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Interventions at la Moneda Palace, from the 19th, 20th, and 21st centuries.

The projects and their architects

LAS INTERVENCIONES EN EL PALACIO DE LA
MONEDA DE LOS SIGLOS XIX, XX Y XXI
LOS PROYECTOS Y SUS ARQUITECTOS

AS INTERVENÇÕES NO PALÁCIO DE LA MONEDA
DO S.XIX, S.XX E S.XXI
OS PROJETOS E SEUS ARQUITETOS



Figure 0 Overhead view of Palacio de la Moneda after the bombing, by DA MOP (1973). Source: DARM MOP (2014).

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RESUMEN

El Palacio de La Moneda es la sede de la presidencia y del poder ejecutivo de Chile, del Ministerio del Interior y Seguridad Pública, la Secretaría General de la Presidencia y la Secretaría General de Gobierno. Se constituye como uno de los principales edificios históricos de Chile y el más importante en cuanto a su función representativa actual, ser el palacio de gobierno. Desde su origen, en 1786, el edificio ha sido testigo y protagonista del recorrido histórico-político y social-urbano de la nación, de hechos que se han expresado en su propia metamorfosis arquitectónica y en la evolución del entorno urbano. Diseñado por el arquitecto Joaquín Toesca, discípulo de Francesco Sabatini y profesional de la corte de Carlos III, Rey de España (1759-1788), el Palacio es la principal obra del Neoclasicismo en Chile, la que fue inaugurada en 1805 como Real Casa de Moneda de Santiago para la acuñación de los caudales del reino. Luego de la independencia de Chile, en 1845, se traslada al inmueble la sede de gobierno y residencia presidencial. Es en esta fecha cuando adopta su función representativa y, por consiguiente, cuando se establece la primera modificación importante de su planta, con la cual comienza una dinámica transformadora y de adaptación permanente de su arquitectura, a través de intervenciones sucesivas, actualizaciones funcionales y su reconstrucción tras el bombardeo de 1973. La falta de un registro ordenado y detallado de las permanentes alteraciones, dificulta su comprensión desde su actual estado y hacia futuras intervenciones posibles. Por lo referido, en el presente escrito se procede a la exposición de aquellas de mayor envergadura y carácter significativo para la percepción del edificio, a fin de configurar un primer registro ordenado de intervenciones contemporáneas del Palacio de La Moneda.

Palabras clave: Joaquín Toesca, restauración, reconstrucción, intervenciones contemporáneas, registro ordenado.

RESUMO

O Palácio de La Moneda é a sede da presidência e do poder executivo do Chile, do Ministério do Interior e Segurança Pública, da Secretaria-Geral da Presidência e da Secretaria-Geral de Governo. Constitui-se como um dos principais edifícios históricos do Chile e o mais importante no que diz respeito à sua função representativa atual, já que é o palácio de governo. Desde a sua origem, em 1786, o edifício foi testemunha e protagonista da evolução histórico-política e sócio-urbana da nação, de fatos que se traduziram em sua própria metamorfose arquitetônica e na evolução do entorno urbano. Projetado pelo arquiteto Joaquín Toesca, discípulo de Francesco Sabatini, discípulo de Francesco Sabatini e profissional da corte de Carlos III, Rei da Espanha (1759-1788), o Palácio é a principal obra do Neoclasicismo no Chile, inaugurada em 1805 como Real Casa da Moeda de Santiago para a cunhagem da circulação monetária do reino. Após a independência do Chile, em 1845, a sede do governo e a residência presidencial foram transferidas ao Palácio. É nesta data que adota sua função representativa e, portanto, o momento em que se estabelece a primeira modificação importante do seu plano, dando início a um processo de evolução contínua que se caracterizará pela transformação dinâmica e adaptação permanente de sua arquitetura, mediante sucessivas intervenções, atualizações funcionais e sua reconstrução após o bombardeio de 1973. A falta de um registro sistemático e detalhado das permanentes alterações dificulta sua compreensão em seu estado atual e levando em consideração possíveis intervenções futuras. Por este motivo, no presente texto procedemos à exposição daquelas de maior alcance e de caráter significativo para a percepção do edifício, com o intuito de estabelecer um primeiro registro sistemático de intervenções contemporâneas no Palácio de La Moneda.

Palavras-chave: Joaquín Toesca, restauração, reconstrução, intervenções contemporâneas, registro sistemático.

ABSTRACT

The Palacio de La Moneda, or La Moneda Palace, is the seat of the Presidency and the Executive Power of Chile, the Ministry of the Interior and Public Security, the General Secretariat of the Presidency, and the General Secretariat of the Government. It is one of the main historical and most important buildings in Chile in terms of its current representative function, as the Government Palace. Since its construction, in 1786, it has been the witness and star of the historical-political and social-urban evolution of the nation, of events that have been expressed in its own architectural metamorphosis and the evolution of the urban fabric. Designed by architect Joaquín Toesca, a disciple of Francesco Sabatini, a professional of the court of Carlos III, King of Spain (1759-1788), the Palace is the main example of Neoclasicism in Chile. It was inaugurated in 1805 as the Royal Mint of Santiago, to mint the kingdom's currency. After the independence of Chile, in 1845, the Seat of Government and Presidential Residence moved to the building. It is on this date that it adopts its representative function, and therefore, the moment where the first important modification of its floorplan took place, beginning a process of continuous evolution characterized by the dynamic transformation and permanent adaptation of its architecture, through successive interventions, functional updates, and its reconstruction after the 1973 air raid. The lack of an organized and detailed record of its permanent alterations makes it difficult to understand them from their current state and for possible future interventions. As a result, this article presents the most important and significant changes on the perception of the building, thus becoming the first organized record of contemporary interventions of La Moneda Palace.

