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LIBRARY PARKS IN COLOMBIA, OR LIBRARIES IN PARKS. BACKGROUND OF A POLITICAL AND ARCHITECTURAL DISCOURSE

LOS PARQUES BIBLIOTECA EN COLOMBIA, O LAS BIBLIOTECAS EN LOS PARQUES. ANTECEDENTES DE UN DISCURSO POLÍTICO Y ARQUITECTÓNICO

OS PARQUES-BIBLIOTECA NA COLÔMBIA, OU AS BIBLIOTECAS EM PARQUES. ANTECEDENTES DE UM DISCURSO POLÍTICO E ARQUITETÔNICO

Figura 0. Bogotá National Park Library Source: G Cuellar (1935).

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
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43

RESUMEN

Este artículo es el resultado de una investigación cuyo objetivo fue indagar en la génesis de los Parques Biblioteca, como expresión de un discurso político y arquitectónico en Colombia. Para este efecto, se plantea una metodología sustentada en una historiografía comparada del fenómeno de las bibliotecas y los edificios educativos construidos en parques públicos como política de gobierno, a inicios del siglo XX y, posteriormente, en el intersticio entre el siglo XX y el XXI. Las conclusiones evidencian que, contrario a la percepción general, el modelo de parques bibliotecas no es un fenómeno *ex novo*, propio del mundo contemporáneo. En este sentido, los resultados muestran no solo la identificación de un conjunto de proyectos antecedentes de este fenómeno, construidos entre 1932 y 1940, sino además un conjunto de correlaciones existentes entre los discursos políticos y los discursos arquitectónicos, como reflexión predeterminante de un sistema de pensamiento, que dio origen al modelo de los parques bibliotecas.

Palabras clave: política urbana, parques biblioteca, políticas públicas, Colombia, bibliotecas.

ABSTRACT

This paper is the result of research whose objective was to investigate the genesis of Library Parks as an expression of political and architectural discourse in Colombia. For this purpose, a methodology based on a comparative historiography of the phenomenon of libraries and educational buildings built in public parks as a government policy at the beginning of the 20th century, and later, in the interstice between the 20th and 21st centuries, is proposed. The conclusions show that, contrary to the general perception, the library park model is not an *ex novo* phenomenon of the contemporary world. In this sense, the results evidence not only the identification of a set of antecedent projects of this phenomenon, built between 1932 and 1940, but also a set of existing correlations between political and architectural discourses, as a predetermining reflection of a system of thought that gave rise to the library park model.

Keywords: urban policy, library parks, public policies, Colombia, libraries.

RESUMO

Este artigo é o resultado de um projeto de pesquisa cujo objetivo era investigar a gênese dos Parques-Biblioteca como expressão de um discurso político e arquitetônico na Colômbia. Para este fim, é proposta uma metodologia baseada em uma historiografia comparativa do fenômeno das bibliotecas e edifícios educacionais construídos em parques públicos como política governamental no início do século XX e, posteriormente, no interstício entre o século XX e o século XXI. Os resultados mostram que, ao contrário da percepção geral, o modelo de parques-bibliotecas não é um fenômeno *ex novo* próprio do mundo contemporâneo. Neste sentido, os resultados mostram não apenas a identificação de um conjunto de projetos antecedentes deste fenômeno, construídos entre 1932 e 1940, mas também um conjunto de correlações existentes entre discursos políticos e discursos arquitetônicos como reflexão predeterminante de um sistema de pensamento que deu origem ao modelo dos parques-biblioteca.

Palavras-chave: política urbana, parques-biblioteca, política pública, Colômbia, bibliotecas.

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

INTRODUCTION

In the interstice of the twentieth and twenty-first centuries, library parks in Colombia posed an important change in the way of conceiving the library architecture, transforming formerly closed box and reading rooms typology, into a device for access and urban connections, where the architectural space became an interactive threshold between the private and the public. One of its main differentiating aspects, the park, also became one of its main attractions, because by then it was unusual for a space, essentially recreational and leisure, to be integrated into an institution with the vocation of concentration and silence that a library represents. The architectural – and especially media - repercussions of these library parks triggered different kinds of recognition in the political sphere, as they represented a novel advance in improving conditions of equality and accessibility to knowledge, for citizens in vulnerable situations (Peña, 2011). Historiographically, the origin of these public facilities is unclear, but judging by the significant amount of literature on the subject, its origin would seem to be located in Medellín (2004) under the policies of the then Governor, Sergio Fajardo. However, for other historians:

> The beginnings of library parks are found in Bogotá, during the first period of Mayor Enrique Peñalosa Londoño, who commissioned the first three: that of El Tunal in the park that bears the same name (Suely Vargas, Marcia Wanderley & Manuel Guerrero, 1999-2002), El Tintal in open land on Ciudad de Cali Avenue, southwest of the capital (Daniel Bermúdez, 2000), and Virgilio Barco, on a strip of land incorporated into Simón Bolívar Park (Rogelio Salmona & María Elvira Madriñán, 1999-2002). (Saldarriaga, 2017, p.17)

Thus, the purpose of this research is to situate the genesis of library parks in Colombia as a political and architectural discourse. For this purpose, a historiography of the architecture of public libraries in Colombia, between 1933 and 2018 (Table 1), was initially prepared in light of government policies, to offer an alternative reading of the emergence of these library parks. The reason for focusing the study on public libraries is that one of the main reasons behind public architecture in Colombia and Latin America lies in transformations of a political nature. Rises and falls to and from power have allowed establishing certain periodizations in the history of architecture, associated with ideological issues. Indeed, in the historiography of architecture, "the contextual overview is generally political, and the basis of periodization is made by consulting political transformations, and many of the architectural interpretations are political-ideological" (Arango, 2003, p. 8).

