



COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

eug

The background of the cover is an abstract composition of broad, expressive brushstrokes in various shades of teal and dark blue. A prominent, dark, textured square, resembling a piece of fabric or a different material, is positioned in the center-right area, overlapping the brushstrokes.

COMUNICAR LA ARQUITECTURA

DEL ORIGEN DE LA MODERNIDAD A LA ERA DIGITAL

TOMO I

eug

COMUNICAR LA ARQUITECTURA

del origen de la modernidad
a la era digital

TOMO I

JUAN CALATRAVA
DAVID ARREDONDO GARRIDO
MARTA RODRÍGUEZ ITURRIAGA
(EDS.)

COMUNICAR LA ARQUITECTURA

del origen de la modernidad a la era digital

Granada, 2024

© Los autores

© Universidad de Granada

ISBN(e) 978-84-338-7371-2

Edita:

Editorial Universidad de Granada

Campus Universitario de Cartuja

Colegio Máximo, s. n., 18071, Granada

Tel.: 958 243930-246220

Web: editorial.ugr.es

Maquetación: Noelia Iglesias Morales

Diseño de cubierta: Francisco Antonio García Pérez (imagen de fondo: detalle de *Blue on almost white*, Nikodem Szpunar, 2022)

Imprime: Printhauss

Printed in Spain

Impreso en España

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra solo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley.

IV Congreso Internacional Cultura y Ciudad

Comunicar la arquitectura: del origen de la modernidad a la era digital

Granada 24-26 enero 2024

Comisión Organizadora

David Arredondo Garrido

Juan Manuel Barrios Rozúa

Juan Calatrava Escobar

Ana del Cid Mendoza

Francisco Antonio García Pérez

Agustín Gor Gómez

Bernardino Líndez Vílchez

Juan Carlos Reina Fernández

Marta Rodríguez Iturriaga

Manuel "Saga" Sánchez García

María Zurita Elizalde

Comité Científico

Juan Calatrava, Universidad de Granada (Presidente)
Paula V. Álvarez, Vibok Works
Atxu Amann, Universidad Politécnica de Madrid. MACA
Ethel Baraona Pohl, Dpr Barcelona
Manuel Blanco, Universidad Politécnica de Madrid
Mario Carpo, The Bartlett School of Architecture
Miguel Ángel Chaves, Universidad Complutense de Madrid
Pilar Chías Navarro, Universidad de Alcalá
Teresa Couceiro, Fundación Alejandro de la Sota
Francesco Dal Co, Università IUAV di Venezia
Annalisa Dameri, Politecnico di Torino
Arnaud Dercelles, Fondation Le Corbusier
Ricardo Devesa, Actar Publishers
Carmen Díez Medina, Universidad de Zaragoza
Ana Esteban Maluenda, Universidad Politécnica de Madrid
Luis Fernández-Galiano, *Arquitectura Viva*
Davide Tommaso Ferrando, Libera Università di Bolzano
Martina Frank, Università Ca' Foscari Venezia. *Rivista MDCCC1800*
Carolina García Estévez, Universitat Politècnica de Catalunya
Ramón Gutiérrez, CEDODAL
Ángeles Layuno, Universidad de Alcalá
Marta Llorente, Universitat Politècnica de Catalunya
Mar Loren, Universidad de Sevilla
Samantha L. Martin, University College Dublin. *Architectural Histories*
Paolo Mellano, Politecnico di Torino
Marina Otero Verzier, Design Academy Eindhoven
Víctor Pérez Escolano, Universidad de Sevilla
Antonio Pizza, Universitat Politècnica de Catalunya
José Manuel Pozo, Universidad de Navarra
Eduardo Prieto, Universidad Politécnica de Madrid
Moisés Puente, Puente Editores
José Rosas Vera, Pontificia Universidad Católica de Chile
Camilio Salazar, Universidad de Los Andes. *Revista Dearq*
Marta Sequeira, ISCTE-IUL, DINÂMIA'CET-IUL, Universidade Autónoma de Lisboa
Jorge Torres Cueco, Universitat Politècnica de València
Thaïsa Way, Dumbarton Oaks, Trustees for Harvard University, Washington DC
Jorge Yeregui, Universidad de Málaga. MICA

INTRODUCCIÓN	XXIII
Juan Calatrava, David Arredondo Garrido, Marta Rodríguez Iturriaga	

TOMO I

FOTOGRAFÍA, CINE, PUBLICIDAD: LA COMUNICACIÓN VISUAL

DOS PELÍCULAS SOBRE LA COMIDA Y LA CIUDAD	29
Juliana Arboleda Kogson	
EL PAISAJE DE LA ESPAÑA MODERNA DEL <i>BOOM</i> DESARROLLISTA A TRAVÉS DE LAS TARJETAS POSTALES	37
Cristina Arribas Sánchez	
CLOTHING, WOMEN, BUILDINGS. THE ARCHITECTURAL IMAGES IN FASHION MAGAZINES.	49
Chiara Baglione	
LA PLAZA (BAQUEDANO) EN LA CIUDAD (DE SANTIAGO DE CHILE) EN DIEZ FOTOGRAFÍAS: DISCURRIR DE UN IMAGINARIO URBANO A TRAVÉS DE SU REGISTRO VISUAL	61
Pedro Bannen Lanata, José Rosas Vera	
ARQUITECTURA POPULAR Y PAISAJES SIMBÓLICOS: LA HUELLA DE FEDERICO GARCÍA LORCA EN EL CINE ESPAÑOL	75
Paloma Baquero Masats, Juan Antonio Serrano García	
ESPACIO URBANO Y ARQUITECTURA EN LA REPRESENTACIÓN CINEMATOGRAFICA DE LA MARGINALIDAD COMO TEXTO MODELIZADOR DE LA CULTURA. UNA APROXIMACIÓN DESDE LA SEMIÓTICA DE LA CULTURA	87
Diana Elena Barcelata Eguiarte, Andrea Marcovich Padlog	

