



2023 CMP Overview

Conservation Management Plan for Brother Martín Correa and Gabriel Guarda Osb's Monasterio Benedictino De La Santísima Trinidad De Las Condes, Santiago Chile

Preamble and General Goals Modernism Architecture In Chile

Chile's architectural heritage, rooted in Spanish colonialism, faces losses due to environmental conditions and seismic activity. Modern architecture in Chile, driven by technological advancements and influenced by American modernism, emerged to address seismic concerns.

Renowned architects like Sergio Larraín García-Moreno and Juan Martínez Gutiérrez were shaped by this influence. Notably, the Benedictine Monastery of the Holy Trinity and its church exemplify Chilean architectural modernism, showcasing the fusion of innovative construction techniques with a rich cultural context.

智利的建築遺產扎根於西班牙殖民時期，受制於環境和地震活動而面臨損失。智利的現代建築，受到技術進步和美國現代主義的影響，崛起以應對地震威脅。傑出的建築師，如Sergio Larraín García-Moreno和Juan Martínez Gutiérrez，深受這種影響。值得注意的是，聖一本篤修道院及其教堂是智利建築現代主義的典範，展現了創新建築技術與豐富文化背景的融合。

Methodological Approach

The Conservation Management Plan (CMP) serves as a crucial tool, unveiling the cultural importance of the building and setting a procedural framework for its preservation. Developed in three stages:

The initial stage focused on physical and oral evidence supporting the building's cultural significance, with stakeholders playing a vital role by contributing valuable information.

The second stage aimed to collect precise data from all aspects of the building.

The final stage aims to formulate conservation and maintenance guidelines, ensuring the preservation of the values and attributes that define the building's cultural significance.

保育管理計劃 (CMP) 是一個至關重要的工具，揭示了建築的文化重要性，並為其保存設定了程序框架。該計劃分為三個階段：

初步階段聚焦於支持建築文化重要性的實物和口頭證據，利害關係者通過提供寶貴信息發揮了至關重要的作用。

第二階段的目標是從建築的各個方面收集精確的數據。

最終階段旨在制定保育和維護指南，確保保存定義建築文化重要性的價值和特徵。

Historical Context—The Origins

Founded in 1938, the Benedictine Monastery of Las Condes traces its origins to 1916 when priest Juan Subercaseaux and his brother Pedro Subercaseaux, a renowned Chilean artist turned Benedictine monk, envisioned a Benedictine community in Santiago. The idea, influenced by Pedro's encounter with Benedictine monks in Rome, materialized in 1937 with support from the abbey of Quaar. Despite challenges, including dreams of establishing the monastery on San Cristobal hill, a 20-hectare site in Las Condes was secured through the donation of Mrs. Loreto Cousiño.

In 1938, a five-monk community from France and Father Pedro Subercaseaux settled temporarily in Lo Fontecilla, Las Condes. Father Eduardo Lagos, the second Chilean Benedictine monk, arrived in 1943. The community faced challenges during World War II, hindering growth. In 1948, due to various constraints, the community of Solesmes in France withdrew its sponsorship of the Chilean community. Despite setbacks, Father Eduardo Lagos later became the first Abbot in the 1980s.

成立於1938年的拉斯孔德斯本篤會修道院可追溯到1916年。當時神父胡安·蘇貝爾卡瑟奧斯和他的兄弟佩德羅·蘇貝爾卡瑟奧斯，一位著名的智利藝術家轉為本篤會修道士，構想在聖地亞哥建立一個本篤會修道社區。這個想法受到佩德羅在羅馬與本篤會修道士相遇的影響，並在1937年得到了夸爾修道院的支持而實現。儘管面臨著種種挑戰，包括在聖克里斯托瓦爾山上建立修道院的夢想，拉斯孔德斯的一個20公頃的用地通過洛雷托·庫西尼奧女士的捐贈而確定。

1938年，來自法國的五名修道士和佩德羅·蘇貝爾卡瑟奧斯神父臨時定居在拉斯孔德斯的洛·方特西利亞。第二位智利本篤會修道士愛德華多·拉戈斯神父於1943年抵達。修道社區在第二次世界大戰期間面臨挑戰，阻礙了其發展。到了1948年，由於各種限制，法國索爾姆修道院撤回了對智利社區的贊助。儘管遇到挫折，愛德華多·拉戈斯神父後來在1980年代成為了第一位修道院院長。

Architectural Competition 1953

In 1953, Martín Correa finished his undergraduate studies in architecture at Pontificia Universidad Católica de Chile and joined the benedictine community. That year, an architectural competition for the design of the Monastery on Los Pique's hill attracted renowned architects such as León Prieto Casanova, Hernán Riesco, Jorge Larraín, Juan Echenique, Ignacio Talge, Jaime Bellalta, Sergio Larraín García Moreno, Emilio Duhart, and Oscar Prager, all of whom played significant roles in the development of modern architecture in Chile.

