

The "Hotelera Nacional de Chile" (HONSA): modern tourism in the desert territory in northern Chile.

Claudio Galeno-Ibaceta

Universidad Católica del Norte, Escuela de Arquitectura, Av. Angamos 0610, 1270709, Antofagasta, Chile.

e-mail: cgaleno@ucn.cl

Abstract:

The modern leisure habits result of the right to spare time, increased mobility due to improved transport, education through travel, and enhancement of healthy environments, consolidated in the Chilean desert, a series of modern architectures linked to its context. In November 1933 the *Ferrocarriles del Estado* began publishing the magazine *En Viaje* (On Tour), which was the means of disseminating the values and tourism ventures in the country. The magazine precedes the enactment of the law of the annual holiday in January 1934. Since then, the State implemented a territorial politics implementation of tourist services, but takes on greater emphasis from the foundation of the *Consortio Hotelero* in 1944, which declares its desire to build hotels in Northern Chile. That entity then joins with the *Organización Nacional Hotelera*, and together they are called *Hotelera Nacional S.A.* (HONSA).

Keywords: tourism, Chile, hotel, desert, modernity.

01. Tourism in Chile.

In Chile, a territorial politics of implementation of tourist architecture promoted by the State was executed; that in addition led all those dispersed national efforts to promote the tourism. The process began from mid thirties, but it had major institutionalism from the foundation of the *Consortio Hotelero de Chile*, in 1944, that promoted new constructions, as well as it linked itself to existing entrepreneurship, generating a merge among the State, the local governments and the private world.

Through the *Zig-Zag* magazineⁱ of December 1935, issue dedicated to the "tourism in Chile", we can know the condition of the pioneering initiatives of that area during the mid thirties. Its editorial called "'Zig-Zag' and the national tourism", claimed two central topics: the climate and the Chilean landscape as the most promissory virtue for the traveler who ventures into this republic.

“Arguably, that along our territory vibrates the whole lira of the universal panorama. There is no region of the earth that is not represented in our soil by generous and exalted magnificence. From the rugged hills of the north, calcined under a blazing sun, to the frozen austral regions, in whose waters navigate the impressive and solitary flocks of ice, through the central zone, in whose green hills lie the vineyards of imponderable reputation for their exquisite wines. And further south, virgin forests, the mighty rivers, the lakes of crystalline pupil. And the volcanoes that light the night with his giant brightness. And the Andean peaks that tear the blue silk of the skies and the thunderous roar of the waves into foam against the crumbling cliffs of the coast.”ⁱⁱⁱ

With an institutional objective, in another article of the same number of *Zig-Zag*, entitled "Chile's tourist organization" written by Luis Durand, argues the importance the government has given to the development of tourism in Chile. To organize this promising industry was the aim in that time, Durand knew it was necessary to create an organization that could manage the structure necessary to exploit the potential of landscapes and climates offered by Chile, these organization was "Servicios de Turismo" (Tourism Services) which had as boss Domingo Oyarzún Moreno, who was also the first editor of the magazine *"En Viaje"* of "Ferrocarriles del Estado". The labors of the "Servicios de Turismo" were diverse: the hotel incentive, resorts and Andean shelter improvement, to coordinate

tourism-related industries such as transport. On the other side was the subject of international and national advertising, which highlighted the vitality and help that was the magazine *En Viaje*.ⁱⁱⁱ

02. Politics, habits and tourism.

The idea of an architecture for tourism, comes from a progressive series of changes in social routines, where the most radical of these was the impact on the working day of the national and international labor laws, which involve a number of rights that emerged from the poor working class life, laws that ultimately affected the entire labor society since the early twentieth century, including the growing middle class.