FILMS AS MANIFESTO. GIANCARLO DE CARLO AT THE X TRIENNALE OF MILAN	101
Gemma Belli	
LAS CELOSÍAS DE LA ALHAMBRA: CONSTRUCCIÓN DE UNA IMAGEN	113
Bárbara Bravo-Ávila	
TRANSITAR SOBRE EL TEJADO: HACIA NUEVOS IMAGINARIOS URBANOS A TRAVÉS DEL CINE. EL MEDITERRÁNEO Y BARCELONA	125
Marina Campomar Goroskieta, María Pía Fontan	
ORIGEN Y DIAGNÓSTICO DEL <i>COLLAGE</i> POSTDIGITAL COMO EXPRESIÓN ARQUITECTÓNICA DE LA DIFERENCIA A INICIO DE LOS AÑOS 2000	137
Alejandro R. Carrasco Hidalgo	
FOTOGRAFÍA, ARQUITECTURA Y PATRIMONIO: CONSTANTIN UHDE Y LOS <i>MONUMENTOS ARQUITECTÓNICOS DE ESPAÑA (1888-1892)</i>	151
Miguel Ángel Chaves Martín	
ESCRITORES Y DIBUJANTES VIAJEROS EN LOS REALES SITIOS. EL ESCORIAL EN LAS REVISTAS ILUSTRADAS ESPAÑOLAS Y FRANCESAS DEL SIGLO XIX	163
Pilar Chías Navarro, Tomás Abad Balboa, Lucas Fernández-Trapa	
BUILDING THE IMAGE OF MODERNITY: THE INTERACTION BETWEEN URBAN ARCHITECTURE AND MONTAGE IN EARLY FILM THEORY AND PRACTICE	175
Bernardita M. Cubillos	
UTOPIA IN ARCHITECTURE AND LITERATURE: WRITING IDEAL WORLDS	191
Jana Čulek	
LA FORMA DE LA LUZ. PROYECTOS, IMÁGENES, RECUERDOS (S. XX-XXI)	205
Maria Grazia D'Amelio, Antonella Falzetti, Helena Pérez Gallardo	
LA MIRADA SOBRE LA VIVIENDA COLECTIVA CONTEMPORÁNEA EN EL CINE: DE LA DISTOPÍA A LA REALIDAD SOCIAL.	217
Rafael de Lacour, Ángel Ortega Carrasco	
ESPACIO Y TIEMPO EN LA ADAPTACIÓN CINEMATOGRAFICA DE UNA OBRA LITERARIA. <i>SOLARIS, BLADE RUNNER Y 2001: A SPACE ODYSSEY</i>	229
Juan Deltell Pastor	
LA MURALLA ROJA. ENTRE EL ESPACIO REAL Y EL VIRTUAL	243
Daniel Díez Martínez	
CRÓNICAS DE UN ARCHIVO LATENTE. LOLA ÁLVAREZ BRAVO: FOTÓGRAFA, TAMBIÉN, DE ARQUITECTURA	257
Alicia Fernández Barranco	
ARCHITECTURE AND PHOTOGRAPHY IN THE MODERN ERA. THE ITALIAN SETTING BETWEEN THE TWO WARS (1920-1945)	269
Adele Fiadino	
GEORGIA O'KEEFFE Y BERENICE ABBOTT: MIRADAS CRUZADAS DE NUEVA YORK	281
José Antonio Flores Soto, Laura Sánchez Carrasco	

REALIDADES Y FICCIONES DEL SUEÑO AMERICANO: LA CASA PUBLICITADA EN EL SUBURBIO ESTADOUNIDENSE DE POSGUERRA	293
Estibaliz García Taboada, Javier Fernández Posadas	
CARTOGRAFÍAS CINEMATOGRAFÍAS: LOS DESCAMPADOS DEL CINE QUINQUI	309
Ubaldo García Torrente	
DOCUMENTOS DE ARQUITECTURA: PASIÓN POR DOCUMENTAR	321
José Ramón González González	
COMUNICAR LA ARQUITECTURA MEDIANTE LA FOTOGRAFÍA: TRES MIRADAS SOBRE LA CASA URIACH	335
Arianna Iampieri	
GRAND HOTEL ARCHITECTURE AS DEPICTED, PHOTOGRAPHED, AND FILMED IN THE CASE OF THE CIGA: COMPAGNIA ITALIANA DEI GRANDI ALBERGHI	349
Ewa Kawamura	
THE IMAGINED AND THE LIVED: A COMPARATIVE STUDY OF KOWLOON WALLED CITY IN CYBERPUNK SCIENCE FICTIONS AND HONG KONG URBAN CINEMA	361
Zhuozhang Li	
PHOTOGRAPHED ARCHITECTURE: THE CASE OF THE VILLAGGIO MATTEOTTI IN TERNI BY GIANCARLO DE CARLO (1969-1975)	371
Andrea Maglio	
LA REPRESENTACIÓN DEL ESPACIO URBANO A TRAVÉS DE LA FOTOGRAFÍA. ESTUDIO COMPARATIVO DE LA PLAZA MAYOR DE SALAMANCA, PIAZZA SORDELLO EN MANTUA Y MOUNTJOY SQUARE EN DUBLÍN	383
María Gilda Martino	
STEEPED IN INFLUENCE: THE IMPACT OF TEA ADVERTISEMENTS ON BLACK URBAN DOMESTICITY IN THE SOUTH AFRICAN PRESS.	393
Nokubekezela Mchunu	
EXPLORING LANDSCAPES THROUGH VISUAL NARRATIVES: BETWEEN CARTOGRAPHY AND FIGURATIVENESS	407
Giulio Minuto	
LA ARQUITECTURA COMO PASARELA DE MODA	421
Marta Muñoz	
IMÁGENES QUE COMUNICAN Y SONRIÉN. EL HUMOR GRÁFICO EN LA ARQUITECTURA, DE LA CARICATURA AL MEME	431
Idoia Otegui Vicens	
EL LUGAR COMO GENERADOR DE LA IMAGEN: EL <i>STREET ART</i> COMO PATRIMONIO DE LA CIUDAD . . .	443
Larissa Patron Chaves, Bernardino Líndez Vílchez	
LO SINIESTRO EN EL ESPACIO DOMÉSTICO. ENCUADRES Y RELACIONES VISUALES EN LA CREACIÓN DE NARRATIVAS DE SUSPENSE	455
Aina Roca Mora, Maria Pia Fontana, Juan Deltell Pastor	
GAUDÍ BAJO EL ENCUADRE: LINTERNA MÁGICA, <i>FOTOSCOPI</i>, CINE DOCUMENTAL	469
Carmen Rodríguez Pedret	

ROBERTO PANE Y EL PAPEL DE LA FOTOGRAFÍA COMO HERRAMIENTA DE INVESTIGACIÓN CRÍTICA E HISTORIOGRÁFICA	483
Raffaella Russo Spena	
EL MENSAJE DE LOS PREMIOS PRITZKER: DISCURSO OFICIAL Y REACCIONES CRÍTICAS	493
Laura Sánchez Carrasco, José Antonio Flores Soto	
ENTRE PLANOS. LA ESCALERA EN LA CONSTRUCCIÓN DEL IMAGINARIO ARQUITECTÓNICO A TRAVÉS DEL CINE	507
Juan Antonio Serrano García, Paloma Baquero Masats	
DIAPHANOUS WHITE. THE INDUSTRIAL GARDEN CITY OF ROSIGNANO SOLVAY THROUGH THE COLORS AND PHOTOGRAPHS BY MASSIMO VITALI	521
Chiara Simoncini, Giulia Gabriella Sagarriga Visconti	
CHILE EN <i>HOGAR Y ARQUITECTURA</i>, 1970. SERIES FOTOGRÁFICAS DE PATRICIO GUZMÁN CAMPOS SOBRE LA OBRA DE SUÁREZ, BERMEJO Y BORCHERS	533
Andrés Téllez Tavera	
ITALIAN SKYSCAPERS IN THE CINEMA DURING THE PERIOD OF ECONOMIC BOOM	547
Annarita Teodosio	
THE SPLENDOR (AND THE <i>SHINING</i>) OF SPACE: COMMUNICATION AND ARCHITECTURE AS STORYLINE CATALYSTS IN KUBRICK'S WORK	559
Manuel Viñas Limonchi, Antonio Estepa Rubio	
 CONSERVAR, ORDENAR, DIFUNDIR: ARCHIVOS, MUSEOS Y EXPOSICIONES	
OPEN-AIR MUSEUMS IN BORNEO AND THE DIALECTIC OF VERNACULAR FORM	575
Azmah Arzmi	
PRESERVING/SHARING/COMMUNICATING 20TH-CENTURY ARCHITECTURAL CULTURE: THE CASE OF THE IACP-NAPLES ARCHIVES.	587
Paola Ascione, Carolina De Falco	
COMMUNICATING MUSEUM ARCHITECTURE: THE ROLE OF EUROPEANA COLLECTIONS IN THE CONSTRUCTION OF ARCHITECTURAL MEMORY	599
Helena Barranha, Isabel Guedes	
TRAS LOS REGISTROS DEL CONCURSO DEL PLATEAU BEAUBOURG	609
M. Fernanda Barrera Rubio Hernández	
CATEGORIZACIÓN DEL <i>MELLAH</i> EN MARRUECOS	621
Julio Calvo Serrano, Carlos Malagón Luesma, Adelaida Martín Martín	
SOBREEXPOSICIÓN. EL MITO DE LA ARQUITECTURA CHILENA CONTEMPORÁNEA Y SUS ESTRATEGIAS DE CIRCULACIÓN	633
Felipe Corvalán Tapia	

