

Exhibiting Architecture in Colombia: A History Under Construction

Exhibir arquitectura en Colombia: una historia en construcción

investigación
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— Michael Andrés Forero Parra

Abstract

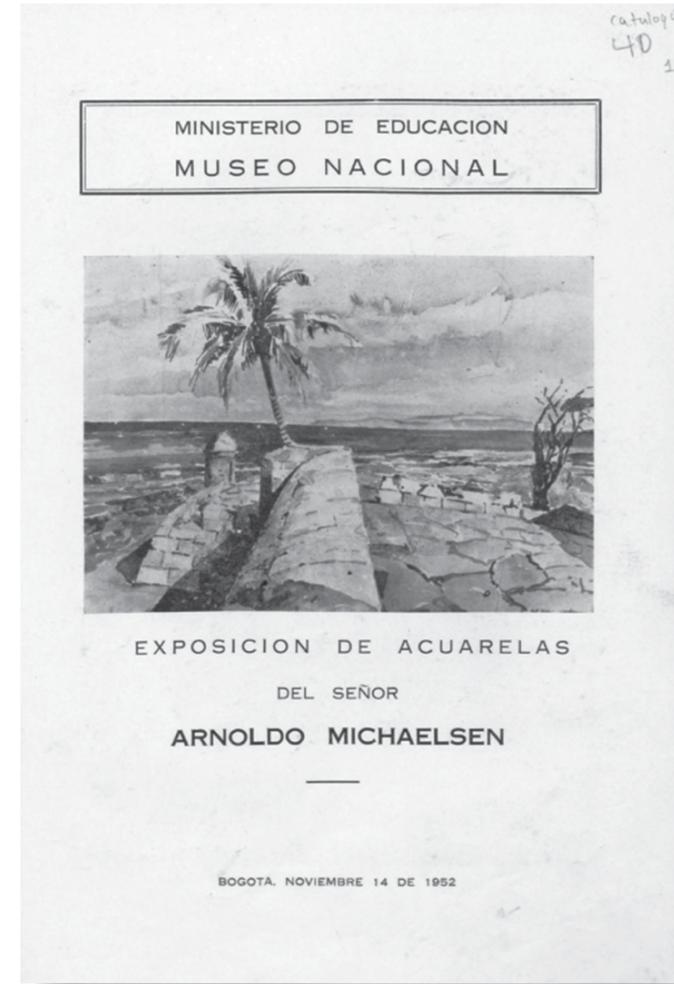
From temporary pavilions at international expositions to travelling exhibitions at art galleries to experimental displays in biennials and triennials, exhibiting architecture has become both a professional practice and an object of research. Some geographies remain absent within this burgeoning field, however, ignoring the connections of these architectural events with different disciplines, actors and networks. This paper recovers a century-long history of architectural exhibitions in Bogotá, acknowledging the display of architecture as a relevant aspect of Colombian architectural history, playing a vital role in the dissemination of architectural culture in Latin America.

Keywords: architectural exhibitions, architectural history, architectural dissemination, architectural culture, Colombia, Latin America

Resumen

Desde pabellones temporales en exposiciones internacionales, pasando por exhibiciones itinerantes en museos de arte, hasta muestras experimentales en bienales y trienales; exhibir arquitectura es hoy una práctica profesional y un objeto de investigación. No obstante, en este campo creciente, algunas geografías permanecen ausentes, con lo que se ignora las conexiones de dichos eventos arquitectónicos con algunas disciplinas, actores y redes. Por tanto, este artículo recupera un siglo de historia de exposiciones de arquitectura en Bogotá y proporciona un paso inicial para reconocer la exhibición de arquitectura como una pieza fundamental en la historia de la disciplina en Colombia y como un componente vital de la difusión de la cultura arquitectónica en Latinoamérica.

Palabras clave: exposiciones de arquitectura, historia de la arquitectura, difusión de la arquitectura, cultura arquitectónica, Colombia, Latinoamérica



Arnoldo Michaelsen at the Museo Nacional de Colombia, 1952. Source: Catálogo Archivo MNC. Courtesy Museo Nacional de Colombia

European countries and, eventually, Japan. This limitation therefore ignores the artistic, technological, political and museological dimensions of these architectural events in different contexts. This paper recovers a century-long history of architectural exhibitions in Bogotá, acknowledging the display of architecture as a relevant aspect of Colombian architectural history, playing a vital role in the dissemination of architectural culture in Latin America.