Keywords: Joaquín Toesca, restoration, reconstruction, contemporary interventions, organized record.

INTRODUCTION

The *Palacio de La Moneda*, or La Moneda Palace, has seen a series of interventions throughout its history, that have enabled its utilitarian survival. However, these have diminished the capacity of its interpretation, as the intermitting activities do not allow assessing their contribution or detriment to the architectural/constructive value, understanding them qualitatively from the scope of the theoretical and the practical, or as events linked to one another.

Therefore, the following question arises as an articulating question behind this research: what has the transformation process of Palacio de La Moneda been like, and how have permanent adaptations contributed functionally, architecturally, and constructively to its characterization and the value it represents?

In that sense, the hypothesis for this work states that contemporary interventions made to *Palacio de La Moneda* have affected the perception of architectural unity and heritage value, seeking to answer that question from the academic field through bibliographic sources, both those in the public domain and records of the MOP's (Public Works Ministry) Architecture Directorate.

It is important to bear in mind that some of the interventions made were not recorded or documented at the time of their execution, so there is no written trace of them, or detail of the works carried out. Here, the study made by Pirotte (1973) stands out. This records the most important works implemented at *Palacio de La Moneda*, prior to the restoration of 1973, which allows generating a framework. In this context, and considering that there is no cadaster since that date, the update made by this study is meritorious, aimed at completing the panorama of interventions, even though this building is constantly being updated, as can be seen in Figure 1.

It should be mentioned that target images or photographs of the end results of the most relevant interventions of *Palacio de La Moneda* are presented here, but not its planimetry, due to the confidential nature of this material, on this being the current home to the national government, entailing security issues. Under this parameter, only the historical planimetry authorized for disclosure has been included.

| Date | Type of work | Detail of the Works | Cause | Author | Criterion |
|------|-------------------------------|--|---|--|--|
| 1848 | Modification | Fitting out part of the Palace for the President of Chile's house | Change of role for a sector | Presidency: Manuel Bulnes | |
| 1909 | Conservation | Drainage works for the entire building | Improved infrastructure performance | Approval: Ramón Zañartu Presidency: Pedro Montt | |
| 1929 | Restoration | Inauguration construction overlooking Alameda. Moving the Minting Workshops. The entire building is assigned to Ministries (Interior, Foreign Affairs, Government, in addition to the Presidential House) | Need for extension | Smith Solar Miller Presidency: Carlos Ibáñez del Campo | To continue with the neoclassical style, but enriching the elements Original plans sought |
| 1934 | Modification and Conservation | Expansion of the President's offices. Heating in presidential dispatch. Extension of central heating Small-scale repairs. Completion of electrical fittings, doorbells, and telephones Installation of central heating for Presidential House Extraordinary works to extend President's offices | Need to improve infrastructure and extend offices | Engineering: Marcelo Guers, R. Antoine and José Agustín Pardo. Cesar Parada Presidency: Arturo Alessandri Palma | |
| 1935 | Modification | Large dining room with fireplace New Balconies New staircase to the courtyard of honor Preparation of banquet dining room doors Completion of electrical installation in the Presidential House | Need to extend and improve infrastructure | Juan Maíz Siemens Schuckert Presidency: Arturo Alessandri Palma | It is made according to the prevailing taste at the time |

| Date | Type of work | Detail of the Works | Cause | Author | Criterion |
|------|-------------------------------|--|---|---|------------------------------------|
| 1936 | Modification and Conservation | Sewers. Transformation of the central body Repair of Foreign Affairs vaulted ceiling Complementary sewerage in Palace's service bedrooms | Better infrastructure operation and growth of offices | Arturo Díaz Presidency: Arturo Alessandri Palma | |
| 1938 | Modification | Transformation of Trade Secretariat | Need to expand offices | Arturo Diaz. Presidency: Arturo Alessandri Palma | |
| 1940 | Modification | Banquet hall, furniture | Need for extension | Raúl Sierralta Presidency: Pedro Aguirre Cerda | The neoclassical style is followed |
| 1945 | Modification | Transformation of the second floor | Need to extend offices | A. Mancilla, Mateo Siull and Cia. Thermic Ltda Presidency: Juan Antonio Ríos | |
| 1947 | Modification | Offices and storage rooms project | Need for extension | Eugenio Morales. Presidency: Gabriel González Videla | |

| | | | | | |
|------|--------------|--|------------------------------|---|--|
| 1960 | Modification | Habilitation of old storerooms in the Orange Grove Courtyard sector (Lanterns, balconies) | Need for new offices. Growth | Iris Valenzuela Presidency: José Alessandri Rodríguez | Continuation of existing style. The facade symmetrical to the others. |
| 1967 | Conservation | Heating and electricity, Repairs in kitchen, winter garden, media offices, toilets and medical service | Functional | S.Varieta, Pablo Vicuña, architect Presidency: Eduardo Frei Montalva | |
| 1968 | Conservation | Basement for generators and miscellaneous repairs General electrical installation works and winter garden | Functional | Forteza Hnos Presidency: Eduardo Frei Montalva | |