In Chile, the origins of labor rights dates back to 1907, when the country initiates the process of enacting of a legislation, where we could emphasize a first recognition of the value of leisure, the right to Sunday rest.^{iv}

But only since the early 1920's, since the government of President Arturo Alessandri Palma, the development of a comprehensive regulation for the job was encouraged. Unfortunately, "the draft social and labor legislation did not advance in National Congress", and only due to an intervention by the army on the indolent Parliament on September 8, 1924, managed to pass sixteen laws, including the labor ones, albeit with many exceptions for the rest. The law for the holiday days was also included.^v

The first social worker legislation of 1924, declares in its introduction its agreement and affinity with the social concerns of the end of World War I and the Treaty of Versailles aimed at developing a "Labor Law" in a global process of legislation oriented to improve the quality of life of the universal proletariat.^{vi}

Then would follow the implementation of a new labor law by President Carlos Ibáñez del Campo in 1927, up to approval of the Labour Code, the February 6, 1931, by National Congress, legal body needed to gather the diversity of labor laws, regulations and decrees, to facilitate their study, dissemination and application. The legislative process culminated in the decree that made official the annual holiday, on January 24, 1934.^{vii}

03. Ferrocarriles del Estado and the *En Viaje* magazine.

On the other hand, tourism seen in a modern perspective, as necessary leisure of the body to stay healthy, was consolidated by the actions of diverse institutions, being the main agent the *Empresa de Ferrocarriles del Estado (EFE)*, created on January 4 1884. The company, from November 1913, connected practically the whole Chile from Iquique to Puerto Montt. It was in full operation until 1979, when the military government interrupted the annual financing that was given by the State, coupled with low investment in infrastructure, going into crisis.

The consolidation of the State transport company, represented a first change in the acceleration process of the travel time, its network linked the country from north to south, allowing less time to know the whole country. Aiming towards a significant improvement in tourism services, the comforts of modern life were integrated into the cars: dining rooms, toilets and cabins. In the field of architecture, the company was an active promoter in both hotel and in the modernization of the railway stations.

In November 1933, Ferrocarriles del Estado began publishing the magazine *En Viaje*, a monthly journal whose main goal was to be a "instructive and joyful" reading, a distraction for the trip. The magazine that accompanying formatively the traveller, wanted to be primarily a form of education and promotion: the virtues of national tourist destinations, the habits of modern life, the events and international trends. Also included a detailed itinerary and travel schedules. It was published for all the modernity, for 40 years, the last issue was published in July 1973.



Fig. 01. *En Viaje* magazine, nº 101, march 1942. Edition devoted to the provinces of north.

Fig. 02. *En Viaje* magazine, nº 151, march 1946. Cover serigraphy by Luis Troncoso Ossandón.

Fig. 03. *En Viaje* magazine, nº 166, august 1947. Photographic collage attributed to Carlos Caroca.

Strategically the beginning of the publication, anticipated in a few months to the approval of the decree that created the annual holiday for workers, the January 24, 1934, creating a frame of information for future travelers. In conclusion, new leisure habits backed by modern amenities.^{viii}

Also along with the publication of *En Viaje*, was released the annual continuously and indispensable *Guía del Veraneante* (Vacationer's Guide), as guidance and assistance to tourists, providing complete updates on all possible destinations in Chile from Arica to Punta Arenas, detailed by region, with its services, along with regional maps. On December 14, 1936, *El Mercurio de Santiago* praised the graphical technique, richness of information and the size of *Guía del Veraneante*, "a small object of art." It also highlighted the quality of work performed by the printing works of *Ferrocarriles*.^{ix}

04. The early *En Viaje*.

In December 1933, the editorial of the number. 2 editorial of the magazine *En Viaje* was called "Travelling educate" and began with a question: Do you know your country?

"Nowadays, things have changed. Increases the interest for travelling and improve and refine our services for mobilization, which have nothing to envy to the best in the world; are reconstructed and modernized our hotels, equipped with spacious comfort, the resorts and thermal baths are encouraged by the emergence of happy groups of travelers and tourists, life becomes lovable in cities and towns, where the influx of numerous visitors imposes the need of the progress."^x

The number 4 of *En Viaje*, February 1934, devoted its editorial to hotel services in Chile: "It is clear that the progress of the hotel industry has not peaked, as in customer service there is not and must never be a limit. It will continue progressing through new ad-hoc constructions, through the improvement of its services, through its adaptation to the needs of modern life."^{xi}

In August 1934, the editorial of *En Viaje* number 10 was dedicated to the National Congress of Tourism promoted by the "Automóvil Club de Chile" under the sponsorship of the Government, focusing on targets that should prevail in an event of this nature: "to coordinate a tourism development plan that not only answers today's reality but also forward to the future, trying to fill the gaps so that the country remains amply qualified to development that every day comes acquiring our industry."^{xii}