However, throughout the reading and analysis of Library policies and projects, the need to specify a theoretical foundation that would allow approaching this analysis was evidenced. This foundation was based on

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466
45

Architecture of public libraries in Colombia - (1933 - 2018)							
Period	Year	Works	Architect	Depo	City	Type of library	Built
DECADE 2010 -2020	2018	Roberto González Municpal Library	Rizoma Arquitectos	Cundinamarca	Tocancipá	Public library	Yes
	2016	David Sánchez Juliao Library Park	Jairo Torralvo, Rafael Pertuz	Córdoba	Montería	Public library	Yes
	2014	Restoration Of Centenary Library	Mol Arquitectos	Valle Del Cauca	Cali	Public library	Yes
	2014	Deébora Arango Cultural Park	Javier Vera	Antioquia	Envigado	Public library	Yes
	2012	Fernando Botero Library Park	Orlando García	Antioquia	Medellín	Public library	Yes
	2012	Guayabal Library Park	Arquitectos Edu	Antioquia	Medellín	Public library	Yes
	2012	La Quintana Library Park	Ricardo La Rotta	Antioquia	Medellín	Public library	Yes
	2011	San Antonio De Prado Library Park	Arquitectos Edu	Antioquia	Medellín	Public library	Yes
	2010	De Villanueva Library	Carlos Mesa, Alejandro Piñol, Germán Ramírez, Miguel Torres	Casanare	Villanueva	Public library	Yes
	2010	Julio Mario Santo Domingo Library	Daniel Bermúdez	Cundinamarca	Bogotá	Public library	Yes
DECADE 2000 -2010	2009	12 De Octubre Library Park	Verónica Díaz, Carlos Puerta, Diego López	Antioquia	Medellín	Public library	Yes
	2008	León De Greiff Library Park	Giancarlo Mazzanti	Antioquia	Medellín	Public library	Yes
	2008	España Library Park	Giancarlo Mazzanti	Antioquia	Medellín	Public library	Demolished
	2008	Belén Library Park	Hiroshi Naito	Antioquia	Medellín	Public library	Yes
	2008	San Javier Library Park	Javier Vera	Antioquia	Medellín	Public library	Yes
	2006	Publica Epm Library	Felipe Uribe	Antioquia	Medellín	Public library	Yes
	2006	Chia Municipal Public Library	Andres Satizabal	Cundinamarca	Chia	Public library	Yes
	2004	Paz De Aripoto Library	David Delgado - Maria Luisa Vela	Casanare	Paz de Aripoto	Public library	In constructiion
	2004	Guanacas Public Library	Simon Hosie	Cauca	Inzá	Public library	Yes
	2004	Bogotá Archives	Juan Pablo Ortiz	Cundinamarca	Bogotá	Public archive	Yes

46

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

Architecture of public libraries in Colombia - (1933 - 2018)							
Period	Year	Works	Architect	Depo	City	Type of library	Built
DECADE 2000 -2010	2002	El Tintal Public Library	Daniel Bermúdez	Cundinamarca	Bogotá	Public library	Yes
	2002	Virgilio Barco Library	Rogelio Salmona	Cundinamarca	Bogotá	Public library	Yes
	2002	El Tunal Park Library	Manuel Guerrero, Suely Vargas, Marcia Wanderley	Cundinamarca	Bogotá	Public library	Yes
DECADE 1990 - 2000	1996	Restoration Aduana De Barranquilla- Cribe Pilot Library	Katia González, Francisco González, Carlos Hernández, Eduardo Samper	Atlántico	Barranquilla	Public library	Yes
	1995	Rafael Carrillo Departmental Library	Santander Beleño	César	Valledupar	Public library	Yes
	1994	General National Archives	Rogelio Salmona	Cundinamarca	Bogotá	Public archive	Yes
	1993	Departmental Library And Convention Center	Aci Arqs Atilano Lora Edgar C Lora	Valle Del Cauca	Cali	Public library	Yes
DECADE 1980 - 1990	1986	Luis Ángel Arango Library Stage 2	Álvaro Rivera Realpe	Cundinamarca	Bogotá	Public library	Yes
DECADE 1940 - 1970	1962	Luis Ángel Arango Library Stage 1	German Samper - Esguerra Sáenz Y Samper	Cundinamarca	Bogotá	Public library	Yes
	1952	Medellin Pilot Library	S.d.	Antioquia	Medellín	Public library	Yes
	1945	Meira Del Mar Departmental Library	S.d.	Atlántico	Barranquilla	Public library	Yes
DECADE 1930 - 1940	1936	National Park Adult Library	Alberto Wills Ferro	Cundinamarca	Bogotá	Public library	Demolished
	1936	National Park Infant Theatre Library	Carlos Martínez	Cundinamarca	Bogotá	Public library	Yes
	1933	National Library	Alberto Wills Ferro Y Pablo De La Cruz	Cundinamarca	Bogotá	Public library	Yes

Table 1. The Architecture of Public Libraries in Colombia (1933 2018) Source: Preparation by the Author.

the concepts of architectural and political discourse, in light of a historiographic conceptualization of public libraries in Colombia.

The notion of discourse was taken from the perspective of Teo Van Dijk (1999), who specifies that discourse is such, as long

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS / Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

47

as it fulfills three basic conditions: 1. The use of language 2. The communication of beliefs or ideas through this language, and 3. A social interaction originated, as a result of communicating said beliefs (p.24). Once these conditions have been transferred to the field of political discourse, compliance with these guidelines is evident, visible in documents such as state policies, laws, and decrees where State action is made official verbatim, to generate, *a posteriori*, interactions and reactions in a social group. In the field of architecture, the application of the concept of discourse is not as direct as in the political field. However, architects also communicate ideas using languages (graphic or textual), whereby a spatial idea and project conviction are disseminated, which are also intended to produce social interactions -once built - that, for libraries, are of a cultural and educational nature. That is why contrasting the political and architectural conditions in light of the notion of discourse is relevant to demonstrate the effective scopes and influences of these reasonings on the production of public architecture.

Likewise, the conceptualization of the historiography of libraries in Colombia can be classified into two large groups: historiography focused on the study of specific phenomena, derived from policies and/or initiatives promoted by different types of governments, that have produced a set of historiographies oriented to the study of specific events, such as Rural Libraries, Traveling Libraries, Library Parks, or Mega Libraries, namely, synchronous historiography that explains in detail the formal operations and project strategies of these particular architectures, without considering their transformation over time. On the other hand, there is a historiography conceived from Library Science and, therefore, focused on the problems and transformation of the different types of libraries, which this discipline has considered as fundamental typologies: University Libraries, Public Libraries, Specialized Libraries, among others. The awareness of these two historiographical perspectives opened the possibility of approaching a third comparative historiographical option for this research, with the aim of contrasting two key moments in the history of library architecture, where political and architectural discourses converged to conceive in Colombia, a Park Library model (1932) and, sometime later, a Library Park model (1998- 2004).

In summary, the problem of this research focuses on demonstrating how a conception of the library park model is woven into the correlation of political and architectural discourses, analyzed from a historiographical perspective, while the research hypothesis is based on the conviction that the bipartite conception (architecture-politics) of Library Parks, was not an *ex-novo* phenomenon of the contemporary world in Colombia, but, on the contrary, has a long-standing genesis and tradition.