| Date | Type of work | Detail of the Works | Cause | Author | Criterion |
|------|-------------------------------|---|--------------------------------|---|---|
| 1970 | Conservation | Several electricity works | Functional | Forteza Hnos Presidency: Eduardo Frei Montalva | |
| 1971 | Conservation | Supply of 44 metal lockers. Supply and installation of boiler Repair of kitchen toilet. Repair and maintenance in Palace Quartermaster; Brigadier offices, upholstery workshop, and electricity dept. Print, Palace guard house. Toilet and maintenance works, secretary, medical service | Functional | Famomet Ltda. Alfonso Wolf MOPT. Irrarázaval y Cía. Ltda. Luis Orellana Garay Presidency: Salvador Allende | |
| 1980 | Modification and Conservation | Reconstruction after the bombing Underground construction | Functional | R. Marqués de La Plata. H. Rodríguez Presidency: Military Government | Recovery of the Toescano building image |
| 2000 | Conservation | Restoration of northern facades, | Need to improve infrastructure | Presidency: Eduardo Frei | Recover Toescan image |
| 2003 | Modification | Reopening of Morandé 80 Door | Functional | Presidency: Ricardo Lagos | |
| 2019 | Conservation | Extraction and removal of air conditioning equipment. Replacement of wooden doors and windows. Repair of wooden doors Removal of false ceiling. Replacement of cornices and ceiling ornaments Removal of Partitions. Removal of lights Painting of walls, ceilings and stair well Replacement of hardwood flooring. Replacement of stone cornices, pilasters, and ornaments Elevator maintenance | Functional | Presidency: Sebastián Piñera | |

Figure1 Interventions of *Palacio de La Moneda* until 2019. Source: Prepared by the authors, based on Pirotte's analysis (1973).

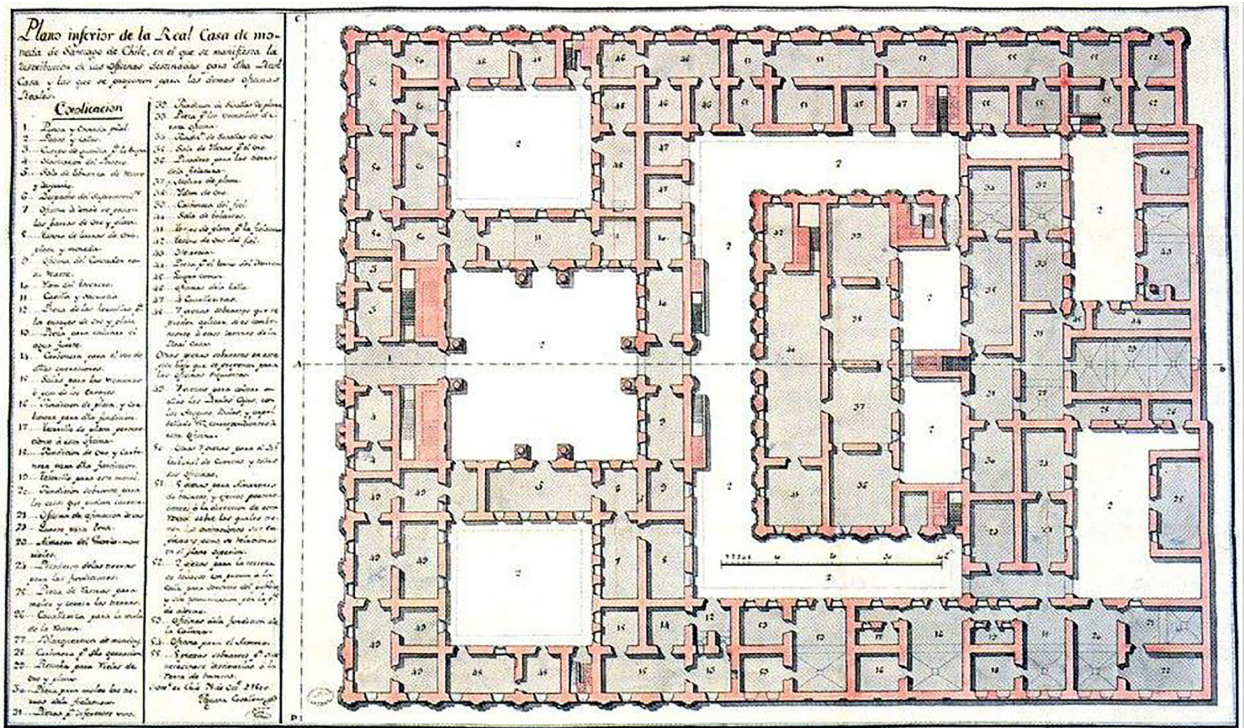


Figure 2 First level floor, by Agustín Caballero (1805).
 Source: (Guarda, 1997, p. 186).

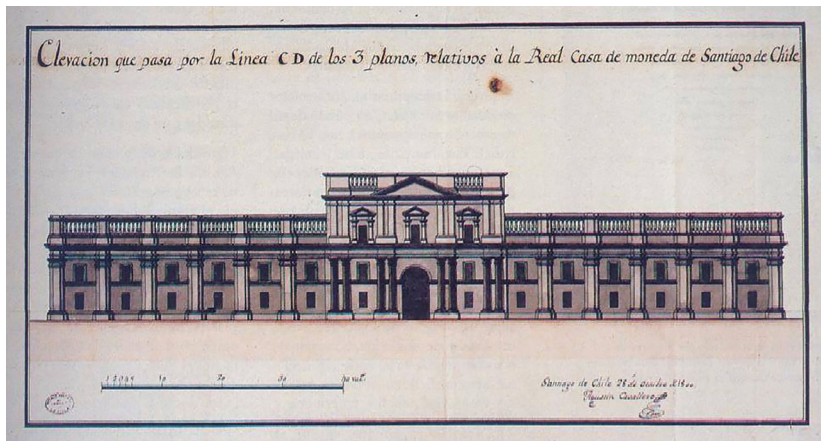


Figure 3 North facade, by Agustín Caballero (1805).
 Source: Guarda (1997, p. 189).