In the same issue of *En Viaje*, was published an article about the construction of the new train station of La Calera by the Ferrocarriles del Estado, which was essential for the development of tourism towards northern Chile, as it would be the link with trains from the south to the north.^{xiii}

05. The Consorcio Hotelero and the north as destination.

In 1944, it was instituted the *Consorcio Hotelero de Chile* dependent on the *CORFO* or *Corporación de Fomento* (Development Corporation), with a unique feature, until then travel to the north of the Republic had not been considered, and the statutes of the new *Consorcio* focused their aims on the strengthening of a modern hotel network in northern cities, taking advantage of the kindness of the coastal desert climate, allowing an alternative tourism in winter, offering many benefits to health in a coherent process of health politics promoted by the *Caja de Seguro Obrero Obligatorio* (Workers' Compulsory Insurance Fund), as well as the need to create work options to alleviate unemployment.

In article 4th of the Statutes of the *Consorcio Hotelero de Chile S.A.* of 1944, clearly stipulated its initial objectives to the area north of the country and how to operate: "A) To build, establish and operate, directly or indirectly, hotel of accommodations, of tourism, thermal, etc., and establishments, services and attached or complementary business in the cities of Iquique, Mamiña, Antofagasta, Copiapó, Vallenar, La Serena, Ovalle and in other localities, which subsequently agreed, and; B) To organize regional hotel companies or partnership, to contribute to its formation, take an interest in them as partner or in any form and operate for administration, lease or concession, establishments and hotel business belonging to the above mentioned entities or to third parties. To achieve its objective, the company may execute all acts, to sign all contracts and to develop all initiatives, activities and businesses that directly or indirectly suits its hotel purpose, so much inside the country as abroad."^{xiv}

Later, with the institution developing the hotel projects in 1946, the Consortium promoted its objectives through *En Viaje*, extending the initial objectives: "The 'Consorcio Hotelero de Chile S.A.', was a partnership between the *Corporación de Fomento*, the *Empresa de los Ferrocarriles del Estado*, the *Caja Nacional de Ahorros* [National Savings] and *Banco de Chile*, with the sole and exclusive purpose to solve in a brief term and an effective and practical way, the hotel acute problem in different regions of the country."^{xv}

06. The formation of a taste about northern Chile.

The process that promoted tourism to the north of Chile continued to increase through other articles of *En Viaje* that highlighted the progress and virtues of the north, as seen in the number 101 of March 1942, the first issue devoted to the cities of the north.

The favourable climate of the *Norte Grande* cities, began to be publicized as a benefit to the health of tourists. It should be remembered the existing unhealthy in large cities by overcrowding and poverty resulting from migration caused by the crisis of nitrate. The *Municipalidad de Antofagasta*, through advertising, emphasized the climate of that city: "When the southern winters mortify you with severe colds, do not forget that Antofagasta waits for you with radiant Sun of beauty and a eternally spring temperature. You, go to Antofagasta, the city of eternal Sun."

Later in 1956, the recognition and importance of the tourist virtues of northern climate, will be treated wisely by Álvaro Tobar, at the conference "The climate and its industrialization", during the highlighted *Seminario de Problemas Regionales de Antofagasta* organized by the Universidad de Chile, he says: "Change of climate. This is one of the most common prescriptions. Its effectiveness can attest countless people. And not only suffering from the respiratory ills. Antofagasta is witnessed of how people who have come virtually invalid by rheumatism, or out of action due to diseases of the domain of psychiatry, after a few days or weeks on our environment has been completely recovered."^{xvi}

Within the broad spectrum of climates and landscapes that have Chile, coastal desert of Tarapacá and Antofagasta were shown as an absolutely effective destination to enjoy leisure time of the modern tourist, mainly due to increased of the interest to the sea and to the sun.

During 1944, the year of the foundation of the *Consortio Hotelero*, the magazine *En Viaje* increases its educational role in the formation of a modern taste that prepared the tourist experience in the desert territory. In September of that year, in the number 131 of the magazine, was published "Tourism possibilities of the North" openly oriented towards the promotion of the north as a destination, such as national integration strategy of the *Consortio Hotelero*, definitively a State politics.