METHODOLOGY

One of the antecedents behind the methodological research proposal was the reconstruction of a historiographic overview of public library architecture in Colombia (1932 -2018), which would allow evidencing the transformations over time. The analysis of this overview revealed the rupture that the construction in Bogotá of large libraries inserted in non-centralized green areas of the city implied, from 1998 onwards. This was a tradition developed by the library parks of Medellín, which further emphasized their peripheral nature, distant from urban centers, as a social meeting space for disadvantaged communities. This disruption in the history of library architecture and its subsequent dissemination as a novel event in Library architecture led to wondering about the origins of this architectural approach. In this sense, the purpose of the methodology was to elaborate a comparative historiography between the architecture of early twentieth-century public libraries, and those built in the interstice of the twentieth and twenty-first centuries, to verify the hypothesis raised, using a triangulated reading between political discourses, architectural discourses of the projects, and the works actually built. Therefore, the methodology is of an analytical-descriptive type, since it gathers a group of architectural works of an educational and cultural nature, built as an expression of such political discourses to, subsequently, dissect them, to understand from different angles and extract, in synthesis, the historiographical and conceptual dimensions of these works. However, it is also a methodology of a hermeneutical nature, since it elaborates a critical analysis that contrasts the latent discursive contents, in the texts of political (laws and decrees) and architectural discourses (descriptive records of the projects), to reveal correlations and/or coincidences between one and another system of thinking.

RESULTS

The results provide an expanded renewed vision of the phenomenon of library parks in Colombia, where it is revealed how their bipartite conception (architecture - politics) and their projection as suburban and permeable facilities to the city, hold a tradition in library design in the country and are not an unprecedented or exclusive event of the contemporary world. These results are supported, as noted, through the triangulated study between political discourse, architectural discourse, and concrete works, applied to 5 libraries and state educational facilities. Three of them were built in the early twentieth century: National Park 1932-1938 (Table 2), National Library 1933-1938 (Table 3), and the University City of Bogotá-1935 (Table 4). The remaining two, at the turn of the twenty-first century: Bogotá District Library System-1998 (Table 5) and Medellín Library Parks-2004 (Table 6). Facilities developed under policies of the liberal presidents Enrique Olaya Herrera (1930-1934) and Alfonso Pumarejo (1934-1938), and mayors Enrique Peñalosa (1998-2002) and Sergio Fajardo (2004-2007). Policies where the educational and the public had their place as an urban event where the public space was part of a pedagogical strategy integrated into the purpose of the projects.

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466
49

A Library Park: National Park (1932-1938)

The creation of the National Park was promoted, within the framework of Law 50 of 1931 and decree 1353 of 1932 during the government of President Enrique Olaya Herrera, with Alfonso Araujo as the Minister of Public Works. The political meaning of this project as a public work is manifested in the arguments expressed by Minister Araujo himself in an article published in the newspaper *El Tiempo*, on August 3rd, 1932:

> It is clear that for a small village, where inhabitants practically live in the countryside, building a park does not represent a vital and essential necessity of their life. But in a city like this, surrounded by high walls, choked by dense clouds of smoke, with tight dwellings, where the rarefied air pollutes the environment, there is an urgent need to provide it with extensive spaces where inhabitants can go to clear the microbes and restore the forces lost in the brave struggle that it is their lot to wage on a daily basis. (Araujo, 1932 p. 13)
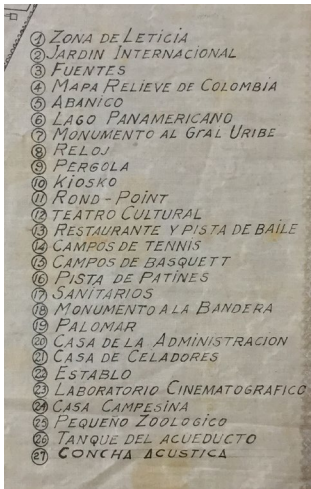
This political vision of the National Park as a response to a hygiene and environmental problem contrasts radically with the park vision held by the work's architect and designer, Pablo de la Cruz, who, in his capacity as Director of Public Works, argues a different meaning of this project:

> Running from common phrases and places, for me, the main purpose of a park is not to give lungs to the city and other hot air, but rather it must have an educational purpose. Hence my commitment and my struggle, which I finally won, so that the lot would not be fenced in, much less to prevent a fence from being put in front of 7th Street. The park is for the people and the people should be taught to take care of it as they take care of their property. (De la Cruz, 1934 p. 54, cit. in Ramírez, Arango, Prieto, Gómez & Macías, 2019 p. 147)

The notion of care of public spaces to which De la Cruz alludes, derived from a sense of appropriation that can be taught to citizens, is just one of the pedagogical aspects of this project. In the program of areas planned for this Park (Figure 1), other educational works are observed: the construction of a small Library, designed by the architect Alberto Wills Ferro, as well as a giant scale model with the map of Colombia, an acoustic Canopy, and a Library Theater (built in 1936). These make the educational vocation of this public space even more explicit, where cultural facilities such as libraries are integrated into a recreational park through public spaces and pedestrian paths.

All of this confirms how the National Park project combined the political and educational views outlined by government leaders, materializing it in an architecture where public space and buildings had an educational role, where the park's architecture also became a veiled teaching tool.
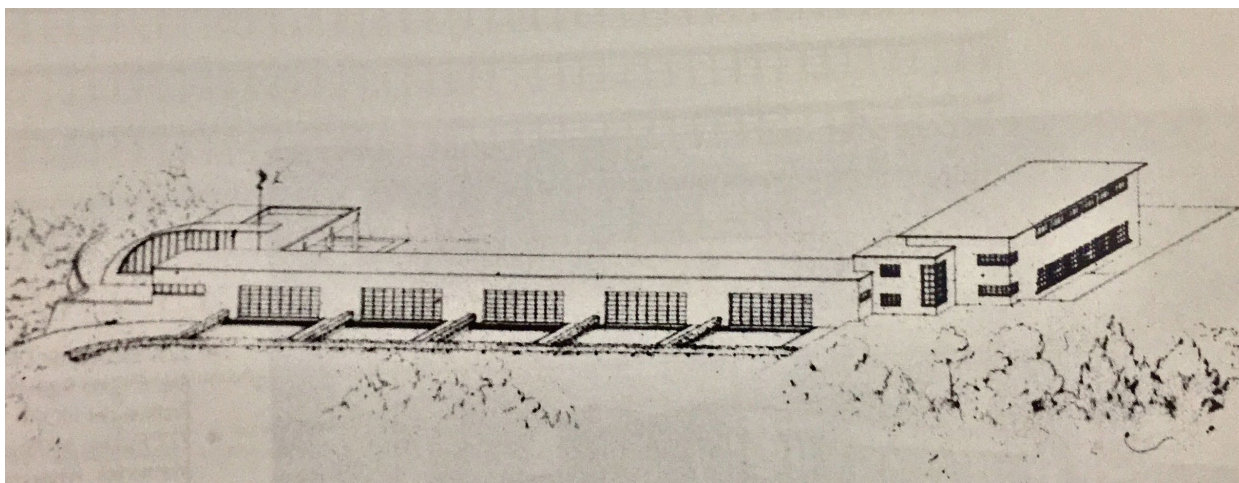
AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