It can be said that the first modification to the original project took place before its inauguration, because with the death of Joaquín Toesca in 1799, other professionals took over, leaving aside ornamentation details that never came to fruition. It is relevant to indicate that the first professional dedicated to this project was Agustín Caballero, who was in charge of making the earliest existing plans of the Mint, in 1805, plans that are the main guide for its continuation (Greve, 1938). For the same reason, Figures 2 and 3 give an account of what can be considered the pristine state of the Palace.

Figure 4 corresponds to the ideal reconstruction of the Toesca project, with the ornamentations that were not placed since the proposal coincided with the independence period and the Republican

RESULTS

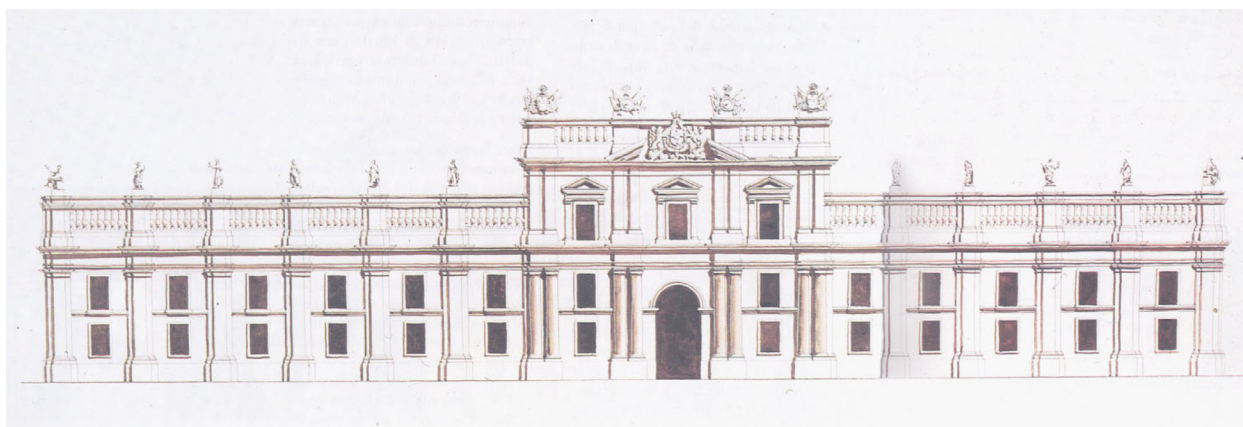


Figure 4 Ideal reconstruction of the facade integrating the crest of Andía and Varela, and the insignia and shields removed in 1822.

Source: Guarda (1997, pp. 202-203).

Figure 5 Perspective of Palacio de La Moneda, 1821.

Source: Memoria Chilena (2018).

government decided to eliminate the crests and heraldic shields of the colonial administration.

The Royal Mint was inaugurated in 1805, although the building was not finished and work continued for a couple of months.

Figure 5 represents one of the oldest graphic records of *Palacio de La Moneda*, where one can see what it would have been like upon its inauguration and how the main portico could have been brown, different from the classic white. It is important to mention that this image corresponds to an interpretation since it has differences in proportions with respect to reality (Castro, 2006).

The first significant restoration occurred a few years after its inauguration, in 1822, the result of a major earthquake that hit the central area of the country;



Figure 6 Mint after removing the finials, the central body's parapet, and replacing the balusters with hard boards, by Lehnert (1854).
Source: Guarda (1997, p. 203).

a telluric movement that severely affected the upper level of the building. Some of the frames and upper ornaments of the main facade fell, leading to the decision to remove the remaining elements to relieve weight and avoid future accidents, while the entire parapet structure was replaced with a wooden balustrade (Guarda, 1997).

Figure 6 outlines how *Palacio de La Moneda* evolved after the aforementioned restoration, by showing the wooden boards implemented at the top. This is the only graphic record of the building at the time, though it should be noted that does not have the correct morphology of the Palace, since it makes changes to its height and the perspective of the roof, possibly because the author was positioned at a different height when he made it (Castro, 2006).

It is in 1845 when the most significant event in the history of the building takes place, since President Manuel Bulnes decrees the transfer of the Presidency offices, government offices, and the residence of the Presidents, from the building located in Plaza de Armas, to the Mint, whose occupation was much lower than its total capacity (Alegría, Campos, Rodríguez, & Sacaan, 1983).

In this new occupation, it was considered that the eastern sector, corresponding to the superintendent's house, was in the best condition. Hence, this was defined as the ideal area for the President's residence. The western area, previously destined for the rooms of the institution's treasurer and accountant, became the Ministerial offices of the time. Hence, the Palace was divided into three zones: the presidential residence, the seat of government, and the mint (Alegría *et al.*, 1983).

