Josefina Guilisasti
Artista,
Santiago, Chile

Cecilia Puga
Profesora invitada,
Pontificia Universidad Católica de Chile,
Santiago, Chile
A recent study by the National Monuments Council of Chile concluded that only 4.7% of the monuments in the main Chilean cities are dedicated to women. This result highlights that, until now, public space has been created by and for the patriarchy. Thus, beginning to decolonize public space also means beginning to close this gap between male and female representation and even thinking beyond the binary gender. The winner of a competition for a monument to women in the Parque de Los Reyes, in Santiago, this proposal presents a sculpture that is not to be observed or surrounded but instead walked through protecting the viewer, without requiring distance. In this way it offers a different, perhaps less patriarchal, relationship between the monument and the public space.

**Keywords**
Sculpture
Public space
Project
Gender
Decolonize

**Paula Velasco**
Profesora asistente adjunta, Pontificia Universidad Católica de Chile, Santiago, Chile

**Bárbara Barreda**
Docente
Universidad Nacional Andrés Bello
Universidad Finis Terrae
Santiago, Chile
ESTRATO / STRATUM 2
nível / level + 2.00 m
Canasto superior
Anillos horizontales cada 50 cm
Baras de acero lisa 12 mm (trama)
Upper basket
Horizontal rings every 50 cm
Plain steel bars of 12 mm (warp)

ESTRATO / STRATUM 2
nível / level + 2.00 - nível / level +9.50 m
Canasto superior armado en fábrica y montado in situ
Baras de acero lisa 12 mm (trama)
Upper basket factory-made and assembled in situ
Plain steel bars of 12 mm (warp)

ESTRATO / STRATUM 1
 Tubos de 1.5" soldados y trabados a las enterraduras de fundación
1.5" tubes welded and pinned to the foundational renewals

Planta emplazamiento / Site plan
S. E. / N. S.

Isométrica desplegada por estratos / Isometric drawing exploded by strata
S. E. / N. S.
The shape stems from a constructive image based on weaving, basketry, and crafts. Dionaea is both built and woven. The intelligence of the ancestral techniques of basketry has always been linked to the trades and knowledge of women. From pre-Columbian times to the present day, this wisdom has been preserved and kept alive in artisans throughout Chile.

In its design, the proposal refers to the resignification of values associated with women – the internal, the intimate, a place of refuge. However, it deploys them in an uninhabitable space that, due to its shape, receives and invites but also expresses outward. In this way, the traditional relationship of the monument that stands to be contemplated is inverted, installing itself as a piece that welcomes one inside. It is no longer activated through a static and observational act but in a sensory and experiential one.

Dionaea constitutes a porous and apparently light three-dimensional fabric, which wraps up an inhabitable interior. It is a double-layer device, woven with smooth weldable 12- and 16-mm steel bars and reaching the ground through 1.5” steel tubes. The structure – approximately 13.5 m long, 8.5 m wide, and 9.5 m high – consists of two layers, and it is anchored to the ground by a continuous, reinforced foundation, in which the 1.5” steel tubes are inserted. Until 2 m high, a continuous and curved layer is set; it is made of slightly inclined, tubular elements placed every 30 cm, offering visitors a safe and soft surface to touch. From 2 m – and up to its maximum height – the fabric becomes thinner and more complex, introducing a series of horizontal rings and transverse earlocks, welded together, every 50 cm. The structure is anchored to the ground and assembled on site after being pre-assembled in the workshop.  

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**Elements verticales / Vertical elements**

**ESTRATO / STRATUM 1**

1. 1.5” iron tubes pinned to foundations according to calculation h= 2 m

**ESTRATO / STRATUM 2**

1. Plain steel bar A360 e= 12 mm / 6 m long with set back of 50 cm to base tubes
2. Plain steel bar A360 e= 12 mm / 2.5 m long

**Elementos Horizontales / Horizontal elements**

4. 12 mm plain bar
4.1. Horizontal exterior ring 12 mm
4.2. Horizontal interior ring 12 mm
5. Transversal brackets
5.1. Horizontal exterior ring 12 mm
5.2. Horizontal interior ring 12 mm
6. Elastomeric painting