"The north that has remained disconnected of tourism will come, soon, to a period of real resurgence. The *Consortio Hotelero de Chile*, with an initial capital of twenty-five million pesos, will conduct the construction in this vast area, of a hotel chain. This initiative of great scope for the future, not only stimulate tourism activities, but also those of another order, since it is a region where many industries thrive, in which there are enormous capital invested."^{xvii}

According to the *Consortio*, the recess of tourism towards the north has been because the lack of adequate hotel services that allow to the tourist conveniently access to these arid landscapes. Therefore, was announcing the construction of the first hotels for the north, since it had progressed with the purchase of suitable land and confection of architectural plans for: Ovalle, where a hotel would be build across the square, with capacity for 58 beds; La Serena, a hotel with capacity for 102 beds, with the idea that a theater was included in the basement; Vallenar, a hotel with a capacity for 30 beds; Antofagasta, "the most important of all", with space for 150 passengers; Copiapó, with 50 beds, and Iquique with capacity for 75 beds.^{xviii}



Fig. 04. *Hotel Prat* postcard, Iquique.



Fig. 05. *Hotel Francisco de Aguirre* postcard, La Serena.

07. The north and the first modern hotels.

In 1947, the year of the opening of the first three hotels built by the *Consortio Hotelero* in Iquique, La Serena and Ovalle, the director of the magazine *En Viaje*, Carlos Barella, published in the August issue an edition dedicated to the north of Chile. In several articles were treated topics such as diversity of wealth in the sea and desert, the history of nitrate, and the fishing industry. The distinguished photographer, architect and archaeologist Roberto Montandon Paillard wrote about the merits of the section between Antofagasta and traveling through Vallenar Roosevelt Highway (now Panamericana Norte), from the history of the settlement of Antofagasta, on its rail connections, the Andean-colonial world oases, and then referring to each settlement: Paposo Taltal, Las Bombas, Chañaral, Barquito, Potrerillos Pueblo Hundido, Inca del Oro, Paipote, Copiapó, Vallenar. Following the introductory articles, the magazine published reports focused on three macro tourist areas: 1. Mamiña Iquique, 2. Antofagasta, 3. Coquimbo-La Serena.

The promotion, aimed at the formation of a taste for the north, continued to develop with new arguments, including the romantic discourse on the sublime landscapes of the north. In April 1948, Carlos Barella highlighted the "Greatness of the North" with its "mysterious charm." In this way, helps to define a new vision about the North, where it is possible to understand the time through the imprints

on "the pampa, with its tremendous cosmic beauty, with its legendary culture-the *atacameña*- and before that of the *diaguitas*, are real centers of scientific inquiry that speak to the traveler about the changes of life. (...)". Along with the "remains of past civilizations," of "human vestiges of races that perished", "the prestige of its nitrate plants, real centers of vast industrial production". Finally referring to the healing and prestigious thermal waters of Mamiña.

"Towards the interior of the *cordillera* can be contemplated thousands of kilometres of mountains, from five to six thousand meters high. Here they're a formidable spectacle, indescribable for its grandeur and beauty. The traveler feels completely isolated from the earth and has the feeling, since has said one of our editors, to be in a lunar landscape, so fantastic are their profiles and so solemn majesty of the panorama."^{xxix}

08. The *Hotel Turismo* of Antofagasta, 1949-1953.

In the early twentieth century, Antofagasta had some hotels of eclectic architecture that were mentioned in travel guides. In *Journeys and Experiences in Argentina, Paraguay, and Chile*^{xx} by Henry Stephens in 1920, indicated that the best hotels were *Francia e Inglaterra*, the *Grand Hotel*, and the *Belmont*. About the quality of the hotels, said: "Antofagasta opens an excellent field in the hotel line. There are four hotels there where it is possible to sleep and eat, but they fall much below the standard for such a busy port".^{xxi} In 1922, *The New Latin America*^{xxii} by Jacob Warshaw said that the city had the *Hotel de France et d'Angleterre*, the *Hotel Londres*, the *Oriental* and the *Belmont*. However, none gave the necessary amenities for modern leisure.

The tourism project for Antofagasta, coincided with the progressive spirit of its people. Public meetings of the municipal councilors from the thirties were referred to the need to have a decent building to accommodate the tourists would arrive in this growing city.

