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Pavilion 24 at the “Fair of the Americas” (1954): A biographical approach

Pavilhão 24 da Feira da América (1954): uma
abordagem biográfica

El Pabellón 24 de la Feria de América (1954): una
aproximación en clave biográfica



Figure 0 Mendoza. Pavilion
24. Current view. Source:
Photograph by the author.

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Mendoza (1900-1955): lectura histórica y análisis de sus representaciones sociales”
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RESUMEN

Realizada durante la segunda presidencia de Juan Domingo Perón en Mendoza, la Feria de América (1954) fue una exposición continental que buscó fomentar la producción regional y afianzar las relaciones comerciales e internacionales de Argentina con los países vecinos, además de ensalzarse como evento de atracción para visitantes y locales. Asimismo, se lució como espacio de competición internacional, dado que se presentaron a concurso *stands* de industrias, cámaras empresariales y cámaras de comercio. Concebidos como elementos de arquitectura efímera, los pabellones proyectados para la Feria enarbolaron los preceptos disciplinares propios de su momento. Trabajos de investigación recientes han buscado dar cuenta de la relevancia histórica y simbólica de este evento para la región, como también de los debates disciplinares que, en torno de la Arquitectura y del Diseño, suscitó este encuentro internacional. En este marco, el artículo pretende abordar el caso del único testimonio material de la Feria que se mantiene en pie, a partir una lectura crítico-analítica de la documentación de proyecto y de la obra como portadora de mensajes, considerando las trayectorias profesionales de los agentes técnicos involucrados con su ideación y materialización.

Palabras clave: exposiciones internacionales, edificios históricos, arquitectura efímera, trayectorias profesionales, arquitectura del poder.

RESUMO

Realizada durante a segunda presidência de Juan Domingo Perón em Mendoza, a Feria de América (1954) foi uma mostra continental que buscou promover as produções regionais e fortalecer as relações comerciais e internacionais da Argentina com os países vizinhos, além de ser elogiada como um evento de atração de visitantes e da população local. Da mesma forma, destacou-se como espaço de competição internacional, uma vez que foram apresentados a concurso *stands* de indústrias, câmaras empresariais e de comércio. Concebidos como elementos de arquitetura efêmera, os pavilhões projetados para a Feira levantaram os preceitos disciplinares típicos de sua época. Pesquisas recentes têm procurado dar conta da relevância histórica e simbólica deste evento para a região; bem como os debates disciplinares que, em torno da Arquitetura e do Design, provocaram este encontro internacional. Nesse contexto, o artigo visa abordar o caso do único testemunho material da Feira que permanece de pé, a partir de uma leitura crítico-analítica da documentação do projeto e da obra como portadora de mensagens, considerando as trajetórias profissionais dos agentes técnicos envolvidos em sua ideação e materialização.

Palavras-Chave: exposições internacionais, edifícios históricos, arquitetura efêmera, trajetórias profissionais, arquitetura de poder.

ABSTRACT

Held during the second presidential term of Juan Domingo Perón, in Mendoza, the *Fair of the Americas* (1954) took place. It was a continental exhibition that sought to promote regional production and strengthen Argentina's commercial and international relations with neighboring countries. It was also praised as an attractive event for visitors and locals. Likewise, it stood out as a space for international competition, given that stands from industries, business chambers, and chambers of commerce took part in the call. Conceived as elements of ephemeral architecture, the pavilions designed for the Fair displayed the disciplinary precepts typical of their time. Recent research has sought to account for the historical and symbolic relevance of this event for the region, as well as the disciplinary debates on Architecture and Design, that led to this international gathering. In this framework, this article aims to study the case of the only material testimony of the Fair that still stands, starting from a critical-analytical reading of the project documentation and of the architectural work as a messenger, considering the professional backgrounds of the technical players involved with its conception and materialization.

Keywords: International Exhibitions, Historical Buildings, Ephemeral Architecture, Professional Backgrounds, Government Architecture.

INTRODUCTION

The city of Mendoza was the site of the international event known as the *Fair of the Americas*, an industrial event held between January and April 1954. As a suitable setting for the showcase, 30 ha were provided on the edge of the *Parque General San Martín* lake, to house the hundreds of stands and representative premises of important industrial groups and businesses, along with pavilions of Latin American countries and Argentinian Government Ministries. The Fair embodied the national Government's dream of showing a booming, prosperous Argentina, connected to the region's countries, and at the cutting edge of industrial development.