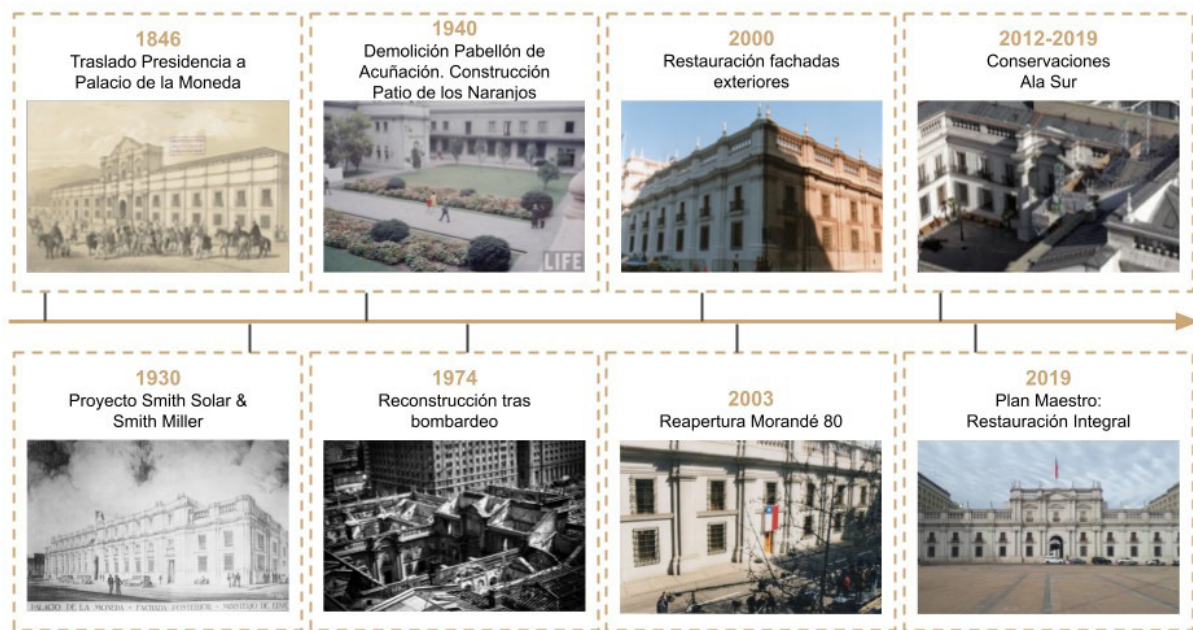


Figure 7 Timeline of relevant contemporary interventions of *Palacio de La Moneda*.
 Source: Prepared by the authors.

A new earthquake struck the capital in 1850, damaging the building. The new restoration works were commissioned to the engineer Andrés Gorbea and the architect Claudio Brunet des Baines. Five years later, a fire affected the presidential residence, destroying several rooms located on the Morandé Street side (Alegría *et al.*, 1983).

In 1858, the whitewashing of its walls was removed and replaced by stucco plaster, oil-painted on the facades of Morandé, Moneda, and Teatinos streets (Alegría *et al.*, 1983).

It would be President José Manuel Balmaceda who returned to reside at *Palacio de la Moneda*, extending its main enclosures and redecorating following the aesthetic trends of the time (Alegría *et al.*, 1983).

President Carlos Ibáñez del Campo led the largest restoration of the *Palacio de la Moneda*. In 1929, he entrusted Josué Smith Solar and José Tomas Smith Miller to project the façade towards Alameda Bernardo O'Higgins Ave., a proposal that can be seen in Figure 7 and 8, and to complete renovation work inside the building to accommodate more government activities (Alegría *et al.*, 1983).

The architects proceeded to repeat the facades of Morandé, Teatinos, and Moneda, preserving the aesthetics outlined by Toesca (Alegría *et al.*, 1983) and, to increase capacity in the new southern body, they projected a new body with three floors, unlike the original two-level volume, subdividing it into 17 sections for greater interior fragmentation, in contrast to the 15 sections considered by the Italian (Department



of Cultural Heritage, 2015). Meanwhile, the stucco of the walls was made with cement and sand from the Marga Marga river (Alegría *et al.*, 1983).

The new southern facade was designed specifically to house the Ministry of Education and the Ministry of Foreign Affairs, but only the latter moved to the new area (Department of Cultural Heritage, 2015).

The restoration made by the Smiths was a comprehensive plan, with works carried out in several areas of the Palace, such as the extension of the presidential offices and the ornamentation of the presidential dispatch (Pérez de Arce *cit. in* Department of Cultural Heritage, 2015).

Subsequently, President Arturo Alessandri ordered work to be done to the interior, such as the creation of a reception dining room, by joining rooms alongside the red hall. The urban plan referenced by Karl Brunner's project was also developed (Gueneau de Mussy & López, 2012).

In 1932, the Ministry of War and the Dragoon Barracks, both facing the *La Moneda Palace*, were demolished, to place *Plaza de la Constitución*, a new esplanade that framed the grandeur of the seat of government, in the block to the north. Next to it, and following Brunner's instructions, adjoining buildings were built, which gave shape to the Civic Center, assigned to administrative or political roles. These works took place during subsequent governments and were completed in 1950 (Gueneau de Mussy & López, 2012).

Figure 8 South facade project of Smith Solar & Smith Miller, by Josué Smith Solar (1929). Source: MOP Architecture Directorate Photographic Archive.