ARCHITECTURE FILM FESTIVALS: AUDIOVISUAL NARRATIVES, PROTAGONISM AND ACTIVISM IN CONTEMPORARY URBAN SPACE	645
Liz da Costa Sandoval, Tania Siqueira Montoro	
TURÍN 1926: LA MOSTRA INTERNAZIONALE DI EDILIZIA, LA NARRACIÓN DEL CAMBIO	657
Annalisa Dameri	
ECOLOGÍAS PRODUCTIVAS: HIBRIDACIONES ENTRE LO RURAL Y LO URBANO A TRAVÉS DE TRES EXPOSICIONES RECIENTES	669
Eduardo de Nó Santos	
UNA RECOPIACIÓN DE LOS PROYECTOS DEL GRUPO NORTE DEL GATEPAC (1930-1936)	681
Lauren Etxepare Igiñiz, Leire Azcona Uribe, Eneko Jokin Uranga Santamaria	
PRODUCTIVE ARCHIVES AND ARCHITECTURAL MEMORY	691
Michael Andrés Forero Parra	
"ABOUT THE STYLE AND NOTHING BUT THE STYLE": EL ESTILO INTERNACIONAL Y LA MODERN ARCHITECTURE: INTERNATIONAL EXHIBITION DE 1932	701
Daniel Gómez Magide	
BRASIL CONSTRUYE. LA ARQUITECTURA MODERNA COMO ICONO IDENTITARIO DE BRASIL, 1943-1957	715
Ramón Gutiérrez, Ana Esteban Maluenda	
URBAN CONCERNS IN CURATORIAL ASSEMBLAGES: AN INQUIRY INTO DESINGEL'S ARCHITECTURE PROGRAMME AROUND THE 1990S	731
Alice Haddad	
LA PRODUCCIÓN PLANIMÉTRICA DE LEOPOLDO TORRES BALBÁS COMO ARQUITECTO CONSERVADOR DE LA ALHAMBRA. RESTAURACIÓN DE LA COLECCIÓN TRAS EL CONOCIMIENTO DE SUS MATERIALES	747
Rafael Lorente Fernández, Ana M ^a López Montes, M ^a Rosario Blanc García	
LA MEMORIA VIRTUAL: DOCUMENTACIÓN Y HERRAMIENTAS DIGITALES DE TRATAMIENTO Y DIFUSIÓN	761
Jorge G. Molinero-Sánchez, Concepción Rodríguez-Moreno, María del Carmen Vílchez-Lara	
DEL ARCHIVO DIGITAL AL ARCHIVO FÍSICO. LA EXPERIENCIA DEL ARCHIVO DIGITAL DE ARQUITECTURA MODERNA DEL ECUADOR	773
Shayarina Monard-Arciniegas	
ANÁLISIS DE ESTRATEGIAS CURATORIALES POR MANUEL BLANCO. MOSTRAR ARQUITECTURA PARA COMUNICAR	787
Héctor Navarro Martínez	
THE SERGIO MUSMECI ARCHIVE AS A KEY TO UNDERSTANDING HIS FORM FINDING	801
Matteo Ocone	
COMMUNICATING THE CONTEMPORARY CITY. PRACTICES AND EXPERIENCES IN A PARTICIPATORY PERSPECTIVE	811
Serena Orlandi	

"MUSEOS" DE ARQUITECTURA: UNA COLECCIÓN DE IDEAS	825
Nuria Ortigosa	
LA APLICACIÓN NAM (NAVEGANDO ARQUITECTURAS DE MUJER): RETOS Y OPORTUNIDADES DE UNA HERRAMIENTA BIDIRECCIONAL PARA LA INVESTIGACIÓN Y TRANSFERENCIA DE CONOCIMIENTO	835
José Parra-Martínez, Ana Gilsanz-Díaz, María-Elia Gutiérrez Mozo	
VENECIA, 1976: LA BIENNALE ROSSA DEL PABELLÓN ESPAÑOL. UNA COMPROMETIDA EXPOSICIÓN INTERDISCIPLINAR, FINALMENTE "SIN" ARQUITECTURA	847
Antonio Pizza	
ENTENDIENDO LOS PAISAJES DE DESIGUALDAD URBANA. ENFOQUES, MÉTODOS E INSTRUMENTOS PARA UN ATLAS OPERATIVO ESTRATÉGICO PARA EL SUR DE MADRID	859
Alba Rodríguez Illanes, Miguel Y. Mayorga Cárdenas	
"ASÍ VIVE EL CAMPESINO ESPAÑOL": RECONSTRUCCIÓN, HIGIENIZACIÓN Y PROPAGANDA EN LA EXPOSICIÓN NACIONAL DE LA VIVIENDA RURAL (1939)	873
Marta Rodríguez Iturriaga	
LOS BARDI Y EL MUSEO DE ARTE DE SÃO PAULO: TRANSFUSIONES MUSEOGRÁFICAS ENTRE LO POPULAR Y LO ERUDITO, LA CALLE Y EL MUSEO.	889
Mara Sánchez Llorens	
EXPONER ARQUITECTURA. LA EXPERIENCIA DEL MUSEO MAXXI DE ROMA	901
Elena Tinacci	
URBAN STORYLINES OF CON-TEMPORARY MURALS IN MINOR ARCHITECTURES	913
Luca Zecchin	

TOMO II

REVISTAS, LIBROS, TEXTOS: LA COMUNICACIÓN ESCRITA

CRÍTICA Y DIFUSIÓN DE LOS TRABAJOS DE RESTAURACIÓN DEL ARQUITECTO LEOPOLDO TORRES BALBÁS EN LA ALHAMBRA A TRAVÉS DE SUS PUBLICACIONES	927
Fernando Acale Sánchez	
EL MANIFIESTO DE LA ALHAMBRA YA ESTABA ESCRITO. LA ARQUITECTURA ESPAÑOLA EN DEUTSCHE BAUZEITUNG (1915-1920)	939
Pablo Arza Garaloces, José Manuel Pozo Municio	
BUILDERS AND DEVELOPERS IN 17TH-CENTURY LONDON	953
Gregorio Astengo	
LA REVISTA HERMES (1917-1922) Y LA NUEVA IMAGEN DE LO VASCO. DEL CASERÍO AL CHALÉ NEOVASCO	967
Ana Azpiri Albistegui	