The decade between 1946 and 1955 is considered as key in the economic history of modern-day Argentina. National industrial production gained a growing relevance in the economic matrix, focused on industrialization that required -according to the purposes of the Peronist plan – the encouragement of the internal market, as Claudio Belini (2009), and Pablo Gerchunoff, together with Damián Antúnez (2001), have shown. Belini (2009) states that the promotion of industrial activity focused on those activities that used domestic raw materials and that focused on the internal market, along with manufacturers that made articles of primary necessity or interest for national defense. In 1949, the Industry Secretariat became a Ministry, incorporating under its control, the state companies dedicated to the extraction and refining of hydrocarbons, like the State Petrol Deposits (YPF, in Spanish), but also in creating new state companies, like the State Water, Energy or Gas ones.

From the area of Design and Architecture, the Fair embodied a clear willingness to show the latest progress in standardized construction, use of steel and wooden structures, provision of facilities, and property development, among which, naturally, those nationally produced were highlighted. In the words of Wustavo Quiroga (2012), the creation of the Fair meant the amalgam of industry, politics, society, art, architecture, and design, in an advanced action that achieved "an avant-garde proposal that, from Mendoza, brought the country into dialog with international trends" (p. 13). The ephemeral nature of the Fair's buildings opened up the possibility to experiment with other materials, determined by the same construction regulation of the pavilions and stands (Raffa & Marchionni, 2011), which aimed at the direct assembly and the structural design of light elements, the reduction of execution times, facility and speed in the assembly of the pieces or parts, the rationalization of the manufacturing process (which led to a better economy on controlling material waste), and the possibility of reusing the structures and components once the exhibition ended.

This article follows a line that makes the architecture object and its characteristics more complex, linking them with the professional backgrounds of the technical experts and agencies that the projects arose from. This point of view, complementary to the traditional studies that focus only on architecture works, has led to a growing interest among the scientific and academic communities of Argentina and Latin America, which is seen in outstanding works in this line of research (Articardi, 2016; Cirvini, 2004; Jajamovich, 2011; Liernur, Aliata, Crispiani & Silvestri, 2004; Pintus, 2014; Raffa, 2019; Raffa, 2017; Raffa & Cirvini, 2013; Verde, 2002).

The particular way of addressing architecture production allows outlining the path of conflicts and agreements generated around the field¹, from the

experience of the actors involved and their entities, as a way of understanding the forms of thinking about architecture, derived from the social, economic, and cultural context of the time.

As for the methodological aspects, the work follows the “historic narrative model” (Sautu, Boniolo, Dalle & Elbert, 2005), and that of “case studies” (Stake, 1998), to analyze the chosen example. Specifically, from the world of architecture, Bruno Zevi (1998) and Marina Waisman (1993) are the references when it comes to handling objectual analysis, crossed by the processes of historical evolution, which involves social, political, economic, and architectural culture factors. Waisman goes further into the study of architecture and material culture considered as “modest” by the traditional Eurocentrist lines. The author proposes an analysis of the surroundings and the context these architectures emerge from. In this sense, topics referring to the rescue of the techniques and knowledge of the past are developed, along with the reading of the “building as a historic document” (1993, p. 138), and architecture in its communicative role, on becoming a messenger (Éco, 1986). For this reason, the *direct observation* of the work (Piovani, 2010) is one of the approach techniques.

For Zevi (1998), the interpretation of architecture starts from the consideration of the space, both interior and exterior, that contains it. In addition, it is sustained that it is possible “to read”, from the area, components related with its *content*, its *shape*, and the *sensitive perception* (1998, p. 27).

The historic context

The strong fostering by the State of access to social welfare, promoted within the context of the first Peronism, granted a mobile quality to the society. From 1946, a new edition of this ascendant project was created, which had accompanied the country's path from the dawn of the century. In this framework, and according to Juan Carlos Torres and Elisa Pastoriza (2001), “more Argentinians could see those above them on the social scale, with the expectation that they and their children could soon reach them” (p. 278). The union-based advantages that regulated work shifts and paid vacation became the first step in the *welfare democratization* process, which allowed many of the practices that were previously reserved for members of the aristocracy and political leadership, to permeate to broader segments of the social fabric. Specifically, this great mobility was possible as a result of a more egalitarian income structure. And with more money available, “the Argentinians could consume more and in a more varied way” (Torre & Pastoriza, 2001, p. 282). As a result, a marked increase was seen in the quality of life of the population, particularly within the working classes.

At a provincial level, the work of Faustino Picallo (1946-1949) strongly supported the Grape Harvest Festival, organizing annual industry, trade, and mining fairs. Cecilia Raffa (2018) has specified that the Governments of Blas Brisoli (1949-1952) and Carlos Evans (1953-1955) implemented the First and Second Provincial Five-Year Plan, with the execution of public works (health centers, hospitals, maternity wards, town halls, schools, and police stations), the construction of touristic hotels with the departments of the campaign (such as San Rafael, Tunuyán, and Tupungato), and the promotion of activities focusing

1 This work follows the conceptualizations of “field”, “*habitus*”, “capital”, and strategies” developed within the Theory of action of Bourdieu (1999).

on widespread merriment, such as cinema, sporting events, and tourism. Mendoza was presented as a strong province, consolidated based on a virtuous binomial: as a productive territory and as a tourism destination².