The exhibition of architecture in Colombia has a long but unexplored history. Its origins can be traced back to the nineteenth century, with the 1899 Exposición Nacional, when the Escuela Nacional de Bellas Artes was invited to include the arts in an already established industrial and agricultural exhibition.⁷ Works by the French architect Gaston Lelarge were displayed alongside paintings, sculptures, photographs and metal ornaments by Colombian artists.⁸ Architecture, therefore, was exhibited for its aesthetic value. Lelarge presented three watercolors, a longitudinal section of a Gothic church and architectural drawings for a new market square and a pavilion for L'Exposition de Paris 1900.⁹

Even though Colombia had no presence in Paris, the atmosphere of international expositions inspired a local event. A decade later, during the commemorations of the centennial of independence, architecture in a different format and on a different scale formed part of the exhibition content. Four pavilions and two garden follies were built for the 1910 Exposición Nacional,¹⁰ presenting architecture as a technological means for ensuring the nation's progress. Although the investment they required was high for the time, only one of them, known as the Quiosco de la Luz, survived demolition. By 1938, it was the only physical testimony of this important historical episode.

Architectural exhibitions as mechanisms for discourses on national progress could be found across Latin America. Also in 1910, Argentina organized the Exposición Internacional del Centenario. Pavilions in brand-new public spaces were unveiled in Buenos Aires, including some representing countries such as Italy, Spain and Paraguay. In 1922, two exhibitions in Brazil presented architecture differently. The first, the Exposição Internacional do Centenário da Independência, which was held in Rio de Janeiro and was similar to those held in Bogotá and Buenos Aires, showcased the country's growing industries and achievements through pavilions that "were designed according to a neocolonial spirit."¹¹ The second, the Semana de Arte Moderna in São Paulo,

With the proliferation of platforms for exhibiting architecture around the world since the seventies, different approaches to architectural exhibitions have emerged.¹ They have been conceived as links of a cultural production chain and as laboratories for productive thinking.² Although sometimes considered to be a downgraded version of the 'real' built architecture outside the gallery, architectural exhibitions are now perceived as a form of architectural practice.³ Others, rejecting the limitation of the gallery or the built object, recognize architecture as a hybrid that transforms and redefines itself with each act of exhibition(ism).⁴

Some aspects of architectural exhibitions have been consistently emphasized, such as their public character; their fragile and temporary nature; their collaborative spirit; the collective space they engender; and their cross-disciplinary pollination.⁵ Far from providing a discrete, self-referential perspective, studies of architectural exhibitions have shown architecture to be a relational discipline, integrating art history, revealing the economic and political forces that impact the built environment and highlighting the institutional frameworks that affect and shape architectural culture.⁶

Nonetheless, within this burgeoning field, many studies have been limited in geographical scope to some countries: the United States, Canada, certain

gathered together poets, musicians, painters, sculptors and architects “in the first anti-traditionalist manifestation, cultivated with the inspiration from the modern artistic movements in Europe.”¹²

The dichotomy between a local, traditional identity and a modern vision also impacted architecture in Colombia. *Proa*, the first Colombian architecture magazine, founded in 1946, published the book *Arquitectura en Colombia* in 1951, which connected two opposed realities: colonial architecture and contemporary architecture since 1946. This connection tried to establish modern architecture as a “natural” progression from local tradition.¹³ While the magazine tried to establish a local origin for modern Colombian architecture, architectural exhibitions encouraged visitors to reach different conclusions.

In September 1949, for example, the French architect René Hartwig curated an eclectic exhibition that included architecture, painting, sculpture and stained glass at the Museo Nacional de Colombia (MNC).¹⁴ René Hartwig displayed full-color tourist maps of the French Antilles and architectural drawings for a hotel in Guadeloupe.¹⁵ In November 1952, at this same institution, twenty-four watercolors of natural landscapes and the built environment by the architect Arnoldo Michaelsen, mostly of the Colombian Caribbean, shared a space, at least in print, with landscape paintings produced by twenty-one society ladies.¹⁶ Even though these exhibitions can be seen as an effort to highlight vernacular architecture, they are also examples of architecture exhibited as a tourist guide. The airplane, as some authors have argued, stimulated the idea of a modern nation.¹⁷ It is worth noting, in the context of this “modernization,” that *Proa* ran advertisements and reviews of international architectural exhibitions, such as those in São Paulo and New York,¹⁸ which reveals the publishers’ ideas about exhibitions as modern platforms for international exchange.

In 1954, *Proa* dedicated an entire issue to reviewing an exhibition of the social housing projects built by Venezuela’s Banco Obrero de Caracas, an agency founded in 1928 that was in charge of housing programs throughout the country.¹⁹ Organized in Caracas, this exhibition later travelled to Bogotá. According to the review in *Proa*, eight housing projects were exhibited using “scale models, drawings, dioramas, pictures, statistics and research papers.”²⁰ Although the editors focused on the built projects and the details about the exhibition itself are minimal, is it nevertheless an important precedent, executed without the presence of paintings and decorative arts, for the exhibition of architecture as an autonomous professional discipline in Colombia.