FOR A REFOUNDATION OF MODERN ARCHITECTURE: <i>METRON</i> IN THE FIRST YEARS (1945-1948) . .	979
Guia Baratelli	
LA REVISTA <i>ARQUITECTURA</i> Y EL DEBATE TEÓRICO EN UN PERIODO DE DESCONCIERTO (1918-1933): LA APORTACIÓN DE LEOPOLDO TORRES BALBÁS	997
Juan Manuel Barrios Rozúa	
LA GUÍA DE ARQUITECTURA MODERNA ANTES DE 1951: TRES PUBLICACIONES PIONERAS	1009
Ángel Camacho Pina	
RONDA, VISIONES DE UNA CIUDAD Y SU ARQUITECTURA POR CRONISTAS Y VIAJEROS (SIGLO XII AL XIX)	1023
Ciro de la Torre Fragoso	
<i>FABRICATIONS</i>. 35 AÑOS DE LA REVISTA DE LA SOCIEDAD DE HISTORIADORES DE LA ARQUITECTURA DE AUSTRALIA Y NUEVA ZELANDA (1989-2024)	1035
Macarena de la Vega de León	
LA VIVIENDA SOCIAL ANDALUZA DE LA SEGUNDA MITAD DEL SIGLO XX EN LAS REVISTAS DE <i>ARQUITECTURA</i>	1045
Rafael de Lacour, Alba Maldonado Gea, Ángel Ortega Carrasco	
RESACA MODERNA: LA TRANSCRIPCIÓN DEL “AFTER MODERN ARCHITECTURE DEBATE” PARA LA CONSTRUCCIÓN DE UN CORPUS TEÓRICO ESPAÑOL	1057
Jorge Díez Estellés, Pablo Marqués Otero, Raúl Castellanos Gómez	
THE DIFFUSION OF ARCHITECTURAL CULTURE THROUGH TREATISES AND MANUALS ON THE ART OF BUILDING IN DENMARK BETWEEN THE 18TH AND 19TH CENTURIES	1069
Monica Esposito	
HISTORIAS GRÁFICAS: “EL ALOJAMIENTO MODERNO EN ESPAÑA” DE FOCHO	1083
Héctor García-Diego Villarías, Jorge Tárrago Mingo, María Villanueva Fernández	
VISIONES CRUZADAS: HACIA NUEVAS PERSPECTIVAS DISCIPLINARES EN LA COMUNICACIÓN DE <i>ARQUITECTURA</i> (1959-1973)	1095
Eva Gil Donoso	
LAS PRIMERAS MICROESCUELAS DE RAFAEL DE LA HOZ. ARTÍCULOS EN PRENSA 1958-1959	1109
Alejandro Gómez García	
<i>PIVOTAL CONSTRUCTIONS OF UNSEEN EVENTS</i>: FIVE ARCHITECTURAL NARRATIVES FROM UNITED STATES HISTORY, 1871-2020	1121
Irene Hwang	
<i>HOUSE BEAUTIFUL</i>: INTRODUCING AMERICAN WOMEN TO THE WORLD	1131
Kathleen James-Chakraborty	
A BERLIN CATALOGUE. A REPERTOIRE OF ARCHITECTURAL FIGURES FROM MICHAEL SCHMIDT’S PHOTOBOOKS	1141
Marco Lecis	
EL SOPORTE PAPEL Y LO DIGITAL. DESVELANDO LA VIDA Y OBRA ARQUITECTÓNICA DE MILAGROS REY HOMBRE	1153
Cándido López González, María Carreiro Otero	

LAS PIRÁMIDES DESPUÉS DE LE CORBUSIER. <i>THE NEW ARCHITECTURE IN MEXICO</i> DE ESTHER BORN, 1937	1165
Cristina López Uribe	
THE ROLE OF ILLUSTRATIVE PHOTOGRAPHY IN THE EARLY MODERN HISTORIOGRAPHY	1183
Fabio Mangone	
SINERGIAS Y DIVERGENCIAS: LA REPRESENTACIÓN DE LA ARQUITECTURA BARCELONESA EN <i>ILUSTRACIÓ CATALANA Y ARQUITECTURA Y CONSTRUCCIÓN</i> (1897-1908)	1191
Pilar Morán-García	
THE HERALD OF A NEW WORLD. ALDO ROSSI AND <i>THE ADVENTURES OF PINOCCHIO</i>: AN ARCHITECTURAL THEORY	1205
Vincenzo Moschetti	
DEL <i>LIKE</i> AL <i>BYTE</i> PARA LLEGAR A LO “ECO”: LAS REDES SOCIALES COMO <i>INFLUENCERS</i> DE OTRA ARQUITECTURA EN LA ERA DIGITAL	1219
Francisco Felipe Muñoz Carabias	
REVISTAS COLEGALES DEL COAM (ESPAÑA) Y EL COARQ (CHILE). DE BOLETINES GREMIALES A ENTORNOS DE PUBLICACIONES	1229
Gonzalo Muñoz Vera, Paz Núñez-Martí, Roberto Goycoolea Prado	
A THICK MAGAZINE: MANUEL GRAÇA DIAS' <i>JORNAL ARQUITECTOS</i> AND THE CONSTRUCTION OF THE CULTURALIST ARCHITECT	1243
Vitor Manuel Oliveira Alves	
ANÁLISIS COMUNICATIVO DEL LIBRO <i>PLUS</i> DE FRÉDÉRIC DRUOT, ANNE LACATON & JEAN-PHILIPPE VASSAL	1257
Ángel Ortega Carrasco, Rafael de Lacour	
LA EXTRAÑA PARADOJA: LAS REVISTAS GARANTES DE LA VERDAD	1271
José Manuel Pozo Municio	
CUANDO LA CONSTRUCCIÓN DE UNA CIUDAD PASA POR LAS PÁGINAS DE UN PERIÓDICO: <i>LA CIUDAD LINEAL. REVISTA DE URBANIZACIÓN, INGENIERÍA, HIGIENE Y AGRICULTURA</i>	1285
Alice Pozzati	
LA DIVULGACIÓN Y ANÁLISIS DE LA ARQUITECTURA HABITACIONAL FUNCIONALISTA A TRAVÉS DE <i>ESPACIOS. REVISTA INTEGRAL DE ARQUITECTURA Y ARTES PLÁSTICAS EN MÉXICO, 1948-1957</i>	1301
Claudia Rodríguez Espinosa, Erika Elizabeth Pérez Múzquiz	
DISCURSOS PATRIMONIALES EN LA REVISTA <i>ARQUITECTURA</i> Y LA CONSTRUCCIÓN DE UN RELATO HISTÓRICO NACIONAL	1313
Elina Rodríguez Massobrio	
THE MAKING OF ARCHITECTURAL IMAGERY IN THE AGE OF UNCERTAINTY AND DISEMBEDDING	1329
Ugo Rossi	
ARCHITECTS AND THE LAY PUBLIC IN AN AGE OF DISILLUSIONMENT: SOME NOTES ON ACTIVISM, SATIRE AND SELF-CRITICISM IN BRITISH ARCHITECTURAL PUBLISHING	1341
Michela Rosso	