Raffa (2018) explains that, within the repertoire of national promotion and investment policies which had Mendoza as a destination, on one hand, the visualization achieved “through the Grape Harvest Festivals (...), as well as the acts and works related to the Year of the Liberator; was seen. On the other, the construction of the Las Cuevas frontier town” (p.197). The industrial fairs held in the province (especially the Fair of the Americas) were used to disseminate the Government's actions.

Debates on architecture

In general terms, as Francisco Liernur (2001) outlines, starting from 1940, architecture manifests the gradual abandonment of the traits of austerity, abstraction, and mass, to begin its search within the values of eloquence, materiality, and transparency. The view towards Europe turned in the second Post-War period towards the United States: the German journals of the years before 1940 were replaced by *The Architectural Forum* and *Progressive Architecture*. In this way, especially after the allies' victory, daily life “received the impact of the *American way of life* like an avalanche, through magazines and cinema” (Liernur, 2001, p. 230).

At this time, professional work experienced a noticeable transformation that was manifested in the displacement of the individual liberal activity model, towards the installation of a new group subject, both on the state and private sphere. As a State entity, the National Architecture Direction (DNA, in Spanish), “centralized the planning, project, and execution of the National Government's public works and the five-year plans” (Cirvini, 2004, p. 248).

As Liernur (2001) expresses well, a nostalgia for the individual, the primitive, the natural, and the private emerged at this time, which was especially promoted by nationalist sectors (p. 240). The most eloquent manifestation of this reaction was, in the architecture sphere, the widespread dissemination of “rustic” tastes, and the references to organicism and regionalism. The anti-urban protest, a long-standing tradition in the United States, was introduced in a two-prong fashion into Argentinian culture: one, through the dissemination of the work of Frank Lloyd Wright; secondly, thanks to the work of Richard Neutra: the *Nuestra Arquitectura* journal, which began to dedicate, from that moment forth, an important space to this American architecture, disseminating works by Neutra, Breuer, and Rafael Soriano (Liernur, 2001). But the approach to nature also had “other Italian or Brazilian models” (Liernur, 2001, p. 242).

These conditions acted as a breeding ground of architecture that, although it emerged from a space of reflection about the particular aspects of its “modern” quality, also managed to identify itself with local materials and traditions. Alongside this, the preference for non-industrial materials became notorious, which led to a “rediscovery” of visible bricks or stone. These conditions were added to those from the theory of space, brought by Erwin Walter Palm, who visited Buenos Aires in 1950, and by Bruno Zevi, who did so in 1951. Space became one of the core concerns in the debate

2 The Province of Mendoza is part of the Argentinian drylands. It has a rainfall that ranges from more than 1,000 mm in the mountains, between 200 and 450 mm in the piedmont plains, and around 80 mm lower down in the basins. The provincial territory is organized by availability and access to freshwater, where two strongly contrasting areas are recognized: the “irrigated or oasis lands” and non-irrigated lands. The agricultural areas and most important conurbations are located in the irrigated land, while small settlements and disperse outposts are found across this vast territory (Montaña, 2008).

of figurative art, particularly in those groups related to the abstract art movement (Liernur, 2001).

The “concrete”, such as Alfredo Hlito or Tomás Maldonado, “sought to reflect about the relationship between the plane and the space, passing from the absolute denial to the exploration of spatial constructions using color and lines” (Liernur, 2001, p. 285). The most important references were neoplasticism and suprematism, mediated in those years by the reading of Lazlo Moholy Nagy. Premises like technological excellence, linguistic purge, and functional intransigence formed the basis of this current. César Jannello and Gerardo Clusellas, in charge of the Architecture and Planning Office, “responsible for conceiving the general image of the Fair of the Americas and its pavilions” (Quiroga, 2012, p. 29), followed this trend.

The planners: Professional background before and after Pavilion 24

Roberto Quiroz (1915-no date) graduated as an Architect from the University of Buenos Aires (UBA) in June 1938. Alongside Carlos A. Quiroz, he was awarded First Prize in the Contest for the Catamarca Legislative Palace, in 1939. With Eduardo Naón Rowland, he planned private homes in the northern suburbs of Buenos Aires. He used visible bricks in all of them. José M. Vedoya Green accompanied him in the basic rural housing project, where, using “excessively reduced” resources, the planners were constrained to so tight a limit “that there was no margin for architectural works, beyond the benefits of the floor plan and the rationality of the structure” (*Tres casa suburbanas*, 1945, p. 91). They also planned another one in Olivos, where they explored the resources of standardization, the rationality of the structure, and the expressiveness of the brick.