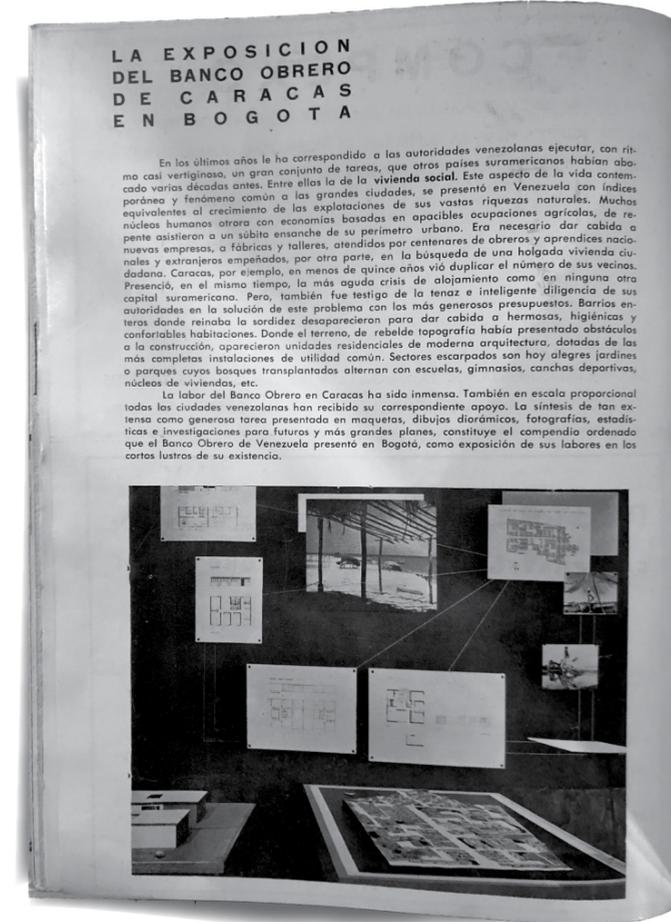
The sixties reinforced this position. Inspired by the Art Salon organized by the central government in 1940, the first Architecture Biennale in 1962 was an event that involved the Sociedad Colombiana de Arquitectos (SCA), the School of Architecture at the Universidad de Los Andes and the Ministry of Education.²¹ However, architects criticized its system for judging, the influence of photography when presenting works and the unwieldy exhibition design of its first iteration.²² Although the public that visited the first

biennale was very small, it helped to expand the emerging architectural culture from a specialized professional group to a general audience.

This trend also involved another exhibition platform. Following the exhibitions by the architects René Hartwig and Arnoldo Michaelsen in the fifties, architecture played a significant role at the MNC during the sixties. On December 7, 1960, the travelling exhibition *4,000 años de arquitectura mexicana* (4,000 Years of Mexican Architecture), based on a 1956 book published by the Sociedad de Arquitectos Mexicanos, opened to the public.²³ In April 1961 and February 1962, the museum hosted the competing proposals to build government buildings in Barranquilla and Pereira, respectively.²⁴ On July 10, 1963, with the support of the Brazilian Embassy, an exhibition on the landscape architect Roberto Burle Marx was inaugurated.²⁵ In 1964, in the absence of a permanent space for the Architecture Biennale, the MNC hosted its second iteration and, in 1965, another three architectural competitions were presented.²⁶ In October 1968, a show about the Netherlands included “Architecture after 1945,” “Ancient Cities” and “Modern Churches” as curatorial themes.²⁷ Although architectural historiography has often idealized the Architecture Biennale as the mythical origin of the public exhibition of architecture, it is clear that other platforms exhibited architecture, even those for modern artists.²⁸

On December 10, 1968, the exhibition *Espacios Ambientales* was inaugurated at the Museo de Arte Moderno de Bogotá (MAMBO). Inspired by the Italian exhibition *Lo Spazio dell’Immagine*, the Bogotá exhibition included interventions on the walls that created illusory architectures, a 16 m² scale model of the city and other environments. Though on display for only thirteen days, it is considered to be the first exhibition of conceptual art in Colombia.²⁹ The end of the sixties saw a blurring of the boundaries between art, architecture and exhibition design, as with *Project Argus* at the Yale School of Architecture in New Haven, *Imaginary Architecture* at the Moderna Museet in Stockholm and *Environments* at the Architectural League in New York.³⁰ In a decade marked by a global spirit of experimentation and speculation and at a time in which many platforms in Colombia were starting to display architecture, this exhibition deserves to be recontextualized within the history of architectural exhibitions, as architecture was presented as a bodily-sensory experience, echoing other projects in Latin America, such as Mathias Goeritz’s Museo Experimental el Eco in Mexico City (1953) and Hélio Oiticica’s Tropicália in Rio de Janeiro (1967).

At the end of the decade, a new platform was founded. The Museo de Desarrollo Urbano opened on July 11, 1969 in Bogotá. It was a project devised by the municipal government with the purpose of enriching the city’s cultural life.³¹ One of the ten chronological themes of the original museological script was “Contemporary Architecture,” following “Modern Times.”³² The museum, which changed its name at the turn of the century to Museo de Bogotá, displayed scale models, plans and photographs, along



Banco Obrero de Caracas architectural exhibition, 1954. Source: *Proa* 81

with other ethnographic objects. Architecture, therefore, was exhibited as an archaeological artifact, a way of narrating the city’s history.