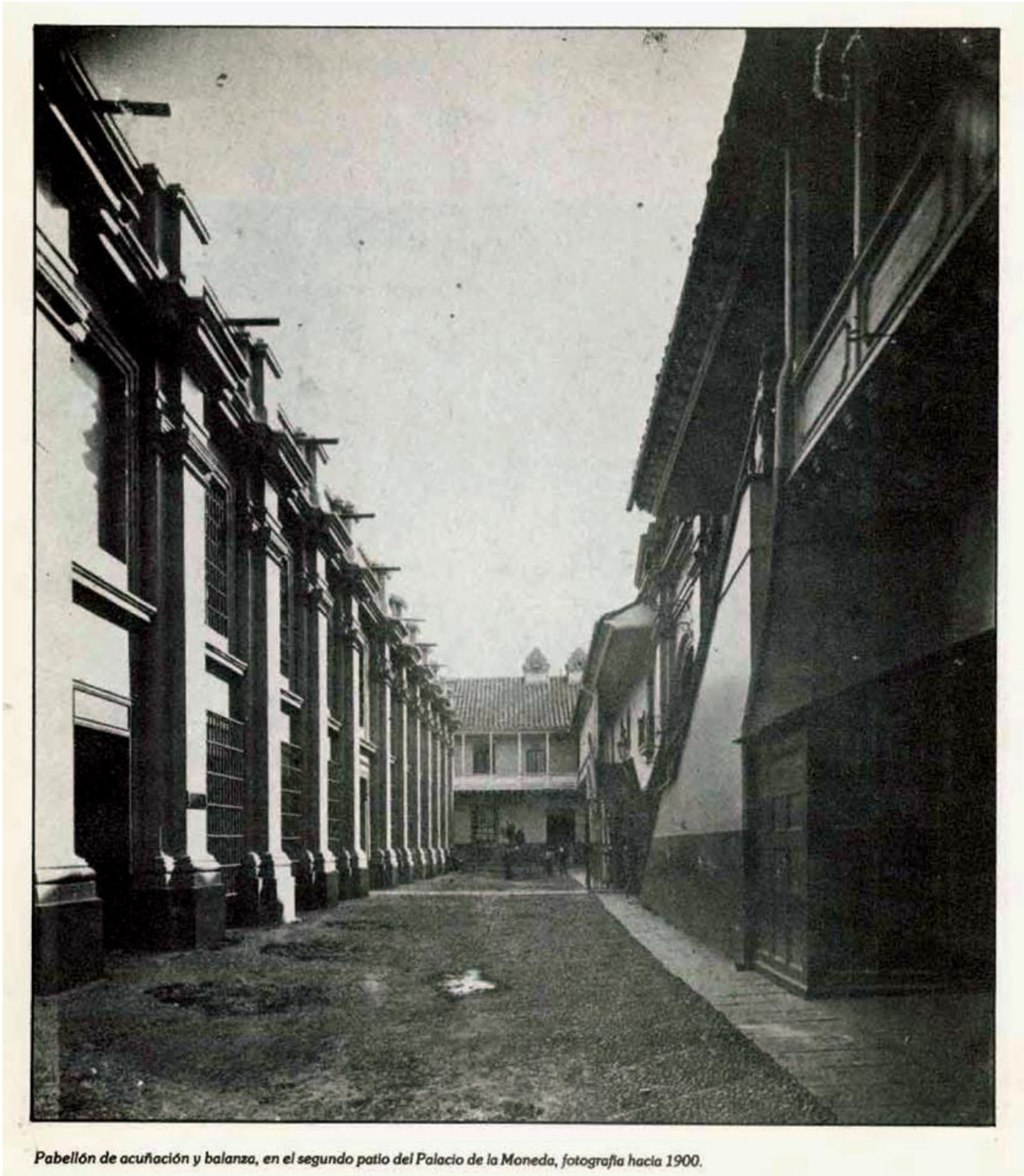


Figure 9 Minting and Scaling Pavilion. Anonymous (1900). Source: Alegría et al. (1983, p. 58).

During the mandate of President Juan Antonio Ríos, in 1940, the Minting and Balance pavilion was demolished (Figure 9) to make room for a new sector, the *Patio de Los Naranjos* (Orange Grove Courtyard) (Figure 10), which, obviously, received its name from those fruit trees. Two fragments of the building remained, which were used to support two water fountains (Alegría et al., 1983).

During the subsequent presidential periods, minor modifications were made, all of them designed for roles typical of the time, but disregarding



Figure 10 Photo of *Patio de los Naranjos*, by Michael Mauney (1971). Source: *Enterreno Chile* (2016).

Toesca's design and structure proposal. The latter included restoring private rooms, commissioned by President Gabriel González Videla, and replacing the wooden staircase of the Morandé entrance with a stone one, ordered by President Eduardo Frei Montalva. This situation is mentioned as these modifications irreversibly damaged the structure that supported *Palacio de La Moneda*, which ended up collapsing during the bombing and fire of 1973, leaving serious structural damage: the fall of the stucco exposed deteriorated walls, a scene accompanied by the burning of the oak beams that supported the floors and roof (Alegría *et al.*, 1983).

September 11th, 1973, saw a coup d'état organized by the Armed Forces to overthrow the government of Salvador Allende, ending democracy in Chile, and starting a dictatorship that lasted 17 years. The *Palacio de la Moneda* was hit by a six-hour bombardment, seven air strikes, and 18 Hawker Hunters missiles, which caused a fire that collapsed the earthenware of the second floor and the roof. The damage suffered by the building was so serious that some architects pointed out that only the brick walls that had been glued with lime and sand remained standing, with the exception of the southern body, made of reinforced concrete slabs, which in the end, could not resist the fire (Valencia, 2018). (Figure 11, Figure 12 and Figure 13)

For the restoration, at the beginning of 1974, the Architecture Directorate of the Ministry of Public Works asked the College of Architects to propose a working commission whose main task was to evaluate the main decisions that should be taken. It was formed by Rodrigo Marqués de la Plata, Óscar Ortega, Montserrat Palmer, Jorge Swinburn, and Raúl Irrarrázaval. The commission presented the general criteria, along with other alternatives to repair the second courtyard (Baeza, 1981).



Figure 11 North façade of Palacio de La Moneda during the bombardment (1973). Source: MOP Architecture Directorate's Photograph Archive.

In short, Márquez de la Plata, together with Rodríguez, proposed that the pavilion that had existed in the courtyard until 1940 be rebuilt, allocating the area for the palace reception rooms, which was accepted by the Higher Commission. After this, the architects Márquez de la Plata, Rodríguez, and Swinburn were hired in 1974 to prepare the final project, which would be delivered in 1975. Later, the MOP architect, Orlando Torrealba, would join them. At the end of 1975, construction works were suspended due to the economic recession, before resuming in 1977, led by just Márquez de la Plata and Torrealba (Baeza, 1981).