Quiroz worked in the Architecture Direction of the Ministry of Public Works (MOP, in Spanish) of the Nation. From this office, he projected the offices of the Eva Perón Foundation, then the Faculty of Engineering (1950-1957). Apart from his work in the public architecture office, he was a part of the Roberto Quiroz – Ismael Gil Chiappori³ firm between 1945 and 1968. Together, they addressed the remodeling of Luna Park stadium in 1951, and the “17 de Octubre” neighborhood (Villa Pueyrredón, in Buenos Aires). As study planners, they managed countless horizontal property buildings, “from which the ones at Arenales 3605, on the corner of Julián Álvarez (1957), and the one at Araoz 2725 (1959) stand out” (Quiroz, no date).

It is possible that his work on the MOP pavilion of the Fair of the Americas gave him the experience necessary to plan the Argentinian pavilion of the Osaka International Expo in Japan, in 1970 (Argentinian Pavilion, 1970). In 1973, he handled the task for Necochea Casino (**Figure 1**), an opportunity where he reflected on new paths related to plastic experimentation, through large reinforced concrete volumes, without forgetting the benefits of standardization and rationality in the design, and turning to pre-cast concrete elements.

Luis María Mamerto Bianchi (1912-1998) was born in Tandil (province of Buenos Aires) and studied in the Architecture Faculty of UBA, graduating in 1937. In 1936, he traveled to Europe with Professor Real de Azúa. He was

³ Chiappori was born in 1908 and graduated from UBA in Architecture in 1932. From 1940 to 1949, he worked in the DNA. Between 1962 and 1969, he was the National Architecture Director (Fiorito, 2012).

Figura 1 Roberto Quiroz on a visit to visit to the construction site of the Necochea Necochea, accompanied by authorities and chroniclers. Source: Flores (2014, p. 7).



in Germany during the Olympic Games, then in France and Italy. That year “he won a gold medal in a contest organized by the Central Architecture Society (SCA, in Spanish). He had entered SCA aspiring to be a partner in July 1935 and actively took part in different commissions” (Fiorito, 2012). He won numerous awards for his actions in contests (between 1936 and 1955). When he received an award from the National Culture Commission and in the V National Architecture Assembly, for Buenos Aires Airport, he said:

“For me, it would be the greatest prize one could achieve as an Argentinian citizen, that the construction of an airport would become a reality in Buenos Aires and, as a result, have in our city one of the most important airfields of the world” (El progreso de Buenos Aires reclama un gran Aeropuerto, 1943, no page)⁴.

The expression highlighted in the chronicle showed the thought that favorably judged the relationship between the expert and society, typical of that time. Bianchi worked as the Director of the Olavarría Regulatory Plan, in 1957. He also took part as a member of the teams in the “Chivilcoy, Tigre, Chascomús and Luján regulatory plans, in the Province of Buenos Aires” (CV Luis María Bianchi, 2015, no page).

He was a founding member of the Argentinian Planning Association and a Professor in the courses of Urban Planning Composition, Urbanism and Planning, and Planning, in the Faculty of Architecture of UBA, between 1951 and 1973. His constant professional training turned him into an urban planner, and specifically, into a landscape designer with great sensitivity.

His links to the state architecture agency began when he was in his fourth year at university, the moment when he joined MOP. He was an Organization of the American States scholar, which allowed him to travel to see the English *New Towns* (1955). In his public role, he worked as a Department Chief in DNA (**Figure 2**) and as a member of the Ribera Norte urbanization and systematization works commission, in the Public Works Secretariat (1967). Alongside his work for the Ministry, he was a partner of Luis Vitores (who had accompanied him in the Olavarría Plan’s

⁴ Free translation.



Figura 2 Luis María Bianchi in his office at the MOP. Source: Bianchi family repository.

commission) and worked as a “deputy treasurer, librarian, spokesperson of the directive commission, and member of the college of judges of the SCA” (Fiorito, 2012). Between 1962 and 1968, he held the position of Director for the Urbanism Higher Education Institute. Bianchi traveled to England and the Netherlands in 1965 to “take part as a scholar in an urban planning study, and in 1967, to Toronto in representation of the Faculty of Architecture and Urbanism, to the Metropolitan Areas Congress (CV Luis María Bianchi, 2015, no page).