1953年，馬丁·科雷亞在智利天主教廷大學修完建築學學士學位並加入了本篤會社群。那一年，一場關於在洛斯皮克山上設計修道院的建築競賽吸引了著名建築師，他們都在智利現代建築的發展中發揮了重要作用。



Jaime Bellalta and his team of young architects won the competition and built the monastic cells from 1954 to 1956. They used a temporary chapel for the refectory, which now serves as offices and workshops. Despite being temporary, the chapel's design influenced the final church design with its natural lighting features. In 1955, the community left their original building and lived in a nearby house for a year before relocating to the completed cells building, which is now the Monastery's location. Although some monks were unsure about the new buildings' style and character compared to the previous structure and other monasteries, the Prior supported the project.

1954年至1956年，海梅·貝拉爾塔和他的一組年輕建築師贏得了該競賽並建造了修道僧房。他們使用了一個臨時教堂來作為聚餐廳，現在它被用作辦公室和工作室。儘管這是臨時的，但教堂的設計以其自然照明的特點影響了最終教堂的設計。1955年，社群離開了原來的建築，在附近的一間房子中居住了一年，然後搬遷到已經完成的修道僧房建築中，即現在的修道院所在地。儘管一些修道士對新建築的風格和特點與之前的建築和其他修道院相比感到不確定，但院長支持這個項目。

Rejected by the Monks

The Institute of Architecture at the Universidad Católica de Valparaíso, led by Alberto Cruz Covarrubias, Alberto Baeza, and José Vial, took on the task of redesigning the winning proposal for the monastery in 1960. They planned to add a new entrance on the hill's western side. The design, while ambitious and larger in size compared to the original, was rejected by the monks. After careful consideration, the responsibility for designing the church was given to two recently graduated architects who were also monks, Brother Martín Correa and Gabriel Guarda.

在1960年，由Alberto Cruz Covarrubias、阿爾貝托·貝薩、Alberto Baeza和José Vial領導的智利聖地亞哥大學城市與建築學院被指派重新設計修道院。他們計劃在山的西側增加一個新的入口。這個設計與原始設計相比，雖然野心勃勃且尺寸更大，但被修道士們拒絕了。經過仔細考慮，設計教堂的責任交給了兩位最近畢業的修道士，即馬丁·科雷亞修士和加布裡埃爾·瓜爾達修士。



General Background

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About Monastic Life And Liturgic Calendar

The design of the church took into consideration the liturgical calendar, climate studies, and natural lighting. The spatial arrangement of the church reflected contemporary sacred spaces architecture in Chile, with elements such as the removal of basement altars and strategic placement of the tabernacle and ambon. The entire complex had a coherent atmosphere, featuring simple shapes and high-quality materials. After 67 years, the Monastery has successfully maintained its original features, remaining faithful to its purpose and users, distinguishing it from other sacred buildings.

教堂的設計考慮了禮儀曆、氣候研究和自然光線。教堂的空間布局反映了智利當代神聖空間建築的特點，包括取消地下的祭壇，以及聖體聖盒和講台的戰略放置。整個建築群具有一致的氛圍，採用簡單的形狀和高質量的材料。經過67年的時間，修道院成功地保留了其原始特色，忠於其目的和使用者，使其與其他神聖建築有所區別。