It is important to highlight that architecture from Colombia was starting to gain recognition abroad. After Brazil (22) and Mexico (17), Colombia (11) was the country with the third highest number of architectural works (out of 89) referenced in the catalog of the exhibition *Latin American Architecture since 1945*, published by the Museum of Modern Art (MoMA) in New York in 1955.³³ Likewise, the Argentinean architect and scholar Francisco Bullrich included the Colombian architect Rogelio Salmona in his book *New Directions in Latin American Architecture*, published in 1969. Salmona, who had worked with Le Corbusier from 1948 to 1955, had already designed one of his iconic works: Residencias El Parque, completed in 1970 and awarded the main prize at the eighth Colombian Architecture Biennale in 1976.

During the seventies and eighties, architectural exhibitions continued to flourish in Colombia. In 1970, the Centro de Estudios de Arquitectura y Medio Ambiente was founded by the architect and scholar Alberto Saldarriaga and Lorenzo Fonseca, an architect and the editor of *Proa*. This was a professional initiative that encouraged writings, publications and exhibitions

on architecture.³⁴ Saldarriaga and Fonseca organized six architectural exhibitions, most of them on housing projects, using black-and-white photographs and plans and exploring regions beyond the Colombian capital.³⁵ Architectural exhibitions, therefore, were a vehicle for discovering different contexts and circulating architectural research.

Indeed, the French architects Anne Berty (or Anne de Bouchard) and Franck Renevier transformed their research on Colombia into an exhibition in Paris. From December 18, 1980 to February 9, 1981, *Architectures Colombiennes: Alternatives aux modes internationaux*, based on the eponymous book, was displayed at the Centre Georges Pompidou. This exhibition was a collaborative effort: led by Berty, it involved L’Ecole Spéciale d’Architecture, founded in 1865, the Colombian Embassy in France and the Centre de Création Industrielle, founded in 1969.³⁶

Although this exhibition received positive reviews in newspapers such as *Le Monde*, *Le Nouvel Observateur* and *L’Express*, as well as magazines such as *Sauf Mardi*, *BIP* and *Techniques et Architecture*, it provoked mixed feelings in Colombia.³⁷ The architectural historian Silvia Arango, for example, stressed its biased selection. Nevertheless, she supported the consideration of Colombian architectural production (mainly in Bogotá) as an alternative to “boring rationalism.”³⁸ Alberto Saldarriaga criticized “the appearance” of a foreigner who produced a “publicity image” and “suddenly managed to attract the attention and the dedication of architects that are reluctant to collaborate on projects in Colombia,”³⁹ while the art critic Alvaro Medina considered the exhibition to be “the culmination of a series of recognitions by other international publications over the last fifteen years,” but he sensed a domination of certain names over others, especially that of Rogelio Salmona.⁴⁰ This controversial exhibition must be understood as a turning point, not only in terms of exhibiting Colombian architecture internationally, but also in terms of the impact of architectural exhibitions in stimulating new narratives and actions with an enduring impact.

This Colombian-French architectural-diplomatic exchange was furthered in 1984 with the exhibition *Arquitectura en Francia: Modernismo-Postmodernismo*. It opened at the Museo de Arte of the Universidad Nacional de Colombia, founded in 1970. With the support of the French Embassy in Colombia, this exhibition, curated by the architects Francis Dollfus and François Chaslin, travelled from L’Institut français d’architecture.⁴¹ *Proa* published a text from Dollfus and Chaslin in which they emphasized the importance of architecture “returning to the cultural field” and, therefore, the importance of this newly-created French institute.⁴²