Pavilion 24 – Ministry of Public Works of the Nation

The Fair of the Americas demanded the construction of 93 pavilions and almost 20 offices, including the *Alegorica* Tower, an open-air theater, and bars. The American countries represented (with pavilions) were Brazil, Chile, Ecuador, and Paraguay. There was also a large pavilion that housed different Latin American countries, stands of Chilean and Mendoza companies, and provincial pavilions for Mendoza, San Juan, Misiones, La Rioja, Eva Péron (today, La Pampa), Córdoba, Corrientes, Santa Fe, Tucumán, and Buenos Aires, along with stands and premises for different commercial chambers (Quiroga, 2012).

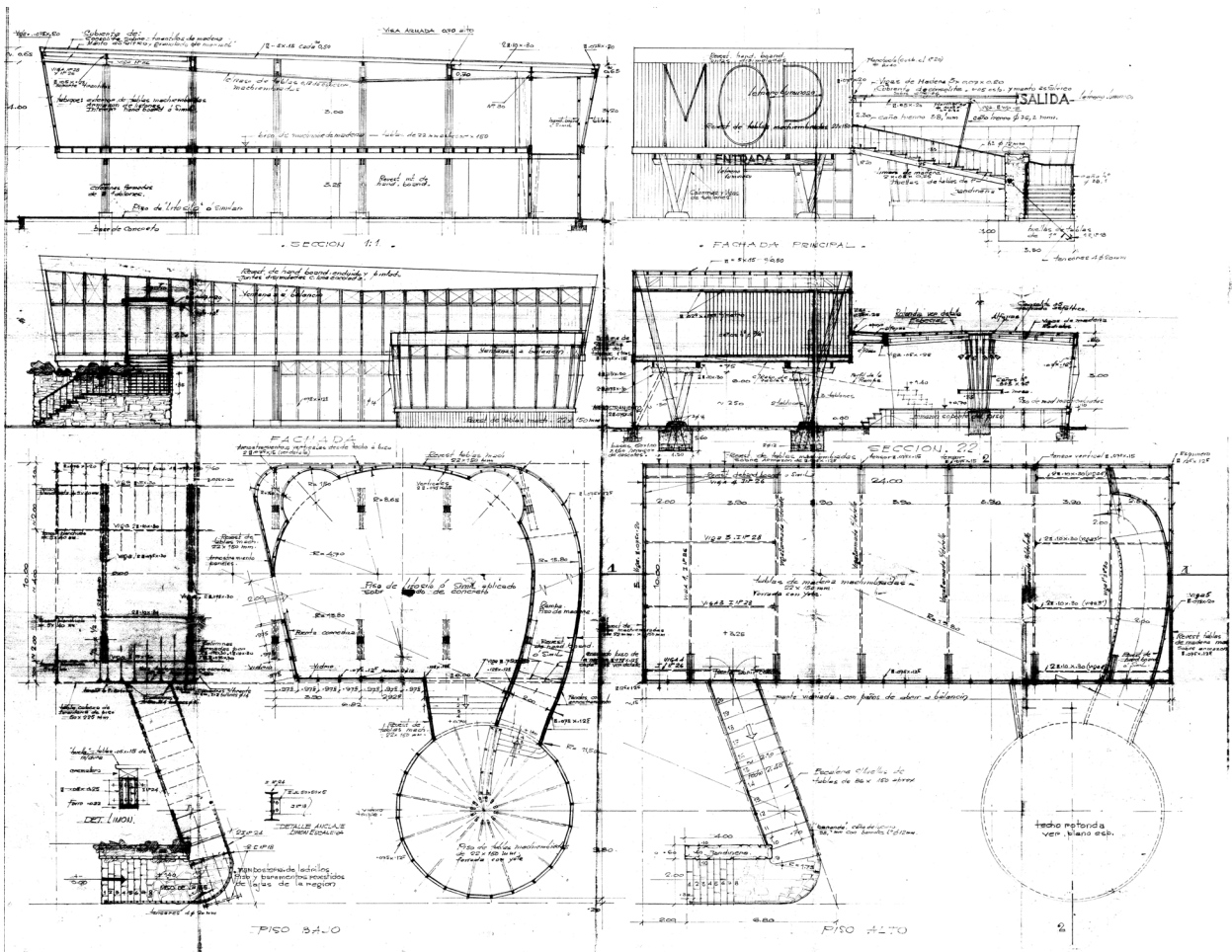
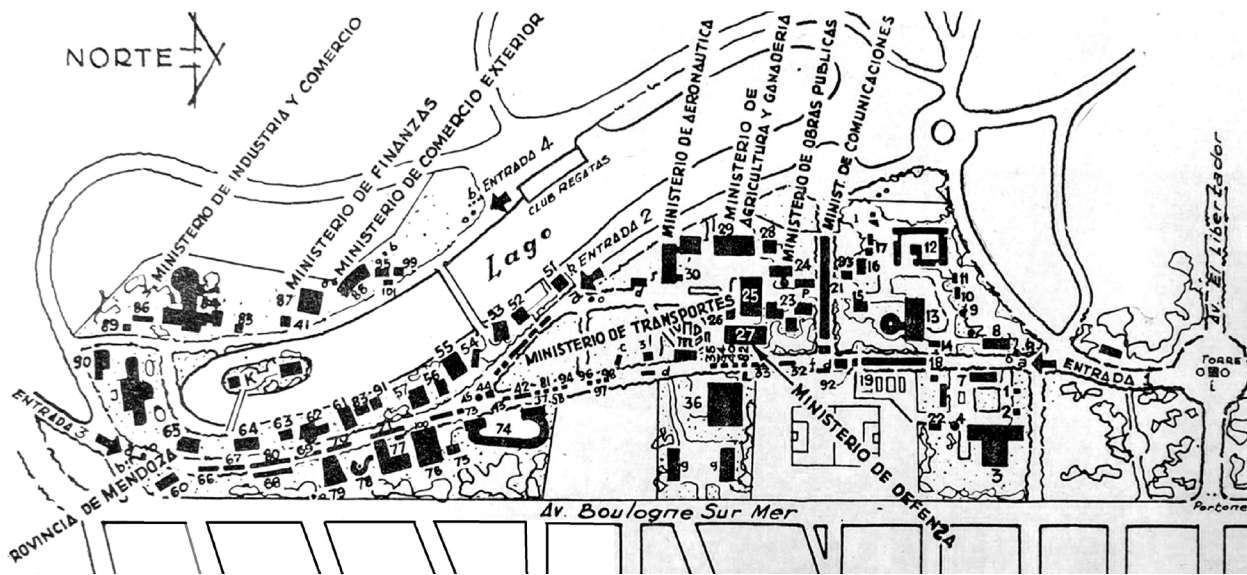