1. ZONA DE LETICIA
2. JARDIN INTERNACIONAL
3. FUENTES
4. MAPA RELIEVE DE COLOMBIA
5. ABANICO
6. LAGO PANAMERICANO
7. MONUMENTO AL GRAL URIBE
8. RELOJ
9. PERGOLA
10. KIOSKO
11. ROND-POINT
12. TEATRO CULTURAL
13. RESTAURANTE Y PISTA DE BAILE
14. CAMPOS DE TENNIS
15. CAMPOS DE BASQUETT
16. PISTA DE PATINES
17. SANITARIOS
18. MONUMENTO A LA BANDERA
19. PALOMAR
20. CASA DE LA ADMINISTRACION
21. CASA DE CELADORES
22. ESTABLO
23. LABORATORIO CINEMATOGRAFICO
24. CASA CAMPESINA
25. PEQUEÑO ZOOLOGICO
26. TANQUE DEL ACUEDUCTO
27. CONCHA ACUSTICA

Figure 1. Plan of the Enrique Olaya Herrera National Park in Bogotá and extended detail, with the new constructions made around 1937. Source: General National Archive (n.d.).
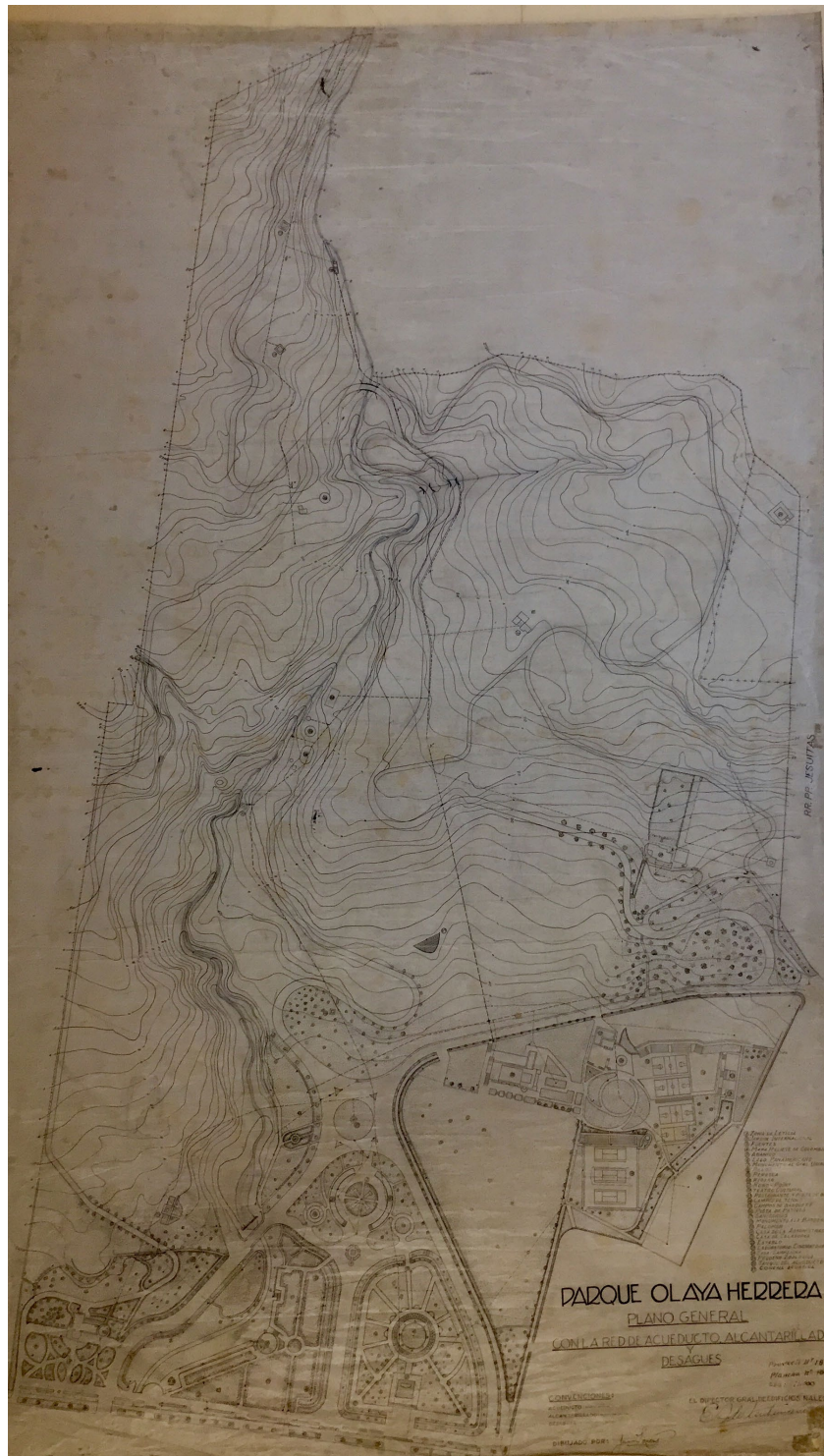
After the Park's opening in 1934, De la Cruz draws up a manifesto whereby he reveals his future vision, one he has already dedicated several years to, and which, has not yet been fully completed:

"If the general thought of the project devised by me, where more than seventy percent has been executed, is followed. [To the left of the bridge over the Arzobispo River] one could go to a

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

51

large lake formed by a dam that would be more than 300 meters in length; (...) and higher up, a large municipal school ..." (De la Cruz, 1934 p. 54, cit. in Reina (2022 p. 84)

Indeed, the municipal school proposed by De la Cruz in 1934 would be designed (but not built), following the project of the architect Julio Bonilla (1938), as part of the educational facilities of the National Park (Figure 2). Its "U"-shaped layout, open to the park, was innovative at that time, compared to the cloister typology that characterized most existing schools. In this way, a break yard was created that took advantage of the recreational facilities of the national park and integrated them as part of the educational spaces of this kindergarten.