Liturgic Calendar

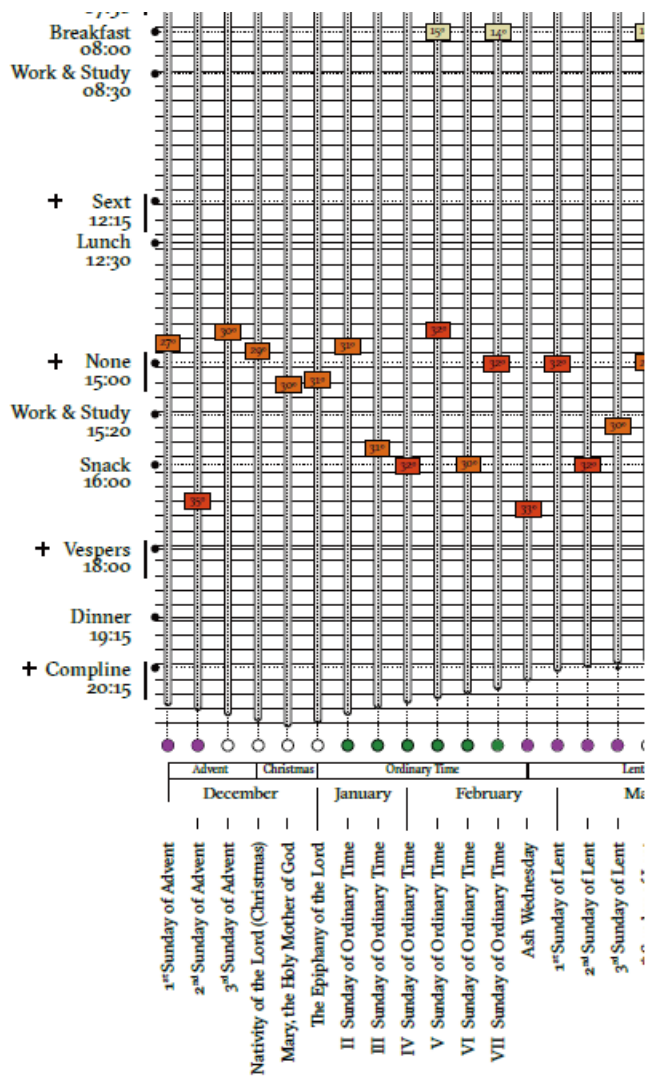
The Church's liturgy focuses on celebrating the mysteries of Jesus Christ's life, death, and resurrection. Christians gather as a community to express their beliefs through various rituals. The liturgical year is divided into seasons like Advent, Christmas, Lent, Easter, and Ordinary Time, which guide individuals in reflecting on and living according to different aspects of Christ's life.

A significant feature of these liturgical celebrations is the use of distinct colors for the priest's chasuble. Each color represents a specific symbol and aligns with a particular season or feast in the liturgical calendar.

教堂的禮儀著重於慶祝耶穌基督生平、死亡和復活的奧秘。基督徒聚集在一起作為一個社群通過各種儀式來表達他們的信仰。禮儀年被分為不同的季節，如降臨節、聖誕節、四旬齋期、復活節和常年期，這些季節引導個人反思和生活基督生平的不同方面。

這些禮儀慶祝的重要特點之一是祭司法衣的使用。每種顏色代表一個特定的象徵，與禮儀曆中的特定季節或節日相一致。

Monastic Life



▲ Fig. 39 / Monastic calendar / Environmental data



In the 1950s, the Monastery site was farmland and grazing land with scattered farmhouses. Despite city growth, there was hydraulic infrastructure, including a water supply company connected to the river.

The Monastic Community improved irrigation systems, built water reservoirs, and achieved productivity, autonomy, and sustainability for the Monastery.

The landscape transformation over the past 60 years is tied to the spiritual beliefs of the Benedictine monks. Father Matías planted trees, turning the once dry area into a green forest, showcasing the monks' dedication and impact.

在20世紀50年代，修道院周圍的地區主要用於農業和牧場。農業相當發達，有分散的農舍。儘管城市向東發展，但該地區已經具備現有的水力基礎設施，包括與Mapocho河相連的供水公司。

當修道社區抵達時，他們首先考慮建造水庫和改善灌溉系統。這為修道院提供了富饒的土地、自主性和可持續性。

過去60年間的景觀轉變與本篤會修士的精神信仰和實踐密切相關。自20世紀50年代開始，馬蒂亞斯神父種植了樹木，使曾經乾燥的地區如今繁榮成一片綠色的森林。這體現了修士們的奉獻精神以及他們的工作所帶來的影響力。

Territorial Approach

Chile is a uniquely shaped country, spanning 4,300 kilometers from the northern desert to Antarctic Patagonia. Its geography gives rise to seven different climate subtypes, and the country's identity is deeply connected to its relationship with the Andes mountains, which run almost the entire length of Chile. The Mapocho and Maipo rivers were formed by glacial activity 2.5 million years ago, creating a mountainous landscape with notable peaks like Altar and El Plomo reaching 5,000 meters in height.