In 1949, the architect of the *Consorcio Hotelero*, Martin Lira Guevara (1906-1979), flew Antofagasta together with Oscar Orchard, local agent of the *Consorcio*. There were some photos, the idea of flight was to discuss the new location of the hotel. The land that occupied the hotel, in the closing of Prat street towards the sea, owned by two mining companies, the Nitrate Agencies Ltd. and the *Compañía Huanchaca*.

In May 1949, work started to clear the fields. In June of that year, the Chile Exploration Company representative made a donation of \$ 250,000 to help build. In February 1950, requested proposals for the construction of the Hotel.^{xxiii} The start of construction was in 1950, and the opening of the northern area of the building was in 1953 (the southern area was still under construction). Thus, the hotel designed by Martin Lira was the result of the combination of progressive modernity of Antofagasta and the emerging leisure culture of the twentieth century, with the projection to the north of Chile motivated by the *Consorcio Hotelero*.

It is significant that Lira's work has always been associated with its various and relevant tourist projects such as the Yacht Club Bahía de La Herradura (Hotel Bucanero) in Coquimbo and Hosteria Cavanha in Iquique. In 1953, *En Viaje* said: "In an extension about 30 hectares, the architect Mr. Marín [sic] Lira, to whom we owe the construction of hotels in Portillo, Serena, Ovalle and the new, still under construction in Antofagasta, has design together with the engineer Alfonso Olea, of recognized prestige, a plan of modern resort [Los Vilos], where will rise 800 chalets, cabins and houses, perfectly distributed among squares, gardens and pine forests.(...)"^{xxiv}

But the pioneering work of Lira was the territorial Hotel Portillo, with a very prominent architecture built between 1942-1949, where the architect consolidated the concept of monumentality linked to the overwhelming landscape of the Laguna del Inca, a conception that was later perfected in the design for Antofagasta.

At the time, there was constructed the Hotel of Antofagasta, the *Consortio Hotelero de Chile S.A.* associated with the *Organización Nacional Hotelera S.A.*, formed the *Hotelera Nacional S.A.*, well known for its acronym: *HONSA*.



Fig. 06-07. *Hotel Turismo Antofagasta* postcards.



Fig. 08. *Hotel Turismo Antofagasta*. Photo by Robert Gerstmann. © MHN.

Fig. 09. *Bar Chuqui*, interior design by Thomas Roessner. © Ernesto Fahrenkrog Archive.

When it was finished, the capacity of the Hotel were 168 apartments with private bathrooms, equivalent to 374 beds. The building was highlighted internationally for the quality of its architecture and services in a singular example of modern architecture linked to the landscape, establishing continuity between the city and landscape. The work is notable for its large scale, in the form of a massive twisted body, appropriate to the vastness of the territory where the city is established, linking the body with the landscape. Thus, its architecture confines urban space.

The Hotel of Antofagasta also integrated decorative art made by the prominent German artist and designer Thomas Roessner Kamke, who had a long career creating sets, lighting and costumes for the *Ballet Nacional de Chile*. Mabel Cisterna, in a thesis about his career, mentioned its work with the *Consortio Hotelero*: "Since 1949 until 1959 he worked as an interior decorator in hotels throughout the country, work done for HONSA hotel consortium, for which he used the following techniques of decoration: mosaics, murals, ceramic, serigraphy, genre painting, embossed copper. The hotels for which the decorations were made: "Hotel Antofagasta" of Antofagasta, "Hotel Cabinas de Peñuelas" of La Serena, Boite "El Cofre del Pirata" of Hotel "Hernando [sic] de Aguirre" of La Serena, Boite of the "Hotel Portillo", Hotel "Vicente Pérez Rosales" of Puerto Montt, *Hosterías* of Arica and Tongoy (...)."^{xxxv}

The international edition of the magazine *Mundo Diplomático*, February 1962, published several articles devoted to the future of Antofagasta, one of them, entitled "Antofagasta, the city of perfect weather," was referred to the favorable climate and the advancement of city through a series of urban and architectural projects: "In our recent visit (...) we were surprised by the luxurious Hotel de Turismo "Antofagasta", its simple construction, extensive amenities and comfort, comparable only to the most luxurious in the world, such as the Panama Hilton Caribe, Taj Mahal in India and the Imperial in Tokyo. Rooms with bathroom, telephone, sea view, left us the pleasant impression of a peaceful stay, worthy recommend to tourists from other latitudes. (...)"^{xxxvi}

Undoubtedly, among the recommendations that were doing about the Hotel Antofagasta, highlighted as the biggest of South Pacific,^{xxvii} was one of the most accurate, because in the very long coast of Chile, its size and location made it unique. Thus, Antofagasta on the Pacific and Portillo on the Andes, both designed by Martín Lira, are two outstanding examples of territorial architecture not only for its relations with the context, but also for the proper use of the large scale to mediate with the vastness sublime of the landscape.