**Terminaciones / Finishes**

6. Bright red rubber 1.5 mm
DIONAEA

Autores / Authors: Josefina Guilisasti, Cecilia Puga, Paula Velasco, Bárbara Barreda
Calculo estructural / Structural engineering: Pedro Bartolomé
Colaboradores / contributors: Pablo Leiva, Martín Gómez, Leonardo Quinteros
Ubicación / Location: Parque Mapocho Río, Cerro Navia
Fecha proyecto / Project date: 2021
Fecha construcción / Construction date: 2022
Materiales / Materials: Barras de acero lisas soldables A360 de 12 mm y 16 mm. Tubos de 1.5” de acero y espesor 3.63 mm, calidad ASTM A53. Fundación corrida de hormigón armado. Terminación de pintura roja elastomérica en horquillas / A360 weldable plain steel bars of 12 mm and 16 mm. Steel tubes of 1.5” and 3.63 mm thick.

Superficie construida / Built area: 96 m²
Construcción / Construction: Femasa
Presupuesto / Budget: $53,000,000

Encargo / Commissioners: Ministerio de la Mujer y la Equidad de Género, Ministerio de las Culturas, las Artes y el Patrimonio, Ilustre Municipalidad de Santiago, y Confederación de la Producción y del Comercio, en alianza con el Capítulo Chileno del National Museum of Women in the Arts / in alliance with the Chilean Chapter of the National Museum of Women in the Arts
Josefina Guilisasti
<joguilisasti@gmail.com>
Visual Artist, Universidad de Chile 1981-1985. She studied scenographic painting at la Scala in Milan, Italy from 1990 to 1992. Her latest solo exhibitions were at the Lucía Mendoza Gallery, Spain, 2021; the Palacio la Moneda Cultural Center, Chile, 2019; the Pre-Columbian Museum, Chile 2017; and Cecilia Brunson project, England, 2015. She has been part of collective exhibitions at the Museum of Fine Arts, Santiago, Chile, 2018; the Museum of Angels LACMA, USA, 2017; and the Museum of Memory and Human Rights, Santiago, Chile, 2016. Her work is part of the permanent collections of the Museum of Contemporary Art of Santiago-Chile; the Blanton Museum, Texas, USA, and the Museum of Angels, LACMA, USA.

Cecilia Puga
<info@ceciliapuga.com>
Architect, Universidad Católica de Chile, 1990. She teaches at the UC School of Architecture, and has also taught at the ETH Zurich School of Architecture (2017-2019), the University of Texas at Austin (2007 and 2015), the Harvard GSD (2009) among others. Within her professional work we can highlight the recovery of the Pereira Palace, together with Paula Velasco and Alberto Moletto, and the first prize for the Subercaseaux Palace in Valparaíso, along with Paula Velasco and Maximiliano Parada as associate architect. In addition, together with Patricio Mardones and Paula Velasco, she carried out the infrastructure project for public use in the Queulat National Park. Besides her teaching and professional work as an architect, she is director of the Chilean Museum of Pre-Columbian Art.

Paula Velasco
<velaspaula@gmail.com>
Architect, Catholic University of Chile, 2006. Master in Emerging Technologies, Architectural Association, London 2010. Her projects include the recovery of the Pereira Palace, with Cecilia Puga and Alberto Moletto, and the infrastructure for public use project of the Queulat National Park, together with Cecilia Puga and Patricio Mardones. She also won first place in the Subercaseaux Palace recovery competition in Valparaíso (with Cecilia Puga and Maximiliano Parada); the first prize in the International Competition for the International Passenger Terminal in Punta Arenas (with Cecilia Puga and Patricio Mardones), and won the Competition for the Chilean Pavilion for Expo Dubai 2020 (together with Smiljan Radic and Cecilia Puga). She has recently presented her work with Cecilia Puga at Harvard GSD and Columbia GSSAP. She is Adjunct Professor at the School of Architecture UC and at the School of Architecture of the Finis Terrae University.

Bárbara Barreda
<barbarabarreda@gmail.com>
Architect and founding partner of BASE studio. She was invited to the main exhibition of the Venice Architecture Biennale of 2021 with the project “Flocking Tejas”. She has been finalist of the yap Constructo 2017 and 2019 program, and Honorable Mention of the Young Architects in Latin America Competition 2018. Co-Director, together with Felipe Sepúlveda and BASE studio she co-directs the Architectural Association Visiting School “Ring of Fire”. Professor of Architecture Schools Universidad Andrés Bello and Finis Terrae.