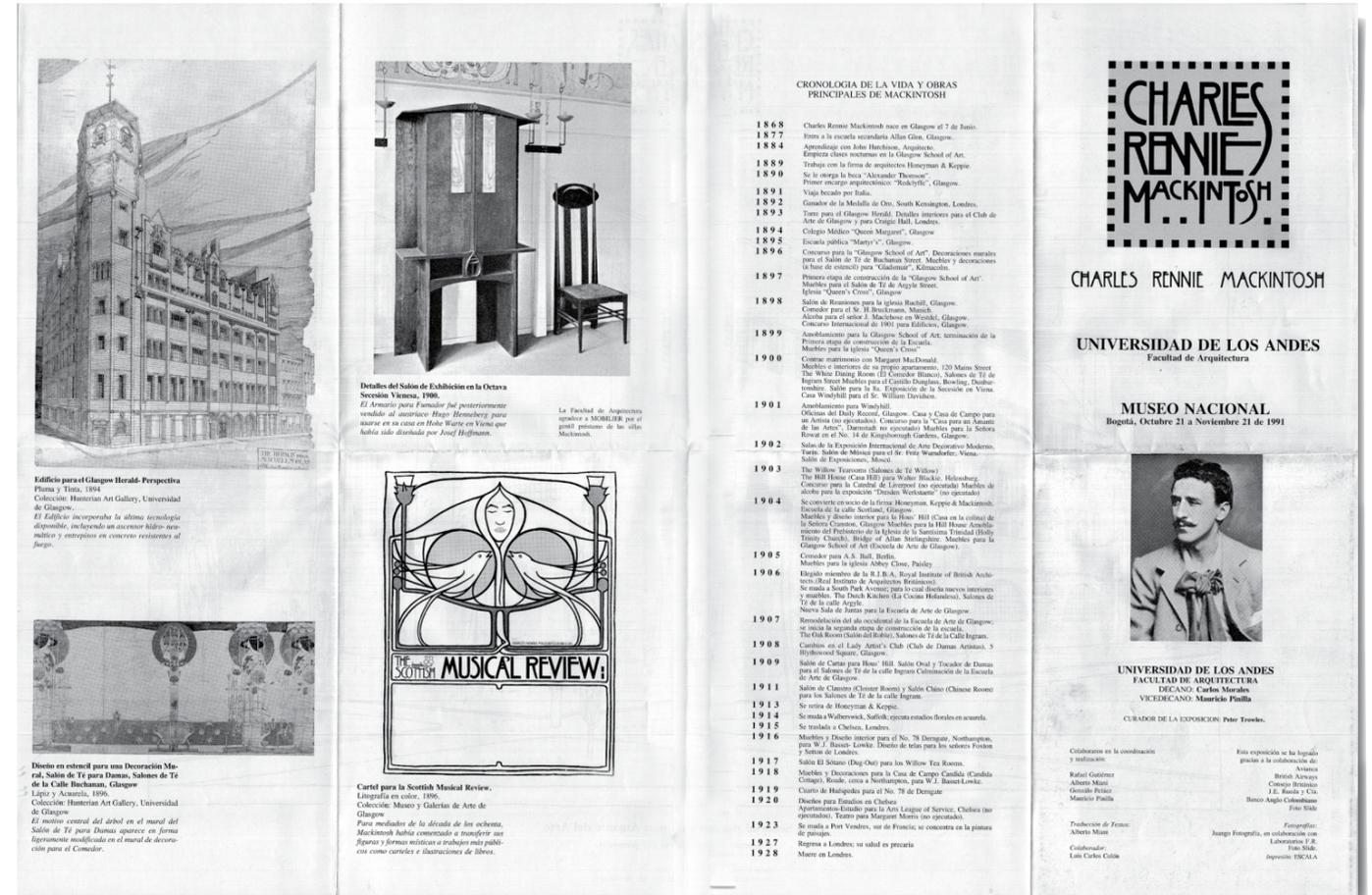
Alvar Aalto at the Museo de Arte Moderno de Bogotá, 1989. Source: Archivo MAMBO. Courtesy Museo de Arte Moderno de Bogotá

This international exchange suggests that Colombian publishers, curators and historians had contact with the platforms for the international dissemination of architecture that were founded around the world during these years, perhaps echoing the professional paths taken by their colleagues.⁴³ Over the past century, architecture in Colombia has been exhibited for professional recognition, as historical testimony, for its aesthetic value, its discursive potential, its touristic appeal, its broad scope and its diplomatic power, suggesting a variety of approaches to exhibiting, curating and collecting architecture.

When the Quiosco de la Luz was donated to the MAMBO in 1979 for use in its children's workshops, the curator referred to it as the first architectural piece in the museum's collection.⁴⁴ Although the museum did not develop an architecture collection, its architecture department, founded in 1984, became the first continuous exhibition platform devoted to architectural culture in Colombia. The chief curator of the department was the American architect Karen Rogers, who was a professor at Universidad de los Andes, a *Proa* contributor and cofounder of the Bogotá architectural firm Noriega-Restrepo & Asociados. Rogers was intermittently assisted by José Ignacio Roca and, on a more permanent basis, by Marcela Ángel Samper.⁴⁵ Over the course of eleven years, the department presented a series of twenty exhibitions on a variety of subjects and involving numerous partners, including exhibitions of the work of internationally-renowned architects such as Mario Botta, Alvar Aalto and Karl Brunner. There were other exhibitions focusing on specific themes, such as housing, and shows in which the aesthetic value of architectural drawings was celebrated.⁴⁶

At this time, Colombian architectural culture was thriving. The SCA had already produced eleven Architecture Biennials, laws for the protection of architectural heritage had been enacted and, besides *Proa*, other architectural magazines had been founded.⁴⁷ In Latin America as a whole, the Mexican architect Luis Barragán had been awarded the Pritzker Architecture Prize in 1980 after a retrospective at the MoMA in 1976, the Argentinean scholar Ramón Gutiérrez had published *Arquitectura y urbanismo en Iberoamérica* in 1983, "the first comprehensive study of Latin American architecture and urbanism,"⁴⁸ and the first iteration of the Seminarios de Arquitectura Latinoamericana was about to take place in Buenos Aires in 1985.⁴⁹

Parallel to these developments, the dissemination of architecture through exhibitions would reach new frontiers. After almost two years of research, the exhibition *Historia de la arquitectura en Colombia* started an international tour in 1985, with the support of the Ministry of Foreign Affairs.⁵⁰ In 1989, Silvia Arango, who led the initial research group, used the exhibition and its catalog as the basis for a



Charles Rennie Mackintosh at the Museo Nacional de Colombia, 1991. Source: Catálogo Archivo MNC. Courtesy Museo Nacional de Colombia

more detailed book, which was awarded the main prize at the Architecture Biennale in 1992. Even though the project started as a collaborative research endeavor that produced an exhibition to reach a wider audience, the historiography generally only acknowledges the final book.