ESCAPARATE PÚBLICO DE UNA NUEVA ARQUITECTURA. LA COMUNICACIÓN DE LAS EXPOSICIONES UNIVERSALES	1357
Alberto Ruiz Colmenar, Beatriz S. González-Jiménez	
GEOMETRÍA, UNA REVISTA PARA COMUNICAR EL URBANISMO DE LOS ARQUITECTOS	1369
Victoriano Sainz Gutiérrez	
ESTADOS UNIDOS EN LOS BOLETINES DE ARQUITECTURA ESPAÑOLES. 1945-1960	1381
María del Pilar Salazar Lozano	
ARQUITECTURA Y ANSIEDAD EN LA OBRA DE ISAAC ASIMOV	1393
Mario Sánchez Samos	
MIES Y EL PERIÓDICO <i>TRANSFER</i>	1407
Rafael Sánchez Sánchez	
FROM DOMESTIC INTERIORS TO NATIONAL PLATFORMS. MODERN ARCHITECTURE AND INDIAN WOMANHOOD IN THE <i>INDIAN LADIES' MAGAZINE</i>	1417
Pooja Sastry	
COMMUNICATING THE WELFARE ARCHITECTURE FOR WOMAN AND CHILD IN FASCIST ITALY	1427
Massimiliano Savorra	
MOBILIARIO Y DISEÑO INTERIOR EN EL MÉXICO MODERNO EN TIEMPO REAL: LAS PUBLICACIONES ESPECIALIZADAS EN LA PRIMERA MITAD DEL SIGLO XX	1441
Silvia Segarra Lagunes	
<i>SUN AND SHADOW</i> Y LA TRANSICIÓN DEL PROGRAMA DOMÉSTICO A LA OBRA MONUMENTAL DE MARCEL BREUER	1453
Erica Sogbe	
EL REGISTRO FOTOGRÁFICO DEL <i>PLAYGROUND</i> COMO CONSTRUCCIÓN DE LOS IMAGINARIOS MODERNOS DE ESPACIOS DE JUEGO URBANOS	1463
Nicolás Stutzin Donoso	
<i>LES PROMENADES ET LE PAYSAN DE PARIS</i>. EL PARQUE DE BUTTES-CHAUMONT ENTRE LA LÍRICA Y LA TÉCNICA	1471
Diego Toribio Álvarez	
EL PROYECTO URBANO EN LAS PUBLICACIONES DE ARQUITECTURA EN CHILE: UNA SECUENCIA ANALÍTICA (1930-1980)	1483
Horacio Enrique Torrent	
LE CORBUSIER, 1933. UN LIBRO Y UNA <i>CRUZADA</i> CONTRA LA ACADEMIA	1495
Jorge Torres Cueco	
OTRA <i>ARQUITECTURAS BIS</i>: LA APORTACIÓN CRÍTICA DE MADRID	1511
Alejandro Valdivieso	
LA ARQUITECTURA DEL CONOCIMIENTO	1523
Ruth Varela	
LA CASA EN EL MAR Y EL JARDÍN: LA COLABORACIÓN DE LINA BO EN EL DEBATE PROPUESTO EN LA REVISTA <i>DOMUS</i> DE 1940	1535
Carla Zollinger, Eva Álvarez, Carlos Gómez	

LA ARQUITECTURA EN LA ERA DE LA COMUNICACIÓN DIGITAL

LA DIFUSIÓN DE LA ARQUITECTURA EN LA ERA DE LA POST-FOTOGRAFÍA: EXCESO Y ACCESO	1547
Luisa Alarcón González, Mar Hernández Alarcón	
UNA MIRADA DESDE EL METAVERSO A LA CIUDAD	1557
Mónica Alcindor, Alejandro López	
MANIERISMO <i>ON STEROIDS</i>: REFLEXIONES EN TORNO A LOS PROCESOS CREATIVOS EN LA ERA DE LA COMUNICACIÓN DIGITAL	1565
Serafina Amoroso	
APLICACIONES DE LA INTELIGENCIA ARTIFICIAL EN ARQUITECTURA. CLASIFICACIÓN Y ANÁLISIS DE OBRA EN LA ERA DIGITAL	1577
Guido Cimadomo, Vishal Shahdarpuri Aswani, Jorge Yeregui Tejedor	
FROM PHYSICAL TO DIGITAL: THE IMPACT OF TWENTY YEARS OF WEB 2.0 ON ARCHITECTURE	1587
Giuseppe Gallo	
NIKOLAUS PEVSNER EN LA BBC: LA COMUNICACIÓN ORAL DE LA HISTORIA DEL ARTE Y LA ARQUITECTURA	1599
David García-Asenjo Llana, María Pura Moreno Moreno	
<i>CREAFAB APP</i>: HERRAMIENTA DIGITAL PARA LA INVESTIGACIÓN Y GESTIÓN DE PROCESOS DE REINDUSTRIALIZACIÓN CREATIVA EN CIUDADES HISTÓRICAS	1613
Francisco M. Hidalgo-Sánchez, Safiya Tabali, María F. Carrascal-Pérez	
REPRESENTACIÓN Y DIFUSIÓN DIGITAL DEL PATRIMONIO MONÁSTICO: EL PROYECTO <i>DIGITAL SAMOS</i>	1627
Estefanía López Salas	
ARQUITECTURA PARA REDES O ARQUITECTURA PARA LA VIDA	1639
Ángela Marruecos Pérez	
ENSEÑAR EL PROYECTO (Y TRANSFORMAR LA CIUDAD) EN LA ERA DE LA COMUNICACIÓN DIGITAL	1649
Paolo Mellano	
REVISTAS DE ARQUITECTURA LATINOAMERICANAS: EXPERIENCIAS Y RESULTADOS DE ARLA	1661
Patricia Méndez	
LA MUTACIÓN DEL DIBUJO PLANO A LA REALIDAD AUMENTADA. UNA NUEVA FORMA DE COMUNICAR EL ESPACIO Y SU CONSTRUCCIÓN EN LA ARQUITECTURA	1673
Alejandro Muñoz Miranda	
¿INVESTIGACIÓN O ACTIVISMO? EL CASO DEL <i>MAPA INTERACTIVO DIGITAL DE ARQUITECTURAS IDEADAS POR MUJERES EN ESPAÑA, 1965-2000</i>	1683
Lucía C. Pérez Moreno, David Delgado Baudet, Laura Ruiz-Morote Tramblin	

Productive Archives and Architectural Memory

Archivos productivos y memoria arquitectónica

MICHAEL ANDRÉS FORERO PARRA

Curatorial Research Collective TU/Eindhoven, m.a.forero.parra@tue.nl

Abstract

Este artículo examina la relación entre archivos arquitectónicos y organizaciones museológicas. Se centra en una exposición de arquitectura organizada por el Departamento de Arquitectura del Museo de Arte Moderno de Bogotá (MAMBO) en 1993. Esta exposición mostró 300 dibujos de edificios y proyectos realizados entre 1905 y 1960 en Colombia. Estos dibujos desempeñaron un papel crucial en el establecimiento del Archivo Arquitectónico Colombiano, una iniciativa académica que fue la base del Museo de Arquitectura. Fundado en 1986 en la Universidad Nacional de Colombia, el Museo de Arquitectura consolidó su posición como un repositorio de la memoria arquitectónica al recibir archivos arquitectónicos en la década de 1990. En contraste, sin una colección arquitectónica, el Departamento de Arquitectura del MAMBO dejó de existir en 1995. Este caso plantea la pregunta de cómo la creación de un archivo arquitectónico impacta la supervivencia de los museos y espacios de exhibición dedicados a la arquitectura.