Fig. 10. HONSA advertising in *Guía del Veraneante*, 1956.

Fig. 11. *Hostería de Arica* postcard.

09. Architecture and tourism in the north, the 60's.

Projects that improve the modern tourist network, were increased during the 60's, including large-scale urban proposals and more modest and regionalist architecture.

HONSA in 1961 advertised some of its hotels in the north: in Arica, *Hostería de Arica* and *Hotel El Paso*; in Iquique, *Hotel Prat*; in the Antofagasta region, the *Hotel Turismo*, the *Hostería Calama*, *Hostería Mejillones*, *Hostería de Taltal*; in the region of Atacama, *Hotel Turismo* of Copiapó, the *Hostería de Caldera*; and in the Coquimbo region, the *Hotel Francisco de Aguirre* in La Serena, *Balneario y Cabinas de Peñuelas*, *Hostería de Vicuña*, *Hotel Turismo* of Ovalle.^{xxviii}

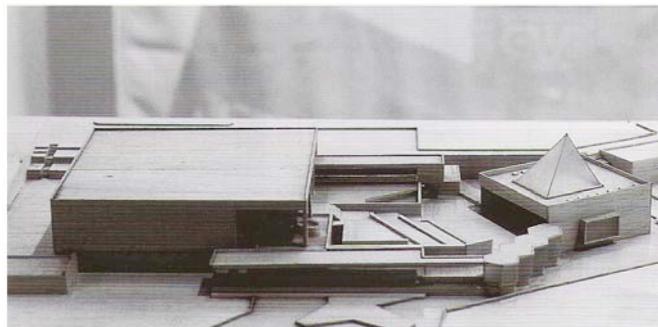


Fig. 12. *Hostería de Chañaral*, 1960-1961. © Photo by Luis Ladrón de Guevara.

Fig. 13. *Casino de Juegos* model, Arica, 1960-1963. © Héctor Valdés Archive.

One of the emblematic works executed by HONSA between 1960-1961, was the *Hostería de Chañaral*, designed by the architectural office Bresciani, Valdés, Castillo, Huidobro (BVCH). This project is smaller in scale than the first hotels made by the hotel consortium, had 20 rooms and used a scale characteristic of a seaside village located on the slope, as is Chañaral, forming a refined modern project of regional organization. Several years later in 1967, the Chilean architecture magazine AUCA published the project with excellent photos of Luis Ladrón de Guevara. About the project it was recognized as an architecture that showed the evolution of policies promoted by the *Consortio Hotelero*.

For several years, the architectural office BVCH, followed in developing projects in northern Chile, many were in Arica, on the border with Peru, through a strategic partnership with the *Junta de Adelanto*. One of the renowned tourist works commissioned by the *Junta* to the architects was the Casino, built between 1960-1963. The new building hosted the entertainment program, that previously operated at the *Hostería de Arica*.

In Iquique, after a period of economic depression and emigration during the 50's, was built in 1966 an extensive remodeling project throughout the coast from the area known as *El Morro* to *Cavancha* peninsula, which looking for promote culture and tourism development, including within the plan to build an exciting outdoor movie theater: the *Cine Delfico* (demolished), another building to house the beach services: the *Club San Remo*, which was then the *Casino de Iquique* (demolished), and a hotel built by HONSA.