智利是一個獨特形狀的國家，從北部沙漠延伸到南極洲巴塔哥尼亞，全長4,300公里。其地理特徵導致了七種不同的氣候亞型，而該國的身份與其與安第斯山脈的關係密切相關，安第斯山脈幾乎覆蓋了整個智利的長度。Mapocho和Maipo河是250萬年前冰川活動形成的，創造了一個多山的地形，著名的山峰如Altar and El Plomo高達5,000米。

Chile, Climate, and Geography

The climate crisis has led to increased awareness of the need to consider climate in city design and construction. Construction activities are a significant contributor to greenhouse gas emissions and rising temperatures. This highlights the urgency of the climate crisis and the challenges ahead. The central region of the country is experiencing desertification at a rapid rate, with a shift towards hotter summers and minimal fall and spring seasons. Climatic events have become more intense, impacting both people and productivity.

氣候危機已經使人們更加意識到在城市設計和建設中考慮氣候的必要性。建設活動是溫室氣體排放和氣溫上升的重要原因。這凸顯了氣候危機的緊迫性和未來面臨的挑戰。該國中部地區正在以快速的速度進行沙漠化，夏季變得更加炎熱，秋季和春季的季節變得極短。氣候事件變得更加劇烈，對人們和生產力都產生了影響。



About Architecture

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Modern Architecture In Context

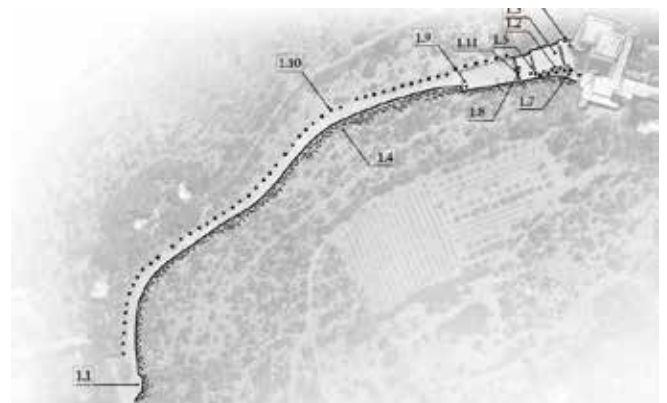
The evolution of Modern Architecture in Chile can be divided into four phases: Origines, Incubation, Materialization, and Institutionalization. These phases were driven by the migration to cities and the need for new urban requirements. Industrial development, transportation infrastructure, and housing demands led to advancements in materials and building processes, resulting in a new aesthetic. Although industrialization in Chile was slower compared to other countries, it had a significant impact on architectural development. During the period of 1950-1956, architecture in Chile embraced rationalist principles, with clean lines, elegant geometries, and spacious designs.

智利現代建築的演變可以分為四個階段：起源、孵化、實現和制度化。這些階段是由於向城市遷移和對新城市需求的需要所推動的。工業發展、交通基礎設施和住房需求推動了材料和建築工藝的進步，從而產生了新的美學。儘管智利的工業化速度相對較慢，但它對建築發展產生了重大影響。在1950年到1956年期間，智利的建築採納了理性主義原則，具有清晰的線條、優雅的幾何形狀和寬敞的設計。

Getting Close To The Building

The access path to the church provides a pilgrimage-like experience, leading individuals through the landscape and preparing them for introspection. The atrium acts as a connecting space between the entrance and the church, where people can gather and reflect. The church's main façade is the standout element of the monastery, renowned for its architectural design and innovative construction methods.

教堂的通道提供了一種類似朝聖的體驗，引導人們穿越景觀，為他們做內省的準備。中庭作為入口和教堂之間的連接空間，人們可以在這裡聚集和反思。教堂的主要正面是修道院的突出元素，以其建築設計和創新的施工方法而聞名。



Getting Close To The Building

The spiritual retreat prioritizes natural lighting, creating an immediate and introspective atmosphere. The subtle disconnection between walls and ceiling allows for indirect natural lighting, with wall formwork textures guiding sunlight as delicate strands. The interior maintains absolute sobriety, featuring only sculptures, candle lights, and an altar cross—a space dispossessed, inviting dialogue with God.

The main Altar, situated at the narrow intersection of cubes, serves as a measured connection between monks and the audience, also hosting the ambon. The monk's cube, or presbytery, offers a unique spatial perception, contrasting with the central cube and establishing a direct link to the exterior through upper windows. This results in a brighter space, especially in the afternoon.