This article examines the relationship between architectural archives and museological organizations. It focuses on an architecture exhibition organized by the Department of Architecture at the Museum of Modern Art of Bogotá (MAMBO) in 1993. This exhibition displayed 300 drawings of buildings and projects from 1905 to 1960 in Colombia. These drawings played a crucial role in establishing the Colombian Architectural Archive, an academic initiative that was the basis of the Museum of Architecture. Founded in 1986 within the Colombian National University, the Museum of Architecture further solidified its position as a repository of architectural memory by receiving architectural archives in the 1990s. In contrast, without an architectural collection, the Department of Architecture at the MAMBO ceased to exist in 1995. This case study raises the question of how creating an architectural archive impacts the survival of museums and exhibition spaces dedicated to architecture.

Keywords

Exposiciones de arquitectura, archivos de arquitectura, museos de arquitectura, memoria arquitectónica, cultura arquitectónica

Architecture exhibitions, architectural archives, architecture museums, architectural memory, architectural culture

Introduction

In the book *Crafting History: Archiving and the Quest for Architectural Legacy*, architectural scholar Albena Yaneva locates the 1980s, when computers entered the world of design practice, as the time when “many architects developed an awareness and concern about their legacy” and when “they increasingly pay[ed] attention to the importance of archives”.¹ In other words, when a radical change—in this case, design software—reshaped architectural practice, architects reassessed their archiving procedures and reconfigured the ways to safeguard their memory.

The 1980s was, indeed, a transformative decade for architectural memory. In addition to computers and software redefining how architecture was conceived, produced, and preserved, a global appetite for architecture emerged through establishing and consolidating memory institutions, such as exhibition platforms and archival initiatives. During the 1980s, a new platform was created every year across the globe. From Quito to Montreal and from San Francisco to Frankfurt, museums, curatorial departments, and archival institutions were devoted to documenting, presenting, discussing, and taking care of architectural production. By architectural memory, I mean the always-growing repository of things and recollections that individuals and institutions collect, accumulate, and archive for multiple reasons and under different considerations, for example, as carriers of knowledge, commodities, or historical artifacts. In this case, architectural memory transcends notions of buildings and spaces triggering emotions or as exceptional objects, monuments, and events that are collectively remembered. If, as Yaneva explains, “an [architectural] archive typically consists of a multiplicity of working materials that document the thinking process of architects and firms, as well as the social and cultural issues that are entangled with architecture,” I suggest that architectural memory encompasses multiple archives, some well-known and others yet to be discovered, “ghost archives” in the words of architectural scholar Janina Gosseye.² In this regard, architectural memory is personal yet public, specific yet comprehensive, local yet boundless, and fixed yet shifting.

This article traces the history of an architectural archive recovered in the late 1970s. This was a productive archive in the sense of the profuse material and significant events that originated through it: extensive research, an architecture museum, a publication, an architecture exhibition, and a magazine issue dedicated to architectural drawing. In this regard, an archive is not only understood as a place that shapes knowledge but as a device that

¹ Albena Yaneva, “Introduction: The Secret Life of Architectural Objects”, in *Crafting History: Archiving and the Quest for Architectural Legacy* (Ithaca and London: Cornell University Press, 2020), 1-23.

² Janina Gosseye, “Introduction. A Short History of Silence: The Epistemological Politics of Architectural Historiography”, in *Speaking of Buildings: Oral History in Architectural Research*, ed. by Janina Gosseye, Naomi Stead and Deborah van der Plaats (New York: Princeton Architectural Press, 2019), 9-23.

produces architectural culture.³ In addition, this specific case study raises the question of how creating an architectural archive impacts the survival of museums and exhibition spaces as influential sites for architectural memory.

Drawings in a Basement: The Making of an Archive

In 1978, the architect and Dean of the School of Architecture at the Colombian National University, Arturo Robledo, established the Colombian Architectural Archive. Conceived as a project –not as a place– within a new research institute, the Colombian Architectural Archive was given two purposes: “[i] to collect, organize, and disseminate documents on Colombian architecture and [ii] to produce analyses of that documentation⁴”. In this way, Robledo considered the architectural archive as a producer of knowledge and not simply as a repository of information, that is, a space of production rather than just a space of storage.

Almost simultaneously, architecture professors were discussing the “immense historical value⁵” and the state of abandonment of a series of architectural drawings and plans produced by the Colombian Ministry of Public Works and Transportation, a government entity founded in 1905. For the professors, the voluminous drawings abandoned in a basement already had an a priori value. Within this group of professors, the architectural historian Carlos Niño was appointed to develop the Colombian Architectural Archive. In September 1980, working in the research institute and leading the consolidation of the Colombian Architectural Archive, Niño proposed to the Ministry to order, catalog, and analyze its architectural plans, an offer accepted immediately.

Over the next decade, Niño would lead several teams of university students and Ministry employees who would assist in organizing and inventorying the plans and drawings. Archival practices led to internships for students and learning opportunities for Ministry workers. During this first stage, Niño and his collaborators found a lack of information about the urban context of architectural projects and inconsistencies in the authorship of the drawings. On paper, the buildings stood alone, removed from their milieu. These initial observations uncovered the complexity and diversity of actors and sites involved in the Ministry’s architectural production: architects, urban planners, landscapers, engineers, drafters, and public officials, as well as architects’ studios, public agencies, and private offices. The multiple ways in which these drawings and plans were elaborated revealed the profound transformations of architectural production in Colombia: the establishment of the first School of

³ The notion of architectural culture is multifaceted since it includes people’s ideas and experiences about architecture and, simultaneously, the different processes and practices that co-produce such awareness. In addition to the degree of familiarity with architectural knowledge, it comprises the degree of appreciation and co-responsibility in developing the built environment. Therefore, it encompasses those who commission, design, construct, and experience buildings and projects (clients, designers, engineers, builders, users) but also those who preserve, teach, critique, theorize, and disseminate them (policies, regulations, schools, associations, publishers, magazines, exhibitions, and museums).

⁴ Carlos Niño Murcia, *Arquitectura y Estado: contexto y significado de las construcciones del Ministerio de Obras Públicas, Colombia 1905-1960* (Bogotá: UNAL, 1991), 12.

⁵ Niño Murcia, *Arquitectura y Estado...*, 12.

Architecture in 1936, the reorganization and control of the territory through new planning offices and building permits, the separation of tasks between engineers and architects, and the emergence of specialized platforms such as magazines and associations. The organization of architectural records allowed these changes to be seen. Furthermore, these observations exposed decisions about what to keep and exclude from the archive, what was understood as part of the architectural project, and what was assimilated as nonessential or superfluous documentation.

Parallel to this first stage, a second phase consisted of studying the architectural plans and some surviving photographs of different buildings, conducting interviews with architects from the Ministry, and obtaining documentation that provided background information on the projects. The plans and drawings were supplemented by oral histories and documents that provided context. Around 18,000 architectural plans were organized, and the information on 1,800 projects was consolidated, a sum that represented 60% of the total of the Ministry's archive, considering that the other 40% had been lost due to humidity and deterioration. In addition, a few plans and watercolors were restored, and suitable furniture was designed to provide better conservation conditions.

These two phases, therefore, rescued and cared for the Ministry's architectural archive, made up mainly of drawings and photographs, and complemented it with oral memories and documents associated with each project. Both Niño, university students, and Ministry workers were vehicles that transformed the abandoned architectural plans into pieces with heritage value. In this transformation, which required the creation of registration systems and conceptual and physical ordering, heritage value emerged. The value of this architectural archive became visible when it was physically moved from the basement to the upper floors of the Ministry and, symbolically, when intellectual instruments were created to give access to the thousands of drawings. Fact sheets, charts, and sketches were access mechanisms to the archive, intellectual devices and daily practices that allowed things to be juxtaposed, compared, and analyzed. Drawings, photographs, memories, and documents became an architectural archive when order, access, and use were ensured.