Figure 3 General plan of the Feria de América. Source: Mendozantigua [Blog] (<https://mendezantigua.blogspot.com/>)

Figure 4 Mendoza. Pavilion MOP for Feria de las Américas. General Plan. Source: Archive CeDIAP-AABE.

A large empty space on the plains of the Park formed, as a square, the pavilions of the Ministry of Aeronautics (in the southernmost end), the Ministry of Agriculture and Farming, the National University of Cuyo, and the Ministry of Public Works of the Nation (to the north). The Ministry of Transport pavilion, to the east, virtually closed the space (**Figure 3**). The MOP building is the only remnant of the Fair of the Americas. Although oral tradition says that it was the stand of Cuba, this error is because "it was home to a namesake club for a long time" after the fair was dismantled, but the allocation given in the Master Plan "is irrefutable, as is the list of references that mention the existence of the Cuban stand in the Latin American countries pavilion" (Bórmida, 2012, pg. 217, 218).

Pavilion 24 had two large, abstract structures linked by an organic circulation, that combined ramps and stairs (**Figure 4**). The first volume, 3m above ground, and conceived as a rectangular cuboid, was supported on a system of V-column pairs, locked by the beams of the mezzanine and the roof. All the supporting elements were wooden, except the beams at the roof ends, where the lack of height impeded having reticulated beams, the reason why IPN profiles were used. Under this body, in the southern half, a semi-open atrium was found, which acted as the indoor-outdoor transition. The northern half harbored the DNA's presentation room which, through a double line of wooden partitions, with a circular arch geometry of great plasticity, used indoor and outdoor partitions, covered in tongue and groove splints. A large window towards the east had the only visual connection with the plains. Merely as an exhibition, this space had models and sheets of the Direction's projects, like the San Miguel Old People's Home, the YPF building, School N°6 of Santiago del Estero, the Bariloche Hotel, and Embalse Hostel, among others, which shows the diversity of programs, typologies, and scale the state agency handled (**Figure 5**).

Next, there was a circulation area or "traffic circle" which was the compositive counterpart of the highest block (Zevi, 1998). The traffic circle was cylindrical, with slightly outward sloping walls, and a roof with radial beams supported on twelve steel pipes, which formed a central eye (**Figure 6**).

The main space, with a height of 3.25m, housed a large open exhibition space, with technical drawing stations, project models, and wall presentation panels. The pavilion entry was at the southern end, symbolically linking the start and end of the path (Zevi, 1998), through a two-stage flight of stairs, the first covered by a large cantilever canopy, supported by two steel bars.