This travelling exhibition made a stop at the Museo de Arquitectura Leopoldo Rother. Founded as the Museo Nacional de Arquitectura on July 16, 1986 and located inside the Universidad Nacional de Colombia, the museum changed its name in 1992 and started to continually display architectural exhibitions. By the end of the twentieth century, this museum had organized more than ten exhibitions, from which, unfortunately, practically nothing has been archived.⁵¹ When this architectural exhibition platform was established on a permanent basis, architecture began to disappear from other venues. The last architectural exhibitions at the MNC, for example, were the ones on Charles Rennie Mackintosh and Victor Schmid at the end of 1991 and, after the MAMBO's architecture department ended operations in 1995, no other (modern art) museum in Colombia has developed a curatorial department for architecture.⁵²

Even though this museum might represent a consolidation of previous efforts, it is vital to examine each aspect of the history of architectural exhibitions, as they expand, complement and alter our views on the dissemination

of architecture. Recent research in Colombia has centered its attention on architectural publications,⁵³ ignoring relationships with other platforms, such as exhibitions. The few architectural exhibitions in Colombia that have been examined are those from the late nineteenth and early twentieth centuries, taking into consideration their role in constructing ideas of national identity and modernity.⁵⁴ As a result, an entire set of exhibitions from the second half of the twentieth century has gone unexamined, recent theoretical approaches to architectural exhibitions have gone unexplored and other aspects, such as museological practices or architecture collections, remain unknown.

Architectural exhibitions in Colombia, spanning a century, can highlight changes within the architectural discipline, the institutional complex in which they operate and the museological practices that they develop. This history can also be connected to other networks in Latin America, such as the Museo de Arquitectura in Mexico City and the Museo Archivo de Arquitectura in Quito, both founded in the eighties, to name just a few. The introductory history presented in this article represents a starting point.