Using and Reproducing the Archive

Architectural theorist Mark Wigley affirms that “an archive is only an archive when it is entered, or, more precisely, when things come out.”⁶ “In the case of the Ministry's archive, many things came out and lived on their own. The Ministry's archive produced a museological organization, an awarded publication, a celebrated exhibition, and a magazine issue dedicated to architectural drawing. Plans, drawings, oral histories, and documents were transformed into institutions, dissertations, displays, and discussions.

The exhaustive and systematic work of ordering, preserving, and analyzing the Ministry's archive was the “fundamental basis”⁷ of the Museum of Architecture. This Museum of

⁶ Mark Wigley, “Unleashing the Archive”, *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 2-2 (2005): 10-15 (13).

⁷ Eduardo Angulo Flórez, “Conmemoración del cincuentenario”, in *Cincuenta años de arquitectura 1936-1986* (Bogotá: UNAL, 1986), 11-23 (20).

Architecture was founded on 16 July 1986 as part of the celebrations for establishing the School of Architecture at the Colombian National University —the first in the country— in October 1936. For this museum, it was thought that it should bring together “collections of original drawings, scale models, and urban studies that often do not find a place that houses them and preserve them for future generations.”⁸ “Thus, the architectural archive – transformed into a museum– as a place of preservation. In this way, not only the conception of the Colombian Architectural Archive was inherited by the foundation of the Museum of Architecture, but also an”⁹ example of the architectural archive that included scale.¹⁰

Five years later, in 1991, after finalizing the extensive research on the Ministry’s archive, Niño published the book *Arquitectura y Estado*. In this book, Niño used the architectural archive as a document with signs, marks, and codes that allowed him to decipher different architectural languages and relate them to the country’s most relevant political and economic events between 1905 and 1960. Niño pursued questions about the relations between architecture, style, power, and the State in his book, awarded by the Colombian Biennial of Architecture. Although here, the architectural archive was primarily a site of extraction, a place that served the architectural researcher to rewrite a past, it was also a place to re-frame Colombia’s architectural memory and its entanglement with the country’s shifting political landscape.

Two years later, the architectural archive became an architecture exhibition. On 20 May 1993, the exhibition *Planos y dibujos: archivo del Ministerio de Obras Públicas y Transporte 1905- 1960* opened to the public at the Museum of Modern of Bogotá (MAMBO). Organized by the MAMBO’s Department of Architecture, a curatorial unit established in 1983, the exhibition was envisioned years earlier when the MAMBO celebrated the 450th anniversary of the foundation of Bogotá in 1988.¹¹ Out of the 18,000 plans and 1,800 projects examined in the 1980s, the curatorial team selected 300 plans and 120 projects for the exhibition in 1993, only 1.6% of the Ministry’s surviving archive. For the exhibition, projects with complete information –mainly floor plans and façades– and illustrative of each historical moment of the Ministry were selected. For the exhibition catalogue, a visual criterion prevailed, selecting 95 plans, many of them in color, in addition to favoring façades and perspectives. While the organization of drawings and plans in the 1980s made evident a heritage value, the exhibition in 1993 and its catalogue emphasized an aesthetic assessment. In this case, the architectural archive was framed as an artistic accomplishment.

⁸ Angulo Flórez, “Conmemoración del cincuentenario...”, 20.

⁹ While the “encyclopedic” model conceives the archive in a comprehensive way, grouping various materials on a given architect or theme, the “critical depth” model collects unique pieces that stand out for certain merits. While the first model focuses on the general and the complex, the second focuses on the particular and the exceptional. For more details, see: Sergio M. Figueiredo, “Architecture in the Gallery: The Museum and the Archive”, in *The NAI Effect. Creating Architecture Culture* (Rotterdam: nai010, 2016), 13-59.

¹⁰ For more details on the Museum of Architecture, see: Michael Andrés Forero Parra, “Learning Space: The Leopoldo Rother Museum of Architecture in Colombia”, *OASE Journal* 99 (2017): 13-21.

¹¹ Documents available at the Museum of Modern Art of Bogotá.

The Ministry’s archive would incite a fourth action. In 1995, a special issue of the architecture magazine *Escala* was dedicated to architectural drawing. A text written by Niño and published originally in conjunction with the exhibition was reprinted and included along with other texts and discussions exploring, for example, situated analyses of drawings and Latin American architecture, the multiple and different drawings in the life of an architectural project, and the role of computers in the production of architectural plans and the conception of architectural spaces. In this vein, the architectural archive was a catalyst for historical and contemporary debates.

Architectural Archives and Museological Organizations

In the early 1990s, the Museum of Architecture solidified its status as a place for the preservation of architectural memory. During these years, the museum received, for example, the archives of architects Fernando Martínez Sanabria and Vicente Nasi, the work of the latter exhibited at the MAMBO in 1991. After the exhibition *Planos y dibujos* in 1993, the Museum of Architecture would receive archives –each composed of plans, drawings, photographs, documents, and some objects– from architects Hernán Herrera Mazuera, Bruno Violi, José María Montoya, Anatole¹², and Leopoldo Rother. These donations, therefore, would ensure the preservation of a specific legacy (male and modern) and augur the production of scholarship and exhibitions on these architects using their architectural archives.

While the Museum of Architecture was establishing itself as a platform for architectural research, conservation, and dissemination through the reception of significant archives, the MAMBO’s Department of Architecture continued to reinforce its place and agency as a space for exhibition rather than a platform for collection. In other words, while the Department of Architecture was syncing with the present, the Museum of Architecture was assembling its future. However, according to Karen Rogers, director of the Department of Architecture, creating an archive of architectural drawings was a goal that, unfortunately, did not materialize.¹³ An archive of architectural drawings would have meant more research and publication opportunities for this curatorial unit, a clear institutional identity for the Department, a comprehensive educational experience for visitors, and a reduction in loans and traveling exhibitions. Although the exhibition *Planos y dibujos* in 1993 was an initiative of the Department of Architecture, and the significance and aesthetic qualities of architectural drawings were themes largely explored throughout various exhibitions presented at the MAMBO such as *Arquitectura de ladrillo: dibujos de Alejandro Cárdenas* in 1987, *Mario Botta: proyectos y realizaciones 1972-1986* in 1988, and *Arquitectura no edificada* in 1992, collecting architecture was never seen as the museum’s priority. Even though it was the MAMBO and not the Museum of Architecture that finally disseminated Niño’s work on the Ministry’s architectural archive, it was the Museum of Architecture –associated with the Colombian National University– the museological organization that achieved the status of a research platform and, therefore, the recipient of archives of influential architects. While

¹² Museo de Arquitectura Leopoldo Rother, “Archivo - Colecciones”, *Facultad de Artes (website)*, accessed 18 August 2023, <http://artes.bogota.unal.edu.co/museo-arquitectura/archivo>.

¹³ Karen Rogers, “Interview by Michael Andrés Forero Parra”, Audio file, 23 June 2021.

the MAMBO drew a different and much larger audience than the Museum of Architecture, without an architectural archive, the Department compromised its survival.