The dates that appear on the labels of the different plans confirm that the building project process lasted from October to December 1953. The labels reveal the names of the other technical parties of the team, involved in the preparation of the documentation of the works: the structural plan of the traffic circle was signed by a member called Caddia; Soto appeared as responsible for the general and detailed drawings of the architecture; R. Bejar appeared as responsible for the electrical installations, with his draftsman (with an illegible name); and A. Peretti as responsible for drafting the lighting, which had been designed by the same planners. The general and detailed plans show the comprehensive nature of the design process that likewise addressed the fixed equipment elements, such as the tables to

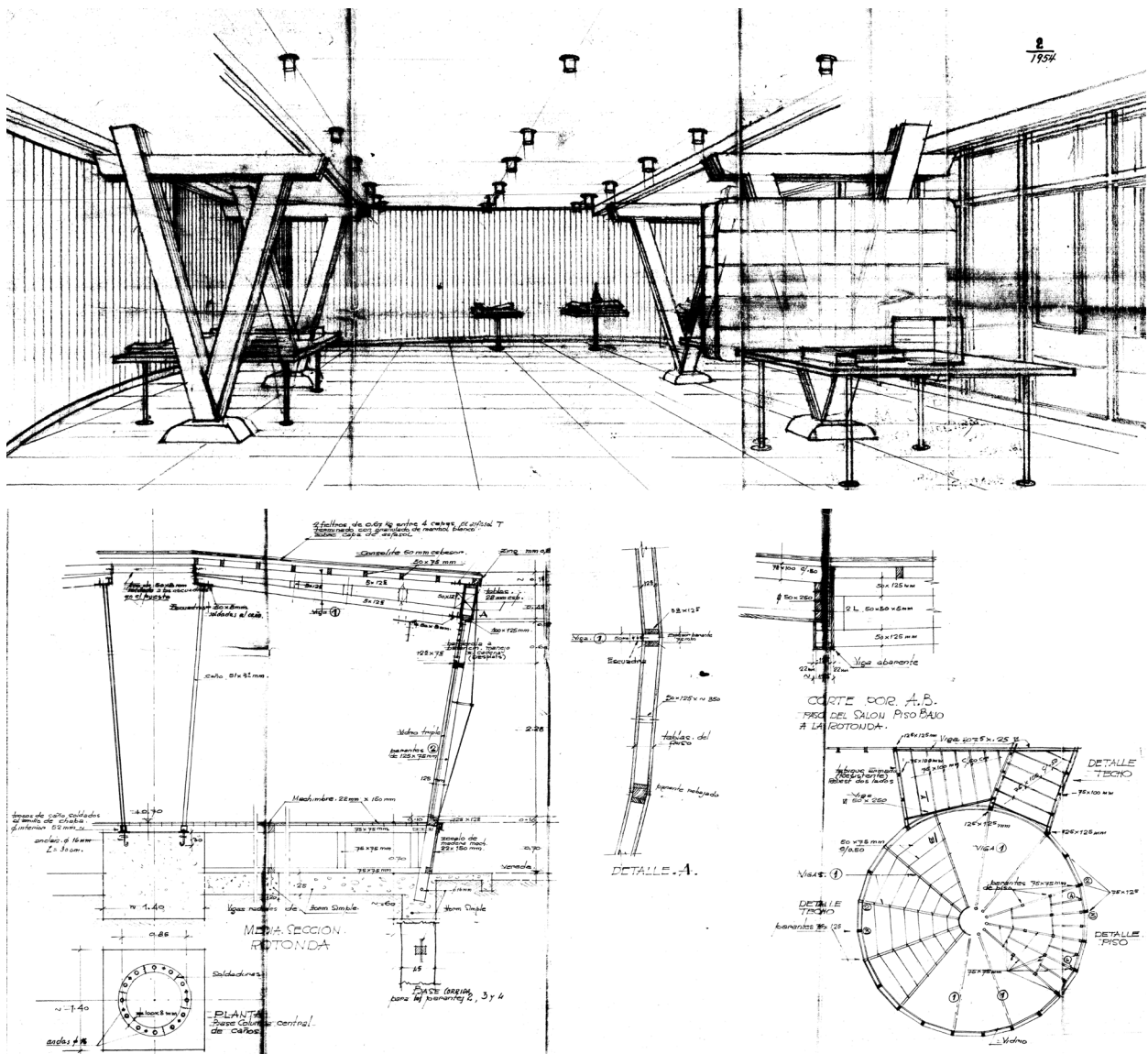


Figure 5 DNA Room.
Perspective. Source: Archive
CeDIAP-AABE.

Figure 6 Detail of the rotunda
of Pavilion 24. Source: Archive
CeDIAP-AABE.

show the models, the panels, and the partitions for the billboards (**Figures 7 and 8**).

