must be absolutely modern'.

5. Iommi, *Hoy me voy a ocupar de mi cólera*, op. cit. (note 3).
6. Godofredo Iommi, *Hay que ser Absolutamente Moderno* (Viña del Mar: UCV, 1982), 8-13.
7. Fabio Cruz, 'Todo parte en Santiago por el año 1950', Inaugural speech at book launch ceremony, 16 October 2003. Escuela de Arquitectura y Diseño PUCV, Viña del Mar.
8. Escuela de Arquitectura UCV, 'Exposición 20 años Escuela de Arquitectura UCV', (1972), Santiago. Blackboard #1.
9. See Godofredo Iommi, 'Carta N°20', *Correspondencia a Gerardo Mello 1940-1980*, (2010), 34.
Napoleón López Filho was a member of The *Santa Hermandad de la Orquídea*, a poetic guild formed in 1939 by the Brazilian poets Gerardo Mello Mourão and Abdías do Nascimento and the Argentinean poets Juan Raúl Young, Efraín Tomás Bo and Godofredo Iommi.
10. Escuela de Arquitectura UCV, 'Exposición 20 años Escuela de Arquitectura UCV', op. cit. (note 8).
11. Godofredo Iommi, Jorge Pérez Román, José Lapeyrère, Carmelo Arden Quin, Michel Deguy, Antonio Asis, Bernard Olivier, Viky Messica, Yves Brunier, Michele Gleizes, Collette Parcheminier, Juana Prat-Gay, Henri Tronquoy, *Experiencia Poética* (Viña del Mar: Escuela de Arquitectura y Diseño PUCV, 1962). All the reflections born during these poetic experiences were published in 1963 as the central ideas of the Poetic Act in Iommi's key text entitled *La Carta del Errante* (The Letter of the Wanderer).
12. Godofredo Iommi, 'Lettre de l'Errant', *Ailleurs*, I (1963), 14-24.
13. Lautréamont, *Obra completa* (Madrid: Akal, 1988), 591.
14. In French, a *Phalène* is a moth or nocturnal butterfly. For the poets of the school, this name gathers multiple senses, one of them being a reference to the definition of poetry made by Edgar Allan Poe in his Poetic Principle.
15. Iommi et al., *Experiencia Poética*, op. cit. (note 11).
16. Grupo Ciudad Abierta, 'Alberto Cruz, Cooperativa Amereida, Chile', *Zodiac*, 8 (1992), 188-199.
17. Iommi, *Hay que ser Absolutamente Moderno*, op. cit. (note 6), 8-13.
18. *Ibid.*
19. Grupo Ciudad Abierta, *Apertura de los Terrenos* (Viña del Mar: Ciudad Abierta, 1971), 6.
20. Patricio Cáraves, *La Ciudad Abierta de Amereida. Arquitectura desde la Hospitalidad* (Barcelona: Editorial Académica Española, 2007), 15.
21. Grupo Ciudad Abierta, *Apertura de los Terrenos*, op. cit. (note 19).

22. Working in *Ronda* is to some extent a continuation of the *Bottegas*, which were implemented in the School of Valparaíso a short time before acquiring the *Ciudad Abierta* sites and consisted in a practice-based space composed by a lead professor and a group of students working around an external commission or project.
23. Godofredo Iommi, Alberto Cruz, 'Ciudad Abierta: De la Utopía al Espejismo', *Revista Universitaria*, 9 (1983), 17-25
24. Ibid.
25. Godofredo Iommi, Alberto Cruz, Fabio Cruz, François Fédier, Michel Deguy, Claudio Girola, Gerardo Mello, Jorge Pérez Román, Edison Simons, Henri Tronquoy, Jonathan Boulting, *Amereida* (Santiago: Lambda, 1967), 3-79.
26. The spatial trait or main ordering directive has diverse conceptualizations depending on the school members' own spatial language and approach, such as the Radical Structure of the Extension developed by Professor Fabio Cruz. This term, also known as ERE for its acronym in Spanish (*Estructura Radical de la Extensión*), was employed by Fabio Cruz in the design studios as a tool to reflect on the relationship between the main spatial intention of the project ('the irreducible') and the place. This relationship is formalized in the ERE, usually constructed in a white paper sheet with minimal cuts and folds to achieve the three-dimensionality that expresses in a fundamental line the match or fit between the project and the land extension.
27. The term *Skholè* was linked to the School of Valparaíso practices by Professor Manuel Casanueva who understood it in the Greek sense of 'creative leisure', a synthesis of the time of free leisure and the time of school study. Manuel Casanueva, *Libro de Torneos* (Valparaíso: Ediciones Universitarias de Valparaíso, 2009), 63.
28. Jaime Reyes, *La Huella de la Santidad de la Obra* (Ciudad Abierta: Ciudad Abierta, 2011).
29. The concepts developed within the School of Valparaíso are not by any means fixed or definitive; they are indeed a quite dynamic universe constantly reinterpreted and rearticulated depending on the 'each time' of every project and situation. Godofredo Iommi used to describe this quality and practice of recommencing, as something that was 'always the same but never alike'. Therefore, this article displays just one of the possible lines of articulation and interpretation of some fundamental elements composing the school's approach, but only as momentary signals to scrutinize questions that can be restarted.