這處精神性的場所以自然光為主，營造出一種即時且內省的氛圍。牆壁與天花板之間微妙的斷裂，使間接自然光能夠進入，壁形的紋理引導陽光如細線般柔和地穿透。內部保持絕對的樸素，僅有雕塑、燭光和一座教壇十字架——一個被剝奪的空間，邀請人們與上帝對話。

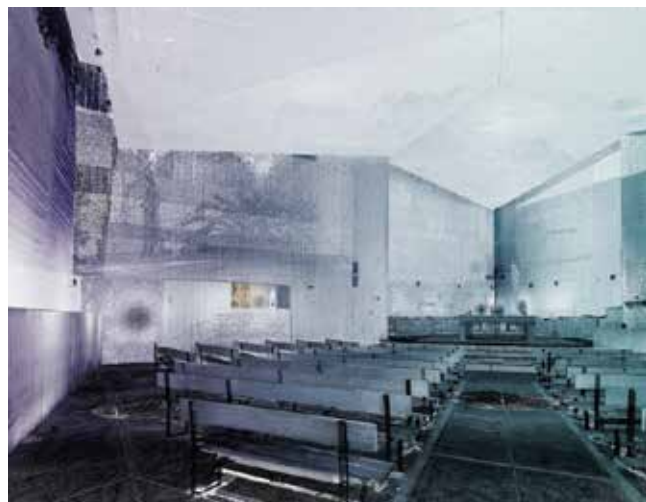
主教壇位於方塊的交界處，作為修士和觀眾之間的平衡聯繫點，同時也是講壇的所在地。聖壇提供獨特的空間感知，與中央量體形成對比，通過上方窗戶建立了與外部的直接聯繫。這造成了一個更明亮的空間，特別是在下午。



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.

從中庭，我們可以清晰地閱讀建築的體積組成，這是基於各種尺度的體積，它們對應著各自的用途，呈現出一個原始而清晰的構圖。



View From The Virgin Mary Niche To The Central Nave

The view highlights spatial aspects from the cube intersection, featuring complementary programs like the tabernacle chapel and confessional. Tension is evident between the Virgin Mary sculpture and the altar through the central aisle, emphasized by floor and ceiling textures in the monks' nave sloping toward the Abbot's location.

這個視角突顯了從量體交叉處所見的空間方面，呈現了諸如聖匣教堂和告解室等互補的功能。通過中央通道，我們可以感受到聖母瑪利亞雕像和祭壇之間的緊張關係，地板和天花板的紋理向著方丈所在的修道士通堂傾斜，這一點更加突顯了這種緊張感。



View Of The Main Nave From The Abbot's Seat

The monks' space, intentionally illuminated, isolates them from the faithful, emphasizing focus on celebrations and prayers. Windows are visible, unlike the central nave. A diagonal tension defines the relationship between the Virgin's sculpture and the altar.

來自修道士區域的空間感知完全不同。建築師旨在更直接地照亮修道士部分，同時不讓信徒區域可見，使修道士更專注於慶典和祈禱。

這就是為什麼窗戶可以直接看到，而在教堂的中央通堂區域則不然。



About the Social Context

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Engagement Associated with the Place

The Holy Trinity Benedictine Monastery in Las Condes forms connections with diverse communities. The faithful, including **neighbors** and **relatives of community members**, engage in daily Benedictine Order activities. **Architecture enthusiasts, students, and cultural aficionados** visit for the monastery's architectural and cultural significance, housing an extensive collection of valuable books. The monastery shop draws those seeking religious articles and locally produced food items. The monastery thus serves as a hub for spiritual, cultural, and commercial interactions.

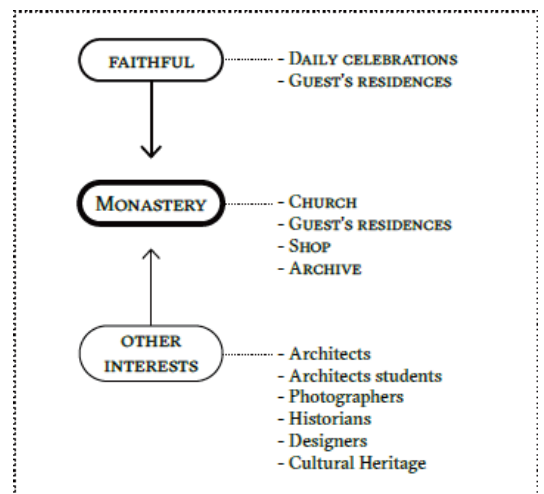
位於Las Condes的聖三一本篤會修道院根據各自不同的目的與不同社群建立聯繫。