Structural planning is one of the most interesting features of the pavilion. It shows the avant-garde intentions of the authors and the maturity with which they approached the commission, making part of the previous experience both had patent: rationality, use of standardized commercial sections, the economy of resources, and simplicity in assembly and execution, expressed in the use of screwed together joints. Simplicity and speed predominated in the materials: hardboard panels were used on the walls, the floor used Litosil, and the roof, tongue and groove wooden panels. The “direct observation” of the building (Piovani), confirms a careful manufacturing and excellent quality of materials, another of the salient traits of the work, although it had been conceived as an ephemeral construction.

The revision of the documentation available in the Public Architecture Documentation and Research Center (CeDIAP, in Spanish), and the historic photographs of the model, from the same repository, allows understanding

openings, but rather, in the compositive logic of the object, the vocation of “looking” outside involved long west-east facing facades. This allowed placing on the access façade, towards the square, facing south, the MOP sign identifying the pavilion, in neon lights hidden behind graceful folded veneer letters, at the full height of the suspended block.

From the “physio-psychological” interpretations proposed by Zevi (1998), the composition had an anti-ethical game between the horizontal elevated block, linked to the rational and ever-lasting, which contrasts with the volumetry of the traffic circle, associated with dynamism, hesitation and the transitory, achieving a balance of constituent forces that gave rise to a high quality expressive and formal building, which fit harmoniously in the landscape. On the other hand, the games of lights and shadows that generated shades at different times of the day, from the foliage of the trees in the sector, in counterpoint with the profuse illumination from inside the glazed space at night, must have had very suggestive views for the visitors.

The only reference that the construction makes of the “local” is the base of the exit steps, as it was made with crafted natural rock and laid with mortar, appealing to the “rustic” quality and the influence of the site, even when this was a highly efficient and rational architecture.

It is possible that Bianchi's background in landscape management had an impact when it came to imagining the link with the predominantly green surroundings of the Park, from the semi-covered space of the atrium, passing through the exhibition rooms until reaching the foot of the stairs, right after the exit. If the suspended block were moved by the wind, this would allow low-level light to enter from the west and a fluid view of the forest towards the east, which manifested a concept of a dialogical work, halfway between the idea of “viewpoint” and the “object to be viewed”.

FINAL REFLECTIONS

The Fair of the Americas represented an outstanding opportunity that allowed showing off Argentinian industrial production and strengthening commercial ties with the countries and chambers of commerce and industry taking part while being considered as a window display of architecture and Argentinian and Latin American design.

The analytical approach of the only remaining building from this Fair, from the professional background of its authors, allowed delving into the particular aspects of the architectural project, contrasting with the debates within the field, that permeated from architecture journals, meetings, and international conferences, the visit of important figures or the trips that some officials made, as part of their training or professional process.

The singular conditions of the planning wandered between the adoption of the language, where an explicit willingness focused on abstraction predominated; the definition of the constructive-structural system, where the geometry of the supporting system took on a superlative relevance in the project's setup; and the spatial planning, which was a merely functional need (in this case, for presentation). This need imposed by the building program did not undermine the symbolic basis of the work, but on the contrary, it boasted a harmonious relationship with the environment, receptive of the landscape qualities of the place, and open to the sensitive component proposed by the

indoor-outside and access-route-rise-route-exit-drop sequences. In this sense, the valuation of time as the duration of the proposed itinerary, but also of the time passed in nature, where the colors and light of the Park's plains are involved, evoke the "rustic" component of the building and its attachment to the "local".

The professional background of the planners shows a constant vocation for innovation and experimentation. The multiplicity of problems and scales they addressed, without a doubt, nourished their way of thinking about architecture, which led to the acknowledgment from their peers and the state agencies where they worked.

The approach to the building conception processes, but also to its context of emergence, allows, first of all, venturing some considerations that complement the conventional view of the architecture of the time, to lead to a vision that considers the particular conditioning factors of a way of designing, building, and communicating, of political leadership whose purpose was to show the executive capacity of the State. On the second plane of analysis, this exploration likewise leads to understanding the ideology of this political leadership. For this reason, the rhetorical component of the design was instilled as a key element, which would explain the research of materials outside the supremacy of reinforced concrete, the search for economy and purity of the proposal and the standardization, and the very high quality in design and execution. The strength and conceptual clarity of the ephemeral architecture developed in the sample and, in particular, of Pavilion 24 come from these principles, as a direct result of the aforementioned experimentation and innovation process. Furthermore, this spirit of overcoming cannot be read in isolation, but rather must be examined within a broader position, from the leadership, which embraced an idea of unlimited progress, derived from the growing industrialization, as part of a general plan that sought to strengthen provincial economies and the satisfaction of the internal market demands of Argentina.

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