None of the architectural dreams described by De la Cruz would be fulfilled. However, under the government of President Alfonso Pumarejo, a building for the Children's Library and theater of the National Park was built in 1936, "at the request of the Secretary of the Ministry of Education, Jorge Zalamea" (Niño, 2003, p. 165). Both in the Bonilla Kindergarten project and in this Theater Library (Figure 3 and Figure 4), an architecture considered avant-garde for the time is evident. The use

Figure 2. Kindergarten - National Park. Source: Niño (2003, p. 167).

Figure 3. National Park Library and Theater Source: Cuellar (1937).

Figure 4. Library of the National Park of Bogotá. Source: Sociedad de Mejoras y Ornato (1937).

Figure 5. Bogotá National Park Library Source: G Cuellar (1935).

of a spatial configuration, characterized by pure, white volumes, flat roofs, absence of ornaments, and use of reinforced concrete, was so novel for the architecture of that time in Bogotá, and was consistent with the international trends promoted by the modern architecture movement. In the case of the Theater Library, its novelty did not lie in just its formal values, but in avoiding the traditional mono-functionalization of activities in buildings and, on the contrary, in integrating into the same building, a mixture of activities that combined spaces of silence for reading and study, with spaces for the presentation of theatrical shows.

Complementing this theater library, was the construction in the National Park, of a pavilion, or kiosk with a "Mexican" appearance, as a Library for adults (Figure 5). This third project reaffirms the government's intentions to make the park a public educational space, and, although this building was demolished sometime later, the testimony remains of how important it was for these two liberal governments, to make the Colombian citizen a person who did not just look after their bodies through physical exercise in the park, but also cultivated their minds in the cultural facilities, also built there.

The following is a synthesis of the political and architectural discourses that led to the construction of Libraries and cultural facilities in the middle of the National Park:
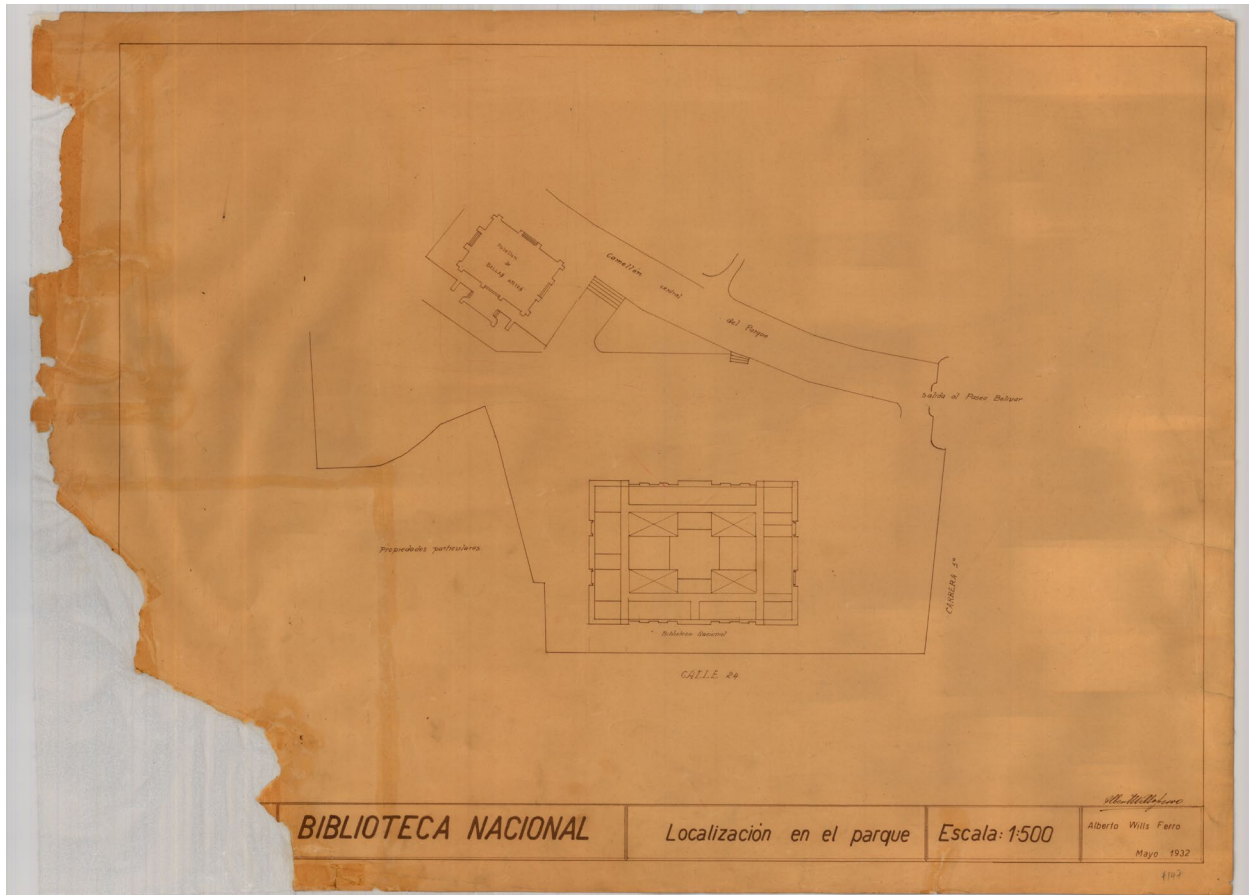
Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

53

Synthesis of speeches and works. Case 1: a national park: National Park (1932 - 1938)t		
Discurso político (Supporting arguments for the Project) Minister of Public Works, Alfonso Araujo (1932)	Discurso arquitectónico (Supporting arguments for the Project) Architect: Pablo de la Cruz (1934)	Educational works built and/or projected in the national park
It is clear that for a small village, where inhabitants practically live in the countryside, building a park does not represent a vital and essential necessity of their life. But in a city like this, surrounded by high walls, choked by dense clouds of smoke, with tight dwellings, where the rarefied air pollutes the environment, it is an urgent need to provide it with extensive spaces where inhabitants can go to clear the microbes and restore the forces lost in the brave struggle that it is their lot to wage on a daily basis. (Araujo, 1932 p. 13)	Running away from common phrases and places, for me, the main purpose of a park is not to give lungs to the city and other hot air, but rather it must have an educational purpose. Hence my commitment and my struggle, which I finally won, so that the lot would not be fenced in, much less to prevent a fence from being put in front of 7th Street. The park is for the people and the people should be taught to take care of it as they take care of their property. (De la Cruz, 1934 p. 54, cit. in Ramirez et al., 2019, p.147)	Table 2 Figure 1. National Park Library and Theater (1936) Arch. Carlos Martinez. Source: Cuellar (1937). Table 2 Figure 2. Children's Library (1935) Arch. Alberto Wills Ferro. Source: Cuellar (1935) - Detail Table 2 Figure 2. Kindergarten National Park (1938) Arch. Julio Bonilla Silver. Source: Niño (2003)