主要社群是**信徒**，他們每天造訪修道院，參與本篤會的祈禱時段所定義的活動。許多信徒是**鄰里居民**，利用修道院的近距離參與屬靈生活。有些人是某些**本篤會成員的親戚**，趁機造訪修道院與摯愛相聚。

此外，還有相當數量的**建築師、建築學生、設計師、攝影師或歷史學家**造訪修道院，因其與修道院和建築相關的文化價值，以及其龐大的具有高文化價值的書籍和文本收藏。

The monastery connects with artisans and local communities, particularly those around the artisan village and plant nurseries on Los Piques Hill. Despite living in seclusion, the monks welcome visitors at any time, offering access to priests for confession or meetings, emphasizing openness and support.

修道院與工匠和當地社區建立聯繫，尤其是那些位於洛斯克皮克斯山莊和植物苗圃周邊的工匠村落。儘管生活在隱居中，修道士們隨時歡迎訪客，提供神父進行告解或會面的機會，強調開放和支持。



Community Engagement

Balancing the modern heritage promotion and preserving a spiritual retreat posed a significant challenge. Understanding existing awareness about the project and recognizing attributes essential to different stakeholders were crucial.

Firstly, engaging in dialogue with the monks, the building's users and cultural heritage custodians, was pivotal.

Secondly, involving a community of experts, academics, and researchers focused on architecture, history, and cultural heritage added depth to the understanding.

Lastly, connecting with civil society and the public through a social media consultation helped gauge awareness levels and identify perceived main attributes of the Church of the Benedictine Monastery.

在平衡現代文化遺產推廣和保護宗教場所方面，面臨了重大挑戰。了解對該項目的現有認知，以及確定不同利益相關者關注的重要屬性至關重要。

首先，與修道士、建築使用者和文化遺產管理者進行對話至關重要。

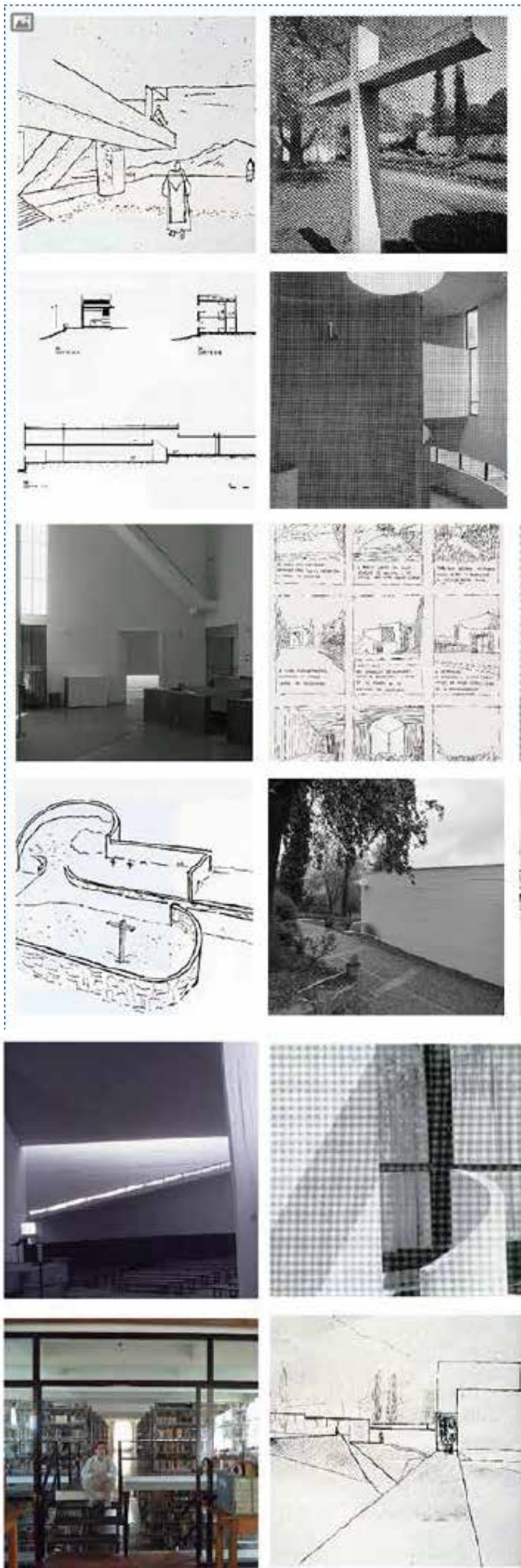
其次，納入一個專業社群，包括專注於建築、歷史和文化遺產的專家、學者和研究人員，有助於深入理解。