Notes

- For example, architecture exhibition platforms in Montreal (1979), Frankfurt (1979), Basel (1984), Mexico City (1984), Copenhagen (1985), Bogotá (1986), Rotterdam (1988) and Quito (1989), as well as international architecture biennials in São Paulo (1973), Quito (1978), Venice (1980) and Buenos Aires (1985).
- Beatriz Colomina, "Introduction: On Architecture, Production and Reproduction," in *Architectureproduction* (New York: Princeton Architectural Press, 1988): 7-23; Eve Blau, "Exhibiting Ideas," *Journal of the Society of Architectural Historians*, 57-3 (September 1998): 256 and 366, doi:10.2307/991344.
- Cynthia Davidson, ed., *Log 20 Curating Architecture* (Fall 2010); Véronique Patteeuw, Tom Vandeputte and Christophe Van Gerrewey, "The Exhibition as Productive Space," OASE 88 Exhibitions. Showing and Producing Architecture (October 2012): 1-4.
- Sylvia Lavin, "Showing Work," *Log 20 Curating Architecture*: 5-10; Tina Di Carlo, "Exhibitionism," *Log 20 Curating Architecture*: 151-158; Ines Weizman, "The three lives of modern architecture: wills, copyrights, and their violations," in Thordis Arrhenius, Mari Lending, Wallis Miller and Jérémie Michael McGowan, eds., *Place and Displacement: Exhibiting Architecture* (Zürich: Lars Müller Publishers, 2014): 183-196.
- Barry Bergdoll, "Curating History," *Journal of the Society of Architectural Historians*, 57-3 (September 1998): 257 and 366, doi:10.2307/991345; Henry Urbach, "Exhibition as Atmosphere," *Log 20 Curating Architecture*: 11-17; Jean-Louis Cohen, "Exhibitionist Revisionism: Exposing Architectural History," *Journal of the Society of Architectural Historians* 58-3 (September 1999): 316-325, doi:10.2307/991524; Jeremy Till, "Please do not touch," in Sarah Chaplin and Alexandra Stara, eds., *Curating Architecture and the City* (London and New York: Routledge, 2009): 246-248; Jane Rendell, "Architecture and Interdisciplinarity: Modes of Operation," *Building Material*, 19 (Autumn 2009): 10-17.
- Sergio M. Figueiredo and Hüsnü Yegenoglu, eds., *OASE 99 The Architecture Museum Effect* (December 2017).
- Colombia's National Expositions began in 1841. The Escuela Nacional de Bellas Artes was founded on July 20, 1886. The architect Mariano Santamaría was part of the faculty.
- Luis Carlos Colón Llamas, *La ciudad de la luz: Bogotá y la Exposición Agrícola e Industrial de 1910* (Bogotá: Instituto Distrital de Cultura y Turismo, 2005), 16.
- Hugo Delgadillo and Alberto Escovar, "Gaston Lelarge, perfil biográfico," in Alberto Escovar, Hugo Delgadillo, Marcela Cuéllar and Rodolfo Ulloa, *Gaston Lelarge. Itinerario de su obra en Colombia* (Bogotá: Instituto Distrital de Patrimonio Cultural, 2018): 14-43.
- According to Owen Hopkins, the garden folly might be one precedent of the contemporary architectural exhibition. Owen Hopkins, "Exhibiting Architecture: Between the Profession and the Public," *Architectural Design* 89-6 (November / December 2019): 68–73.
- Hugo Segawa, "From Anticolonial to Neocolonial Style: The Search for Some Modernity 1880-1926," in *Architecture of Brazil 1900-1990* (São Paulo: Springer, 2013), 24.
- Hugo Segawa, "From Anticolonial..." 24.
- Hugo Mondragón, "Arquitectura en Colombia 1946-1951, lecturas críticas de la revista Proa," *Dearq* 2 (July 2008), 90, doi:10.18389/dearq2.2008.10.
- A letter from the director of MNC to the Ministry of Arts in Paris, dated April 24, 1950. All documents from the MNC are available at the MNC Documentation Center.
- Exhibition inventory [document] "Exposición de Arte Franco-Colombiano."
- Leaflet for the exhibition "Exposición de acuarelas del Señor Arnoldo Michaelsen y Exposición de pintura sobre porcelana, de las alumnas de la Señora Loly de Bachman."
- Hugo Mondragón, "Aviation, electrification, and the nation: visions from Colombia and Chile," in Patricio del Real and Helen Gyger, eds., *Latin American Modern Architecture: Ambiguous Territories* (London and New York: Routledge, 2012): 235-250.
- "La Bienal del Museo de Arte Moderno de Sao Pablo. Exposición Internacional de Arquitectura," *Proa* 48 (June 1951), and "El arquitecto Gaudí en New York," *Proa* 123 (November 1958).
- Similar to some extent to the Colombian Instituto de Crédito Territorial, founded in 1939. See Victoria E. Sánchez Holguín, *Colombia's History of Modern Architecture revisited through the housing agency Instituto de Crédito Territorial: 1939-1965*, PhD Dissertation (Austin: The University of Texas at Austin, 2018).
- "La exposición del Banco Obrero de Caracas en Bogotá," *Proa* 81 (June 1954). All the translations from the original Spanish documents are my own.