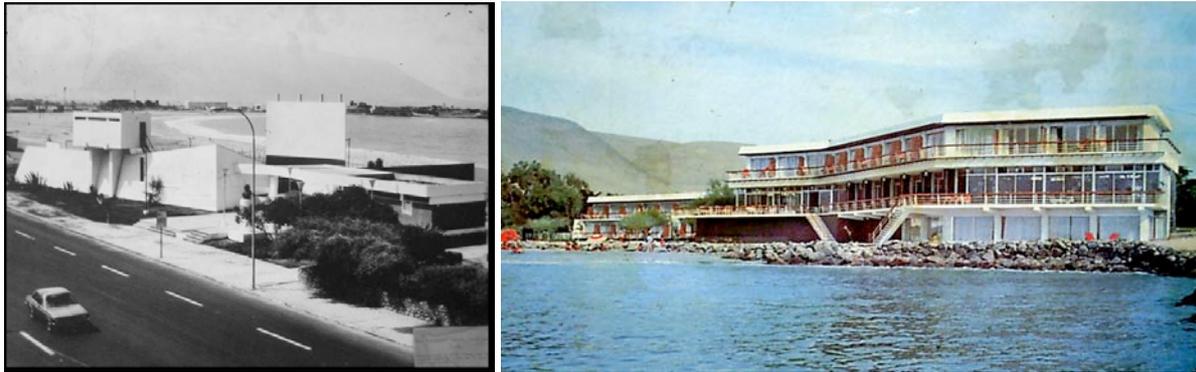


Fig 14. *Cine Delfico*, Iquique, 1966-1967. Sergio González, Gonzalo Mardones, Julio Mardones, Jorge Poblete, Pedro Irirbarne architects.

Fig. 15. *Hostería Cavancha*, Iquique, 1967-1969. © Archivo Mauricio Galeno.

Of modern buildings built for tourism in Iquique, only remains the pioneer "Hotel Prat" of 1947 and the *Hostería Cavancha*, also designed by Lira for HONSA, and built between 1967 and 1969. Although he was the architect of the consortium, the project apparently was the result of a competition, because the curriculum of leading architect Emilio Duhart includes a layout for the building of Cavancha. In February 1969, the press emphasized the inauguration: "The president of HONSA, Mr. Horacio Walker Coacha, read a brief speech. He said this *Hostería* meant to open more the doors to tourism in Iquique and expand to the North, which is one of the decisive stages in the project of the Government, as well as a strong hotel impulse in this zone. (...) In the past four years has made significant extensions to its establishments of Chañaral, Pica, Copiapó, Tocopilla, San Pedro de Atacama and Antofagasta. He spent a compliment to the architect that designed the building that was inaugurated, Mr. Martín Lira Guevara and reported that this *Hostería* has 64 beds in 32 rooms (...)." ^{xxx}

The *Hostería* that designed Lira, is a meticulous three floor building of intermediate size, compared to hotels in Chañaral and Antofagasta. Its architecture recognizes the site where it is located, an edge and an articulation point between the beach and the peninsula, forming a volume that zigzags, providing different views over the bay.

10. Conclusion.

Finally, it should be noted that the territorial operation executed by HONSA in the north, left great examples of modern architecture, which recognized the natural or urban context. In 1968, at the end of modernity, the *Guía Turística de Chile* advertised the following hotels: *Hostería Arica*; *Hostería Cavancha* in Iquique; *Hotel Turismo* in Antofagasta; *Hostería Calama*; *Hostería San Pedro de Atacama*; *Hostería Taltal*; *Hostería Chañaral*; *Hostería Vicuña*; and the *Hostería San Felipe*. ^{xxx}

The promotion of tourism with hotels through hotel consortium strategies were undoubtedly a successful formula that in every city in the north and then in the rest of the country found its own format.

In the advent of modernity to the north of Chile, was strategic for the construction of an imaginary, the formation of taste (recognition of values) and architectures for tourism (recognition of the place), led by HONSA. With architectures that emerged to mediate between the territory and urban space, contributing to the communities that inhabited these new destinations, recognized the uniqueness of their surroundings, increasing belonging and identity of society.

ⁱ The Zig-Zag magazine was a popular Chilean weekly of miscellaneous character, in circulation between 1905 and 1964, which reached the 3102 issues.

ⁱⁱ “‘Zig-Zag’ y el turismo nacional”, revista Zig-Zag, edición 1604, 20 de diciembre de 1935, Santiago de Chile: Editorial Zig-Zag, p.2.

ⁱⁱⁱ Durand, Luis, “La organización turística de Chile”, revista Zig-Zag, Ibid.