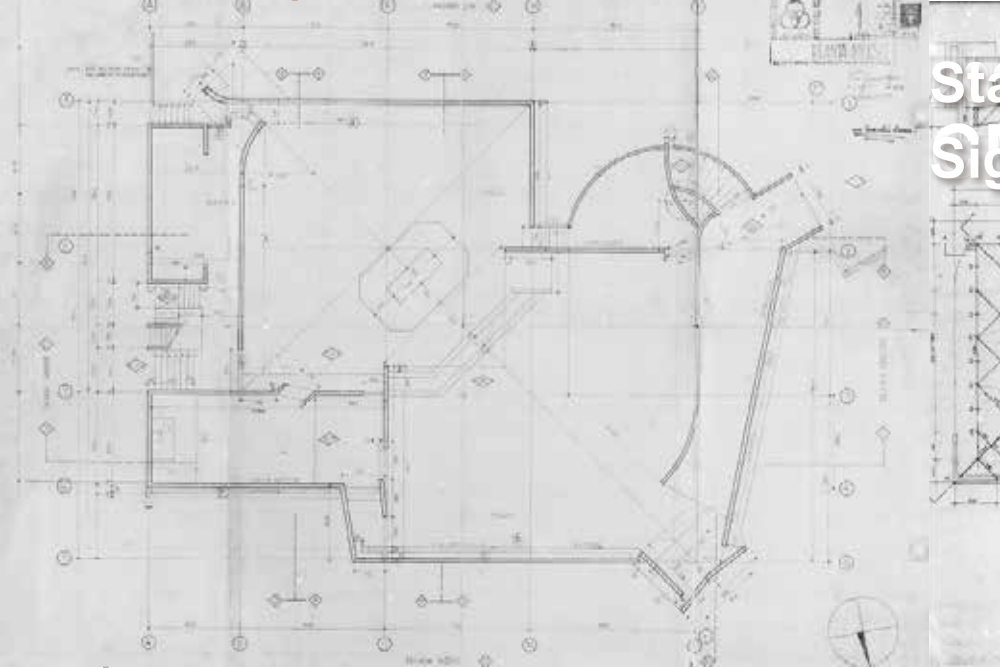
最後，透過社交媒體諮詢與公民社會和公眾建立聯繫，有助於評估認知水平，並確定人們對本篤會修道院教堂的主要特點的看法。

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.

基於以上，開發了一個名為「Memoria Benedictina」的數位平台，該平台允許分享與拉斯孔德斯的聖三一本篤會修道院教堂相關的照片、文件和敘事資源。





Statement of Significance

Conservation Management
Plan for Brother Martín
Correa and Gabriel
Guarda Osb's Monasterio
Benedictino De La Santí-
sima Trinidad De Las
Condes, Santiago Chile

ASSESSMENT OF CULTURAL SIGNIFICANCE

Prior chapters provide information for assessing the cultural significance of the Church of the Benedictine Monastery. Evaluating elements and components, we identified their tolerance for change, setting criteria for conservation. The assessment extends beyond the Church, considering factors affecting attributes contributing to cultural value. This chapter establishes a framework for identifying culturally significant elements, facilitating the formulation of conservation policies, encompassing both the Church and broader site components.

先前的章節提供了評估本篤會修道院教堂文化重要性的相關資訊。通過評估元素和組件，我們確定了它們對變革的容忍度，並制定了保護的標準。評估不僅僅限於教堂，還考慮了影響對文化價值有貢獻的屬性的因素。本章建立了一個識別具有文化重要性的元素的框架，有助於制定涵蓋教堂和更廣泛場地組件的保護政策。

Getting Close To The Building

"Element" denotes main structures, "component" refers to parts, and "attribute" describes cultural significance features: function, form, fabric, location, and intangible/spiritual values.

"Element"指主結構，"component"為部分，"attribute"描述文化重要特徵：功能、形式、結構、位置、無形/靈性價值。

Function

Includes uses activities and practices, social and associational significance.

Form

Includes design, spatial layout, constructive details, scale, and relationship with its environment.

Fabric

The physical dimension of the building, artifacts, and archive.

Location

Includes the relationship between components and their built and natural environment, views, and landscape.

Intangible Values

Includes traditions, associations, meanings, techniques, and management systems; the spiritual experience, oral tradition, social dimension, and community engagement.