A Library in the Park: National Library of Colombia (1934)

Independencia Park, located on the northern side of the historic center of Bogotá, was built for the Industrial and Agricultural Exhibition of 1910. Now, as its name indicates, the main vocation of the park was to celebrate the centennial of Colombia's Independence, an initiative established by the conservative government of General Rafael Reyes (1905-1910), through Law 39 of 1907. "The centennial celebration", as it was a national event, "included several events planned throughout the country, among which was the inauguration of a library that was supposed to include the most important Colombian authors..." (Cendales, 2020, p. 102).

Although the library was not built at that time, from all the proposed initiatives, the construction of the park and some pavilions of the

Tabla 2. Synthesis of speeches and works. Case 1. A Library park – National Park. Source: Preparation by the Author.

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

Figure 6. National Library.
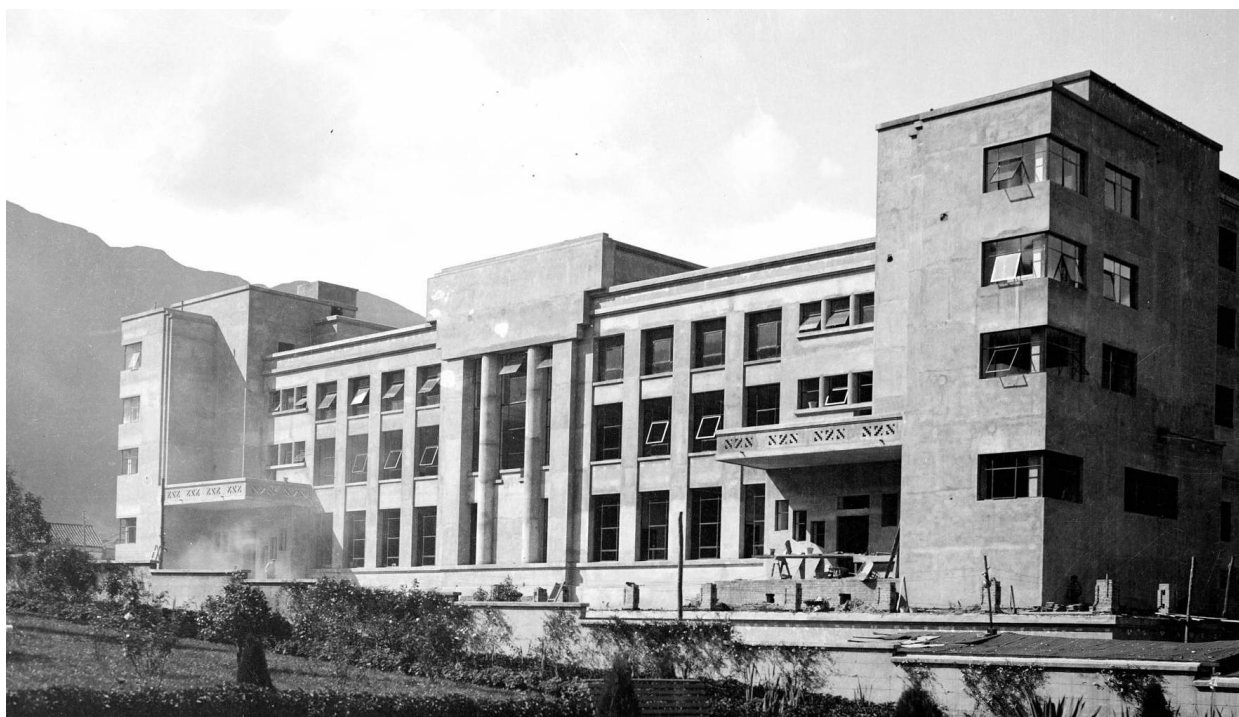Location in the park. Source:
Bogotá Museum (1932).

aforementioned Industrial and Agricultural Exhibition were. However, the dream of having a library in the park would begin 18 years later, when Law 86 of 1928 was issued and would come true with its construction in 1933. Its location was determined by the then Minister of Public Works, Alfonso Araujo, who:

> Proposes a central location, away from the noise of the city, that provides facilities for the Library to have plenty of light. He deems that the site of the machinery pavilion for the 1910 Exhibition, in Independencia Park, is the most suitable, with the enormous advantage of not having to pay for the lot. (Hernández de Alba & Carrasquilla, 1977, p. 271)

A central location, but isolated from noise, with enough light and clean air, sums up the ideal conditions for any Library in the world. In this case, it was a site where the library was not only a space for study and research, but where reading became an alternative for the enjoyment and recreation of children and adults who visited Independencia Park, and who found in this architecture, an environment specifically adapted and dedicated to children.

Although not part of the original works for Independencia Park, the National Library was built on its southeastern side. However, aware of

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William García-Ramírez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
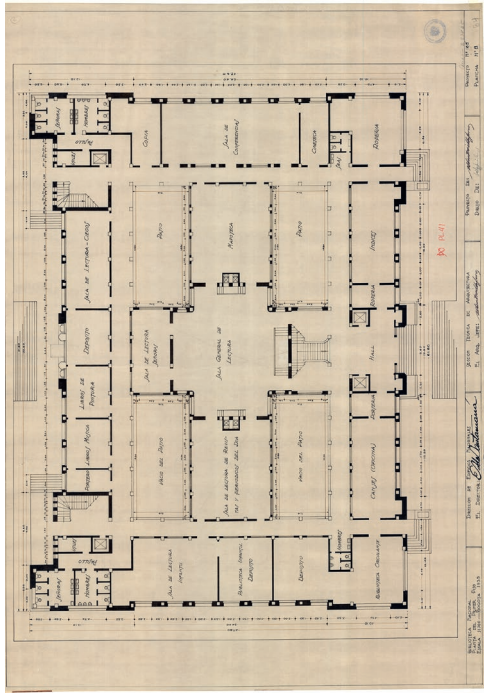ISSN Digital 0719-6466

55

the place chosen for its construction, led its designer, the architect
Alberto Wills Ferro, to project the building, considering its relationship
with the park and the immediate vicinity of the Fine Arts Pavilion
(Figure 6), which was reflected in the approach of a building with five
entrances, designed to achieve direct access from the park (north side
of the building), and from a street (south side of the building). In this
way, the building had a bifrontal façade, wisely solving the challenge of
being a space between the park and the city.