Architectural historian Sergio M. Figueiredo maintains that “the practice of establishing an archive of architectural artifacts and instituting public access”¹⁴ is central to architecture museums. According to him, the architectural archive is where knowledge is produced, meaning is created, history is preserved, and alternative futures can be imagined. However, Figueiredo highlights a recent “alarming trend” exemplified by some architecture museums, such as the Swiss Architecture Museum (SAM, founded in 1984) or the Danish Architecture Center (DAC, established in 1986), in which the presence of the architectural archive has been diminished or even totally eradicated.¹⁵ Figueiredo connects this radical deracination with two aspects: first, the shifting nature of museums that seem to prefer to entertain the here and now rather than provide a space to engage with a past, and second, the growing primacy of online archives in favor of analog archives as a result of lack of physical space and lack of funding.

Without an archive, the Department of Architecture usually embarked upon partnerships to present traveling exhibitions from abroad or develop temporary shows and events. In this sense, the MAMBO’s Department of Architecture in Bogotá might be considered an early example of what is visible now at the DAC in Copenhagen, an architectural *kunsthalle* or an *architekturhalle*, a noncollecting platform focused on exhibitions, conferences, screenings, guided tours, and ephemeral projects. While the Department of Architecture was an engine for architectural culture exploration in the 1980s and early 1990s, it ceased operations in 1995, an enormous loss for discussing, appreciating, and exchanging ideas around architecture in Colombia. Furthermore, unlike the DAC in Copenhagen, funded and managed by the State and a private business entity, the MAMBO’s Department of Architecture relied on temporary partnerships to develop its exhibitions. Without an archive and solid funding, the Department disappeared and fell into oblivion.

Nonetheless, by exhibiting the Ministry’s architectural archive for a month in Bogotá and later in different Colombian cities, the MAMBO’s Department of Architecture recognized and underscored its heritage value before a large audience (much more than Carlos Niño’s book or Escala’s special issue), contributing to other architectural archives becoming part of the national mandate of archival institutions. For example, only after 1993 did the Colombian General Archive (AGN) begin to receive architectural archives from various public institutions, now amounting to more than 80,000 items and including the Ministry’s archive. Although the AGN created a section for maps and plans in the 1920s, separating them from other types of documentation, in the late 1990s and early 2000s, this archival institution received architectural archives that included hospital designs, housing projects, and public buildings. Another example is Bogotá’s Archive, inaugurated in 2003, a public

¹⁴ Sergio M. Figueiredo, “Toward a Dispersion of Architectural Archives?,” *Bitácora Arquitectura* 45 (2020): 66-77 (67).

¹⁵ Figueiredo, “Toward a Dispersion of...”, 76.

institution that has received documentary collections from renowned architects such as Gaston Lelarge and Germán Samper.¹⁶

In addition to the State archival actions of the 1990s and 2000s, concern for preserving architectural archives motivated personal actions. In 2002, for example, architects Fernando Carrasco, Jaime Salcedo, Jorge Karpf, and Silvia Arango –the last two founding members of the Department of Architecture at the MAMBO– established a private foundation “with the aim to systematically investigate and locate architectural archives belonging to former companies and private design and construction offices that have already disappeared¹⁷” According to Carrasco, it was a priority to rescue architectural archives from the first half of the twentieth century, documentation produced by the first generations of Colombian architects as well as European architects that migrated from Germany, Austria, Switzerland, Italy, Belgium, Poland, Spain, and the Netherlands. For Carrasco, the architectural archives of the first half of the twentieth century were more difficult to locate and more vulnerable. On the contrary, the architectural archives of the second half of the twentieth century presented another challenge: their volume increased due to technological advances, the specialization of designs, and the legislation that impacted the way they were presented. For almost a decade, this private foundation found various documentary collections that were organized and donated to different institutions, including the AGN, the Bogotá’s Archive, and the Luis Ángel Arango Library. Consequently, the architecture exhibition in 1993 propagated the “archive fever” of the 1990s¹⁸ However, Colombian architectural memory would be split between various institutions and, as it happened in 1995, this private effort (without State funding) ceased its activities in the early 2010s.

Conclusion

The 1980s saw the rise of architectural memory institutions around the world. Likewise, architects became aware of their legacy and the relevance of their archives. In Colombia, a paradigmatic example began in 1978 when the Colombian Architectural Archive was created. Within the framework of this initiative, thousands of plans and drawings produced by the Colombian Ministry of Public Works and Transportation were rescued. The Ministry’s archive, once ordered, preserved, and studied, produced several successive actions: the establishment of the Museum of Architecture at the Colombian National University in 1986, the publication of the award-winning book *Arquitectura y Estado* in 1991, the exhibition *Planos y dibujos: archivo del Ministerio de Obras Públicas y Transporte 1905-1960* organized by the MAMBO’s Department of Architecture in 1993, and the edition of a special issue of architecture magazine *Escala* dedicated to architectural drawing in 1995. The Ministry’s archive, therefore, activated a place for the preservation of architectural memory,

¹⁶ See: María Elisa Navarro Morales, Cristina Albornoz Rugeles, and Alejandro Henríquez Luque, “Finding Traces in Germán Samper’s Sketches: Making Public the Private Archive”, in *The Routledge Companion to Architectural Drawings and Models. From Translating, to Archiving, Collecting and Displaying*, ed. by Federica Goffi (London and New York: Routledge, 2022), 114-126.

¹⁷ Fernando Carrasco Zaldúa, “Los archivos colombianos de arquitectura del siglo XX”, *Boletín Cultural y Bibliográfico* 41-66 (2004): 2-19 (3).

¹⁸ Albená Yaneva, “Archive Fevers”, in *Crafting History...*, 24-41.

a historical discourse on the State and its architecture, an exhibition that shaped the artistic and heritage value of architectural drawings, and a platform that formulated new questions and debates. Furthermore, the architecture exhibition in 1993, with its great success, ample press coverage, and curatorial lens, greatly impacted Colombian architectural memory, drawing attention to the preservation of various architectural archives.

Paradoxically, the Department of Architecture at the MAMBO did not consolidate its own archive of architectural drawings within the museum's collection. Without an archive, there were no possibilities of producing knowledge, juxtaposing viewpoints, and adding readings. Without an archive, the Department was destined to work with external collections, dependent on loans and institutions' willingness. Without an archive, the potential engagement with the past was severed. Without an archive, productive relationships were kept untangled. The architectural archive, as curator Stefano Graziani affirms, "is all about relationships, within itself and outside itself."¹⁹ "Archives, he follows, "as a set of ideas, actions, strategies, desires, and roads taken and not taken."²⁰ "Without an archive, many roads were not even available for the MAMBO's Department of Architecture, both external and internal, impeding self-reflection. In this circumstance, the Department of Architecture lost the opportunity to permeate both the MAMBO (an architectural archive within the museum's art collection) and itself to observe what was accomplished since its establishment in a self-critical manner. In this sense, architectural archives may not be valuable for themselves but for what they produce: knowledge, discourse, history, and debates. Furthermore, architectural archives can be valuable for the relationships they generate, latent ones ready to be discovered, scrutinized, and reshuffled.

¹⁹ Stefano Graziani, "And I Keep Revisiting Archives", in *The Museum Is Not Enough*, ed. by Giovanna Borasi, Albert Ferré, Francesco Garutti, Jayne Kelley and Mirko Zardini (Montreal: Canadian Centre for Architecture, 2019), 64-101 (81).

²⁰ Graziani, "And I keep revisiting archives...", 81.



UNIVERSIDAD
DE GRANADA