Concepts And Methodology



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.

透過價值和特徵，為組件分配重要性水平，分為高(A)、中(B)、低(C)或侵擾性(D)。這層次結構指導保護工作，優先考慮具有最大文化重要性的元素。

LEVEL OF SIGNIFICANCE	
A HIGH	Elements with high significance. They are defined as fundamental attributes to understand the value and significance of the asset.
B MODERATE	They support high-value elements.
C LOW	They play a minor role in significance, so they could be replaced.
D INTRUSIVE	Things that hinder or prevent the understanding of the significance of elements or components.

ELEMENTS	COMPONENTS	ATTRIBUTES	CULTURAL SIGNIFICANCE										
2 CHURCH FIRST LEVEL	2.3 Virgin Mary niche Visual focal, and shifting point within the church. Is also where is located Virgin Mary Sculpture. 	<table border="1"> <tr> <td>Form</td> <td>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.</td> </tr> <tr> <td>Function</td> <td>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.</td> </tr> <tr> <td>Fabric</td> <td>White painted concrete walls with wooden texture formwork.</td> </tr> <tr> <td>Location</td> <td>At the end of the access ramp</td> </tr> <tr> <td>Intangible Value</td> <td>The idea of the Virgin just there is to be the focal point of view for both monks and visitors.</td> </tr> </table>	Form	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.	Function	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.	Fabric	White painted concrete walls with wooden texture formwork.	Location	At the end of the access ramp	Intangible Value	The idea of the Virgin just there is to be the focal point of view for both monks and visitors.	A
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2 CHURCH FIRST LEVEL	2.4 Main Cube Space designated for visitors. Geometrically, it is the lower of the foremost cubes. 	<table border="1"> <tr> <td>Form</td> <td>This space corresponds to the lower cube of the building that houses the visitors. It has a 15-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.</td> </tr> <tr> <td>Function</td> <td>It accommodates the visitors.</td> </tr> <tr> <td>Fabric</td> <td>Its walls are made of reinforced concrete painted white, with a finish that reveals the texture of the wooden formwork.</td> </tr> <tr> <td>Location</td> <td>It is located on the northern side of the church, following the access ramp and intersecting with the presbytery cube where the monks are located.</td> </tr> <tr> <td>Intangible Value</td> <td>This space holds an immeasurable spiritual value, as it offers visitors, regardless of their creed, a place for prayer, silence, and introspection.</td> </tr> </table>	Form	This space corresponds to the lower cube of the building that houses the visitors. It has a 15-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 accommodates the visitors.	Fabric	Its walls are made of reinforced concrete painted white, with a finish that reveals the texture of the wooden formwork.	Location	It is located on the northern side of the church, following the access ramp and intersecting with the presbytery cube where the monks are located.	Intangible Value	This space holds an immeasurable spiritual value, as it offers visitors, regardless of their creed, a place for prayer, silence, and introspection.	A
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Conclusion—Statement of Significance

Monks Guarda and Correa's Church in Las Condes transcends architecture, symbolizing the peak of Chile's modernity. Its cultural significance lies not just in design but also in spatial and programmatic interplay. Recognized as living heritage, the users form an integral part of its cultural importance for Monastery-linked communities.

修道士加布里埃爾·瓜達和馬丁·科雷亞為拉斯孔德斯的聖三一篤會修道院教堂所作的工作，其文化重要性超越了建築屬性。在智利現代性崛起的背景下，這項工作不僅在體積、構圖和美學方面達到了巔峰，而且在空間和程序配置的相互作用方面也表現出色。它被譽為有形的遺產，使用者對於與修道院相關的社區的文化重要性至關重要。

Historical Significance

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.

修道院教堂是智利最具代表性的現代建築之一，是該類別中首座被列入目錄的教堂，展現了對材料和結構的真誠表達。

Aesthetic Significance

The monastery church is a paradigm of modern sacred architecture in Chile, acclaimed nationally and internationally for its unique design and remarkable authenticity, preserving original attributes.

修道院教堂是智利現代神聖建築的典範，在國內外因其獨特設計和卓越的真實性而受到高度讚譽，保留了原始的特點。

Social Significance

The building is a revered devotional symbol for the community, fostering a meditative experience through its open, regular activities, and the conducive physical conditions of the site.

這座建築是社區中崇敬的虔誠象徵，透過開放的、有規律的活動以及場地本身的有利物理條件，促進人們獲得沉思的體驗。