Wills Ferro, in a first project, the result of his architecture graduate
thesis, proposed a Neocolonial-style volumetry, perhaps due to the
neoclassical nature of pre-existing constructions in the park, especially
the Fine Arts pavilion, which was drawn in the Library plans of 1932.
However, a second project prepared in 1933, co-authored with the
then Director of Public Works, Pablo De la Cruz, would take its place.
Although the symmetrical fit of the first project, as well as the double
building entrance, were maintained, the main modifications were
noticeable in a façade language, now devoid of ornaments, opting
for smooth white walls and finials typical of a deco style. This second
project was also distinguished by the creation of two large terraces
overlooking the park on the first floor of the Library, whose spatiality
and functionality evidenced a clear desire to integrate with the former's
paths and gardens (Figure 7).

This second project also highlights the creation of a large platform
as the base for the building, which acted as a perimeter balcony to
integrate the library into its immediate surroundings. This base, under

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

56

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

Synthesis of speeches and works. Case 2: a library in the park: National Library of Colombia (1934)		
Political discourse (1) (Supporting arguments for the Project) Celebration of the Centenary of Independence (1910)	Architectural discourse (Supporting arguments for the Project)	Educational works built and/or projected in independencia park: National Library (1934) Arch. Alberto Wills Ferro + Pablo de la Cruz
The book, the First centenary of the Independence of Colombia 1810-1910, narrates the vicissitudes of this celebration, where it specifies the formation in Bogotá of "a Board to acquire and organize a Centennial Library", led by Tomás Rueda Vargas, Enrique Álvarez et al. (Isaza, 1911, p. 8). "The centennial celebration included several events planned throughout the country, among which was the inauguration of a library that was supposed to include the most important Colombian authors…" (Cendales, 2020, p. 102). That same year, the executive was authorized to undertake the completion of the National Capitol and to construct buildings in the city of Bogotá: "The National Library, the National Museum, the Academy of Fine Arts, the Academy of Music, the School of Engineering and Natural Sciences, plus a pavilion for exhibitions of agricultural and industrial equipment; [it is also authorized] to sell unsuitable buildings currently destined for this service." (Ministry of Public Works, 1909, p. 9, cited in Niño, 2003 p. 67)	"In times of the ongoing Revolution (1934-1938), architecture supported and bore witness to government policy. (…) The National Library of Colombia meant the possibility of accessing knowledge for broad sectors of the population, and the school buildings responded to the demand and the intention of updating and extending education. Only in this way, it was argued, would democracy be real and modern development of the capital possible. The schools of the thirties constituted the true avant-garde of architecture in the country. In them, the new political and cultural concerns were crystalized: symmetry, dynamism, spatial openness, formal sobriety, and the absence of canonical order, coupled with new pedagogical visions, such as outdoor teaching, (…)". (Niño, 2003, p. 488)	Table 3 - Figure 1. National Library. Plan of the first floor (1939) Arch. Alberto Wills Ferro. Source: General Archive of the Nation.
Political discourse (2) (Supporting arguments for the Project) Minister of Public Works Alfonso Araujo (1933)		
The site for its construction was determined by the then Minister of Public Works – Alfonso Araujo, who: "Proposes a central site, away from the noise of the city and that provides facilities for the Library to have plenty of light. He deems that the site of the machinery pavilion for the 1910 Exhibition, in Independencia Park, is the most suitable, with the enormous advantage of not having to pay for the lot" (Hernández de Alba & Carrasquilla, 1977, p. 271).		

Table 3. Synthesis of speeches and works. Case 2. A Library in the Park. National Library (1934). Source: Preparation by the Author.

which the library's book depositories are hidden, acted - and still acts - as a public space, a link between the park, the city, and the building, and a space that allows a not only visual but functional relationship of a library to respond to the dual challenge of connecting it to both the park and city.

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466
57

Thus, the National Library project once more demonstrates the idea of understanding public facilities as spaces where the pedagogical roles of public education exceeded the traditional limits of the building, to open up to the public space, constituting an architectural gesture consistent with the values of a liberal ideology that, at that time, sought to democratize education and combat social inequality.

Below is a synthesis of the political and architectural discourses that led to the construction of the National Library in Independencia Park.

Education in the Park. National University of Colombia campus (1935)

The construction of these libraries and educational facilities in public parks, despite a major economic recession derived from the world crisis of 1929 and a war with Peru, would seem to be sufficient evidence of the liberal government's strong will to make public parks places for the educational and cultural formation of citizens. However, this strategy of an ''educational and cultural park'' is confirmed with the construction, in 1936, of the campus of the National University of Colombia, under the liberal government of Alfonso Lopez Pumarejo.

> The Bogotá campus of the National University was the first systematic effort on the continent to build a university city as an education and knowledge production system, supported by a modern architectural language and with an urban layout that responds to the division and dialog of knowledge and academic programs. (Fino, 2018, p. 35) **❙**

It is important to highlight the role of urban design in the educational formation of new professionals. This role uses a pedagogical model, where architecture and urbanism work together to establish ties and dialogs between the inhabitants of this university city: the students. In this way, educational formation not only arises as a result of lessons taught ''inside'' buildings but as an effect of academic meetings and dialogs emerging in the public spaces that articulate them, as by bringing the different buildings scattered throughout the city together in a single space, an idea of a university city is consolidated:

The university city solved problems of fragmentation, pollution, noise, and insecurity, and promoted a space for learning. (...) But, perhaps, the most interesting thing is that it offered members of the academic community a space for what we recognize today as ''university life''. (Fino, 2018, p. 17)

This public facility- conceived under the notion of ''Campus'' - contrasted with the typology of former ecclesiastical universities, installed in cloister buildings and immersed in the dense urban fabric of the historic center of Bogotá. This is why this facility's urban design,

1 The underlining is from the author.

58

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

Figure 8. National University Campus. Source: IGAC (1940).

located on the western outskirts of Bogotá, arises in response to:

> "...the need to build liberal universities that replace ecclesiastical universities and education typical of the Iberian colony. Within this need, the universities of modern republics (...), require a new university that not only teaches liberal sciences and humanities but also forms modern citizens. For this, the metaphor of micro-city or formative citadel for macro-citizens is apt..." (Fino, 2018, p. 16)