The architects focused on recovering Toesca's original neoclassical project, in such a way that it was necessary to unify the intervened spaces to follow the layouts the Italian had designed for the palace (Olive, 2017). To do this, it was necessary to ask the Spanish government of General Franco to provide the only existing plans of when the Mint was built, the aforementioned work of Agustín Caballero, which were in the archives of Indias, in Spain (Marquez & Rozas-Krause, 2014).



Figure 12 Overhead view of Palacio de la Moneda after the bombing, by DA MOP (1973).
Source: DARM MOP (2014).



Figure 13 Morandé 80 entrance during the bombing (1973).
Source: MOP Architecture Directorate's Photograph Archive.

The idea was to restore the main corridors of the halls, the symmetry of openings, the large dimensions, and the sober decoration, with the purpose of evoking the palatial quality typical of the construction period (Alegría *et al.*, 1983).

Among the changes made to *La Moneda Palace* is the installation of H-shaped concrete slabs, on each of the four corners damaged by the fire of 1973, which, like diaphragms, gave rigidity to the building (Valencia, 2018). On the third floor, the concrete balusters, lost in the bombing, were reconstructed (Oliva, 2017), and a new room was inaugurated, the Montt Varas Hall (Valencia, 2018).

This reconstruction contemplated some demands from the Military Junta, including the closure of Independence Hall (where President Salvador Allende took his own life) and the Morandé 80 entrance, through which his corpse was seen leaving (Marquez & Rozas-Krause, 2014), as well as moving the fountain from the main courtyard to the Orange Grove Courtyard, to clear the entrance to the building (Oliva, 2017).

At an urban level, the *Plaza de la Constitución* (until then an esplanade for parking) was intervened, planting green areas and gardens, and building an underground parking lot and offices for Palace staff (Gueneau de Mussy & López, 2012).

The building was reopened on March 11th, 1981, the same day that Augusto Pinochet began his presidency after the Military Government's 1980 constitution. With Pinochet changing from being a military chief to a "civilian ruler", he moved from the Diego Portales Building to the *La Moneda Palace* (Marquez & Rozas-Krause, 2014).

At the end of the 1990s, the "Whitewashing the memory" project was formulated, which involved restoring the frontispiece of *Plaza de la Constitución* and the four facades of *Palacio de La Moneda* (Binda & Miniño, 1999).

In 1999, a preliminary report was prepared by the firm Binda & Miniño, on the state of conservation of the facades, which established that the deterioration was due to their coatings, which showed spots, stains, and peeling on the outside. These damages were not structural or derived from a failure of such nature (Binda & Miniño, 1999).

The project was divided into sections and phases, mainly due to the rush to improve the image of the seat of government before the change of command, prioritizing the execution of the north facade, to then continue with the remaining three facades. It was established that, once the works were completed, a third stage would be carried out, for the interior facades.

Under the government of President Ricardo Lagos, the Morandé 80 entrance was reopened on September 11th, 2003, in commemoration of the 30th anniversary of the military coup. This initiative was proposed by the same government, alluding to the collective memory that its existence in that location entailed (Peña, 2013).

The project considered restoring the north-south passage through the courtyards, opening the Morandé 80 entrance, restoring Independence Hall, and removing the Altar of the Homeland and the Flame of Eternal Freedom, installed at the front of *Palacio de La Moneda* during the dictatorship (Peña, 2013).



Figure 14 View of the Morandé 80 entrance (2003).
Source: Architecture Directorate's Photograph Archive.

Regarding the Morandé 80 entrance as such, it was restored to its original location, removing the window that had occupied its place since the 70s; hence, the new access does not exceed the width of the windows present on the facade in question (Figure 14). In the interior space that directly faces the door of Morandé 80, there is a commemorative plaque and a restricted guest book (Peña, 2013).

This set of interventions in *Palacio de la Moneda* and its immediate context sought to reflect, on a physical level, the closure of a political cycle, overcoming the transition between the military government and the Republic (Peña, 2013).

On February 27th, 2010, one of the largest earthquakes recorded in Santiago took place, 8.8 on the Richter scale, causing a series of structural damages to the Palace, mainly on the third floor; the cornice of the main access, and in the south wing. All these damages, including those affecting the cladding, where fissures, cracks, and material falls were found, were repaired by the Ministry of Public Works (MOP) in 2011, in restoration works on walls, pillars, and slabs (Presidency of the Republic, 2015).

These works showed the clear deterioration of the building, both in spatial and material areas, due to a large number of isolated interventions, especially in the south wing. For the same reason, the MOP Architecture Directorate focused the conservation work, during the 2012 – 2019 period, on this part of the building. (Figure 15 and Figure 16)

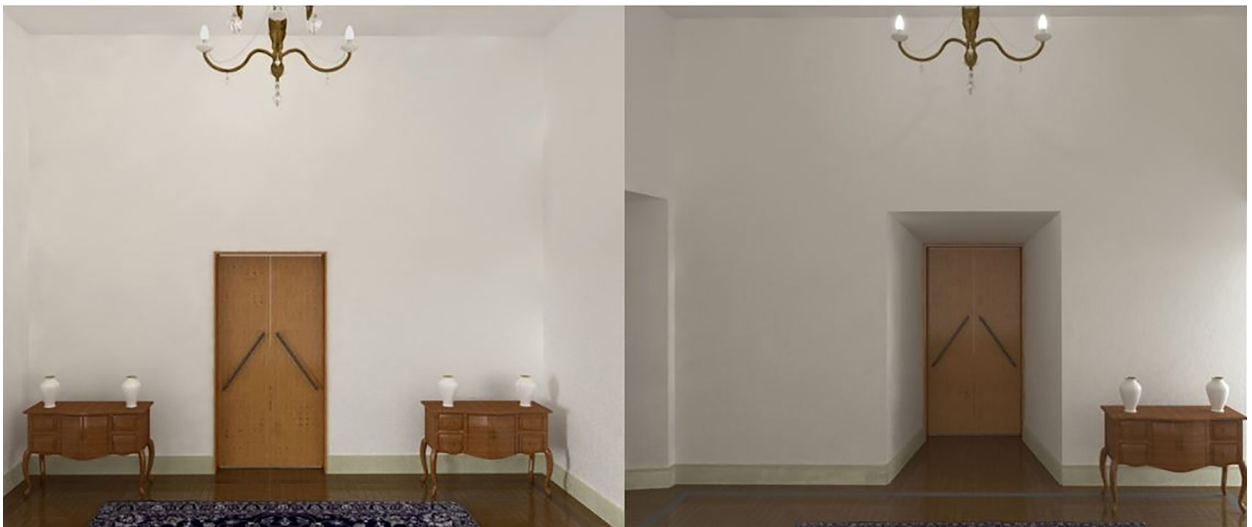
The conservation works sought to free the area in question from poor workmanship and smaller-scale components added later, which altered the attributes and value of the monument. The intervened area included the offices of the Ministry of the Interior, the Undersecretariat of Regional and Administrative Development, and the General