- The Architects Hernán Vieco Sánchez and Germán Samper Gnecco (who was president of the Colombian Society of Architects) are regarded as the founders of the Architecture Biennale.
- Germán Téllez Castañeda, "Notas para una historia informal de las bienales colombianas de arquitectura," in *Veinte Bienales Colombianas de Arquitectura 1962-2006* (Bogotá: Sociedad Colombiana de Arquitectos, 2006): 15-59.
- A letter from the Mexican Embassy to the director of MNC, dated April 21, 1964. The Society of Mexican Architects was founded on March 18, 1919.
- Leaflet for the exhibition "Exposición de trabajos presentados al Concurso Arquitectónico para el edificio de la Caja de Crédito Agrario en la ciudad de Barranquilla" and a letter from the director of Caja de Crédito Agrario, Industrial y Minero (Pereira) to the director of MNC, dated January 31, 1962.
- A letter from the Brazilian ambassador to the director of MNC, dated June 20, 1963.
- Competitions held for buildings in the Colombian cities of Cúcuta, Pasto and Bogotá.
- Leaflet for the exhibition *Holanda: país y pueblo*.
- During the sixties, the MNC housed several exhibitions of modern artists from Colombia, Germany, the USA and Mexico.
- Museo Nacional de Colombia, "Hace 50 años... inaugura la exposición Espacios Ambientales en el Museo de Arte Moderno (De la Universidad Nacional/Bogotá)," museonacional.gov.co, <http://www.museonacional.gov.co/noticias/Paginas/inaugura%20la%20exposicio%cc%81n%20Espacios%20Ambientales%20en%20el%20Museo%20de%20Arte%20Moderno.aspx> (accessed April 3, 2020).
- Felicity D. Scott, "Out of Place: Arata Isozaki's Electric Labyrinth, 1968," in *Place and Displacement: Exhibiting Architecture*, 24; Romy Golan, "Campo Urbano, Como, 1969," in Eeva-Liisa Pelkonen, ed., *Exhibiting Architecture: A Paradox?* (New Haven: Yale School of Architecture, 2015): 47-57.
- This cultural strategy included the construction of five museums (three of them were built), the establishment of the Philharmonic Orchestra and the restoration of several historic buildings.
- Ángela Santamaría Delgado, ed., *Museo de Bogotá 50 años* (Bogotá: Alcaldía Mayor de Bogotá, 2019), 21.
- Hugo Mondragón and Felipe Lanuza, "El intrincado juego de la identidad: para una arqueología de la arquitectura colombiana," *Dearq* 3 (December 2008): 2-15, doi:10.18389/dearq3.2008.01.
- Similar to some extent to Brazil's *Laboratório de Investigações Conceituais*, established in 1979.
- Aspectos de la arquitectura contemporánea en Colombia* in 1976; *Vivienda: urbanizaciones y conjuntos* in 1981 (reviewed by Proa 297); *Presencia de la arquitectura popular en Colombia; Arquitectura popular en San Andrés y Providencia; Arquitectura Colombiana* in 1984; and *La casa en la arquitectura moderna colombiana* in 1990 (exhibited at MAMBO). Personal communication, January 30, 2020.
- The Centre de Création Industrielle was made into a department of the Pompidou in 1972 and, in 1992, it merged with the Musée national d'art moderne, establishing a Department of Industrial Design, which includes architecture.
- Gilles Mathiot and Silvia Arango, "A propósito de la exposición *Arquitecturas Colombianas* en el Centro Georges Pompidou," *Proa* 295 (March 1981): 58-59.
- Gilles Mathiot and Silvia Arango, 59.
- Alberto Saldarriaga Roa, "Arquitecturas colombianas. Alternativas a los modelos internacionales," *Proa* 296 (April 1981): 11-13.
- Álvaro Medina, "Una exposición y un libro 'Architectures Colombiennes,'" *Proa* 298 (June 1981): 12-15.
- L'Institut français d'architecture is an organization created in 1981, which is now one of the three departments of the Cité de l'architecture et du patrimoine.
- "Arquitectura en Francia. Modernismo-Postmodernismo," *Proa* 331 (June 1984): 14-15.
- Giaime Botti, "Geographies for Another History: Mapping the International Education of Architects from Colombia (1930–1970)," *Architectural Histories* 5-1 (2017): 1–35, doi:10.5334/ah.230.
- Eduardo Serrano Rueda, *El Museo de Arte Moderno de Bogotá. Recuento de un esfuerzo conjunto* (Bogotá: Museo de Arte Moderno de Bogotá, 1979).
- They continued to do curatorial work, Roca on art shows and Ángel on architectural exhibitions.
- The study of MAMBO's architecture department is an ongoing PhD project at the Curatorial Research Collective, TU/e.
- Ramón Gutiérrez, Patricia Méndez and Florencia Barcina, *Revistas de Arquitectura de América Latina 1900-2000* (San Juan: Universidad Politécnica de Puerto Rico, 2001).

- Luis E. Carranza and Fernando Luiz Lara, "Ramón Gutiérrez publishes *Arquitectura y Urbanismo en Iberoamérica*," in *Modern Architecture in Latin America. Art, Technology, and Utopia* (Austin: University of Texas Press, 2014), 305.
- Zeuler R. M. de A. Lima, "Architectural Developments in Latin America: 1960-2010," in Elie G. Haddad and David Rifkind, eds., *A Critical History of Contemporary Architecture 1960-2010* (Surrey: Ashgate, 2014): 163-187.
- A list of all the cities visited has yet to be drawn up, but the exhibition travelled all the way to Moscow, for example.
- According to the records, some initial exhibitions included themes such as German architecture (1992), Swedish embassies (1993), Colombian architecture in concrete (1996), the architecture of Lina Bo Bardi (1997), to the Architecture in Paris in the twentieth-first century (1997), Colombian urban heritage (1998), and an homage to the Colombian architect Guillermo Bermúdez Umaña (1999).
- Even though the Museo de Arte Moderno de Medellín does not have a curatorial office for architecture, it is one of the few museums that still produces architectural exhibitions from time to time.
- See the texts by Hugo Mondragón referenced in this article and also Hugo Mondragón, "La revista Proa," *DPA Documentos de Proyectos Arquitectónicos 24 Bogotá Moderna* (2008): 90-95.
- See Luis Carlos Colón Llamas, *La ciudad de la luz* and Gabriel Felipe Rodríguez, "La exposición nacional del IV centenario de Bogotá: el mapa de la modernidad," *Textos* 12 (2005): 21-75; José Roberto Bermúdez Urdaneta and Alberto Escovar, "Bogotá o la ciudad de la luz: las transformaciones urbanas y los augurios del progreso," *Apuntes* 19-2 (2007): 184-199; Sven Schuster and Laura Alejandra Buenaventura Gómez, "Imaginando la 'tercera civilización de América': Colombia en las exposiciones internacionales del IV Centenario (1892-1893)," *Historia Crítica* 75 (2020): 25-47, doi:10.7440/histcrit75.2020.02.

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