^{iv} Poblete Troncoso, Moisés (Director de la Oficina del Trabajo); Álvarez Andrews, Oscar, *Legislación Social Obrera Chilena (Recopilación de Leyes y disposiciones vigentes sobre el Trabajo y la Previsión Social)*, Santiago de Chile: Imprenta Santiago, 1924, p.15 [Citado en 2011-09-06].

Disponibile en: <http://www.memoriachilena.cl/temas/documento_detalle.asp?id=MC0023196>.

^v Ibid., pp.136-145.

^{vi} Ibid., pp.3-4.

^{vii} Feriados y permisos / Lexis Nexis; director responsable Daniel Nadal Serri; Fernando González Rosenqvist representante legal, Santiago: LexisNexis, 2003, p.11.

^{viii} The magazine had several directors, which defined their own editorial line, as well as graphic design. The first director was Domingo Oyarzún, in the 40', then followed Washington Espejo and Carlos Barella. In 1953 assumes Manuel Jofré, until to the last issue published in July 1973.

^{ix} “Guía del Veraneante”, *En Viaje*, revista mensual de los Ferrocarriles del Estado, n° 39, octubre 1937, p.41.

^x “Editorial: Viajar es educarse”, *En Viaje*, n° 2, año I, diciembre de 1933, p.3.

^{xi} “Editorial: Los servicios hoteleros de nuestro país”, *En Viaje*, n° 4, año I, febrero de 1934, p.3.

^{xii} “Editorial”, *En Viaje*, n° 10, agosto 1934, p.1

^{xiii} “La nueva Estación de La Calera es un exponente de progreso”, *En Viaje*, Ibid., p.24.

^{xiv} Consorcio Hotelero de Chile, *Estatutos del Consorcio Hotelero de Chile S.A.*, Santiago de Chile: Imprenta Lathrop, 1944, p.3-4.

^{xv} “Consorcio Hotelero de Chile S. A.”, *En Viaje*, n° 152, junio 1946, pp.86-87.

^{xvi} Tobar, Álvaro, “El clima y su industrialización”, en: *Seminario de Problemas Regionales de Antofagasta*, Santiago de Chile: Departamento de Extensión Cultural de la Universidad de Chile, 1957, p.344-348

^{xvii} “Posibilidades Turísticas del Norte”, *En Viaje*, n° 131, septiembre 1944, p.43.

^{xviii} Ibid., p.44.

^{xix} Barella, Carlos, “Grandeza del Norte”, *En Viaje*, año XVI, abril de 1948, n°174, p.1.

^{xx} Stephens, Henry, *Journeys and experiences in Argentina, Paraguay, and Chile: including a side trip to the source of the Paraguay River in the state of Matto Grosso, Brazil, and a journey across the Andes to the Rio Tambo in Peru*, New York: Knickerbocker press, 1920, pp.373-375.

^{xxi} Ibid., p.519.

^{xxii} Warshaw, Jacob, *The new Latin America*, New York: Thomas Y. Crowell Company, 1922, p.364.

^{xxiii} El Mercurio de Antofagasta, “En febrero se pedirán propuestas para la construcción del Hotel de Turismo”, Viernes 27 de enero de 1950, p.1.

^{xxiv} “Los Vilos, una joya del turismo nacional”, *En Viaje*, n°237, julio 1953, p.29.

^{xxv} Cisterna B., Mabel, “Thomas Roessner K.”: *el diseñador*, memoria para optar al título de Diseñador Teatral, profesor guía: Carlos Johnson E., profesor colaborador: Thomas Roessner K., Santiago: Universidad de Chile, Facultad de Artes, 1986.

^{xxvi} Ibid., p.12.

^{xxvii} Orrego Molina, Luis, “Antofagasta”, *En Viaje*, n° 261, julio de 1955, p.17.

^{xxviii} *Guía del Veraneante 1961*, publicación anual de turismo editada por la Sección Propaganda y Turismo de la Empresa de los Ferrocarriles del Estado, Santiago de Chile, 1960.

^{xxix} El Tarapacá, “Inaugurada la Hostería de Cavanca”, domingo 23 de febrero de 1969, Iquique, p.1

^{xxx} *Guía Turística- Chile 1968*, publicación anual de turismo de la Empresa de Ferrocarriles del Estado, Sección Propaganda y Turismo, Santiago de Chile, 1967.