Figure 15 Conservation works
South Wing (2016 – 2018).
Source: DARM MOP (2016).

Figure 16 Cleaning of interior
doors' stone frames. Source:
DARM MOP (2016).





Secretariat of the Presidency, which were moved to the *Moneda Bicentenario* building (DARM MOP, 2016).

This process included the extraction and removal of air-conditioning equipment, replacement of wooden doors and windows, removal of ceilings, partitions, and fixtures, repair of wooden doors, replacement of hardwood flooring, painting of walls, ceilings, and stairs wells, replacement of stone cornices, pilasters, and ornaments, and the maintenance of the two elevators located in the presidential kitchen and in the socio-cultural and presidential cabinet galleys (DARM MOP, 2016).

The last phase recovered connectivity between the Presidential Cabinet and the south wing of the Palace, by opening a passage between the south and west wings of the building. These works sought to provide more and better conditioned spaces to hold meetings in the government house, optimizing its functions and the movements inside, and improving the spatial quality of the premises used by the current president, his Presidential Cabinet, and Ministers (Department of Cultural Heritage, 2017). (Figure 17)

Considering the number of interventions referred to here, and those that have no written record, the need arose to generate a comprehensive development plan for the future intervention of *Palacio de La Moneda* and the protection of the building under changes of government. That is why the Heritage Plan of the Presidency of the Republic of Chile was generated and, currently, the Master Plan for the Integrated Restoration of Palacio de La Moneda is under development.

The Heritage Plan of the Presidency of the Republic of Chile appears as a first attempt to provide a coordinated work model from and with institutions, organizing them considering their areas

Figure 17 Proposed connection between the Presidential Cabinet and the south wing. Source: Presidency of the Republic (2017).

of expertise, resources, and technical experience to outline the work under a multisectoral and collaborative view, incorporating the historical practices of those involved. In this way, a plan capable of valuing, safeguarding, conserving, and disseminating the cultural heritage of the Presidency of the Republic is articulated, which will remain in place in the long term, even if administrative changes are made to said governmental entity (Presidency of the Republic, 2015).

The “Palacio de La Moneda Integrated Restoration” master plan, developed by the MOP Architecture Directorate, is in its elaboration phase. It comprises a reference framework regarding the thematic reflection proposed for this study and is subject to critical analysis as a basis for a project exercise.

Its analysis and justification emerge as an initiative of the Architecture Directorate, which has historically been the Technical and Advisory Unit of the Palace, in conjunction with the Presidency of the Republic as the user. Through the work done, it has been possible to identify that the many infrastructure-based and facility initiatives carried out have not resulted in an integrated or coordinated response, but rather in partial and isolated interventions.

CONCLUSION

It is important to say that the goal of this study has not sought to be conclusive in critically assessing the relevance of interventions made in each of the historical periods, but instead has sought to produce an organized record of all those considered relevant in the morphological evolution and characterization of the building, providing an account of a state-of-the-art and giving a comprehensive understanding to conceive pre-existing actions from a dynamic context. Hence, it is open to building the foundations for interventions in the near future, as mentioned, considering the entire development Master Plan.

It is of primordial importance to incorporate, for future interventions, studies from a systemic perspective and, in this sense, to consider the following guidelines:

1. Connect the historical interventions with an analysis of the constructive systems that have been added from their original quality, and define the extent to which these two components are related, especially in larger interventions.
2. Consider, in the same way, those intermediate interventions that, on having considered functional requirements of a more domestic nature, have been vulnerable to a less responsible exercise in criteria for an adequate restorative project.

3. The urban space of context is of primary importance in the evolution of the patrimonial ensemble; this has been touched on from the cadastral-object point of view. Even when the socio-political aspects have been surveyed, by themselves they do not constitute a complete semiological study that allows an in-depth interpretation, in this case, of the obligatory mutual relationship between both scales of container and content, building and urban environment.

The study presented here seeks that the answer to this aforementioned process derives from integrating all the concepts and elements involved in the heritage action, which implies first making an analysis of the values and ending with suitable conservation, providing society with the progress that has been achieved and preparing the ground for self-sustainable protection. In this framework, the fruits of contemporaneity can be appreciated as heritage along with those already assimilated (Peral, 1999).

With the theoretical component already proposed, a management body that can complete this work, and the competition of selected interdisciplinary teams established, it is clear that architecture is part of the heritage value of a property, the result of contemporaneity, but inexplicable without the rest of the modern disciplines. The element that can enhance each value in the whole under a patrimonial consideration will be the Heritage Project.

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