The result of this operation led to the construction of a university city, which conquered the undeveloped green areas of the then-western end of the city for the first time (Figure 8). A conquest made with an unprecedented urban model that until these years involved:

> (...) the creation of a place that showed the benefits of the modern city: buildings arranged in a continuous park that guaranteed sun, air, and greenery for all its inhabitants, curvilinear layouts that provided unlimited perspectives, and the creation of a complex that would complement the services of the adjoining residential neighborhoods. (Cortés, Bright & Cárdenas, 2006, p. 26)

However, this urban morphology, understandable for any architect, was a disconcerting event for the ordinary citizen of this time, that could only be compared with other similar urban interventions in the city, given that:
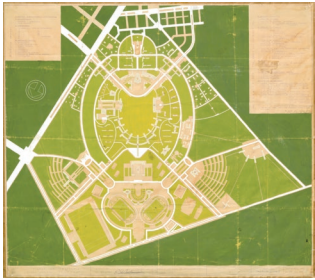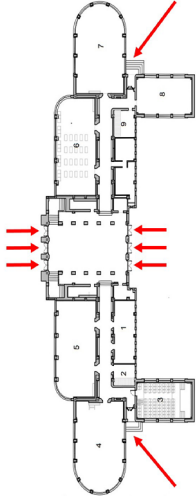
> (...) the paths on the general oval-shaped layout reinforce the perception of a lack of order in the whole, as they produce a discontinuous and changing succession of perspectives that disorients the observer. This perception must have been even more disconcerting - although promising because of its novelty —

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS / Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

59

for the city's inhabitants when construction began towards the end of the 30s and throughout the 40s. It was unusual to see a section of the city conceived as a park (similar to Independencia park at the time of the Centennial Exposition or even more closely tied to the National Park that was being executed contemporaneously) growing, with low-rise occupation, very few roads, and a layout so different from the traditional orthogonal grid. (Cortés *et al.*, 2006, p. 12)**2**

As a summary, a synthesis of the political and architectural discourses that led to the construction of the National University of Colombia Campus is presented below:

2 The underlining is from the author.

Table 4. Synthesis of political and architectural discourses. Case 3. Education to the park. National University of Colombia (1935). Source: Preparation by the Author.

Synthesis of speeches and works. Case 3: education to the park: National University of Colombia (1935)		
Political discourse (1) (Supporting arguments for the Project) Law 68 of 1935 - President Alfonso López Pumarejo	Architectural discourse (Supporting arguments for the Project) Architect: Leopoldo Rother + Fritz Karsen (1984)	**Educational works built and/or projected: University City of Bogotá** (1935) Arch. Leopold Rother + Fritz Karsen
ARTICLE 5. For the accommodation, organization, and operation of the University, the Government would purchase in Bogotá or in its immediate vicinity, lots suitable for building the university city, with the buildings, facilities, and sports fields that, due to their capacity and conditions, meet the demands of the University.	"It was the educator Fritz Karsen who proposed that the teaching area should have a circular shape, with the buildings located around a central park or field, surrounded by the main vehicle artery. This very general idea was materialized by Leopoldo Rother through a creation: the oval or elliptical arrangement, (...)" (Rother, 1984, p. 43)	Table 4 - Figure 1. National University of Colombia Campus (1935) Arch. Leopold Rother. Source: Bogotá Museum.
Political discourse (2) (Supporting arguments for the Project) Presidential Message to Congress (fragment). Alfonso López Pumarejo		
"The University in Colombia needs to coordinate all its disjointed Faculties to organize itself considering the lack of teaching staff and fiscal resources. That is why the Government intends to unite the University into a single focus, creating scientific departments that serve all Faculties, and where it is possible to bring forward certain studies to the extent advised by the pensum of each one, or as far as the student wants to continue delving further into them" (Pumarejo, 1935, p. 55)	Architectural discourse 2 (Supporting arguments for the Project) Pedagogue: Fritz Karsen (1937)	Table 4. Figure 2. Faculty of Architecture, National University of Colombia. Archs. Erich Lange + Ernst Blumenthal (1937). Source: Hugo Corradine
Political discourse (3) (Supporting arguments for the Project) Minister of Education in charge. Jorge Zalamea (1937)	"As (Fritz) Karsen said, the project is "a logical translation of a logical plan on the ground." The idea of the departments is maintained and they all are integrated through the central space, the heart of the campus, and the image of the new University." (Karsen, 1937, p. 46, cit. by Niño, 2003, p. 259)	
"In America. science was given to us in one go, suddenly, en bloc (...). And so, if what Europe achieved in 9 centuries suddenly arrives, are we going to disregard the possibility of creating a University City, as befits the needs of the new culture, and the type of new professional we need, just because in Paris, in Bologna or London, there is no University City?" (Zalamea, 1937, p. 22)		

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

Synthesis of speeches and works. Case 4: the libraries to the park - Bogotá (1998)		
Political discourse (Supporting arguments for the Projects) Agreement 6 of 1998 - Bogotá Council - Mayor Enrique Peñalosa	**Architectural discourse** (Supporting arguments for the Projects) Libraries: Virgilio Barco Arch. Rogelio Salmona. El Tunal - Arch. Manuel Guerrero et al. El Tintal & Julio Mario Santo Domingo: Arch. Daniel Bermúdez	Educational works built
Article 36: ''Every day 15,000 people, 80% of which are students, use the services of the Luis Ángel Arango Library. The Library is for them more than just a place for consultation, it is a stimulating place where books and magazines share space with the most modern means of transmission and consultation of information, where the mind can freely explore new worlds. Libraries, by themselves, educate those who approach them. They are an exceptional space for social interaction: they belong to everyone and require our care: there, the common interest is above particular interests, and there is no place for individualism but rather for the development of individuality. Bogota needs more libraries. (...) That they are closer to people and attract more. That they make a stimulating environment available to the community, with many opportunities to learn, (...). That they enrich and beautify the public space with harmonious buildings and spaces and become true centers of the city (...). The plan is to build four libraries in strategic areas of the city (...)''.	**Virgilio Barco Library:** ''(...) Salmona proposes to the observer a total ''promenade architecturale'', a walk where the limits of a possible single container do not exist and the spatial exterior and interior intertwine, oppose, or continue in a surprising, but always a narrative way''. (Tellez, 2006, p. 558)	Table 5 - Figure 1. Virgilio Barco Library (2006) Source: Ingrid Quintana
	Julio Mario Santo Domingo Library: The intervention project includes the design of the Julio Mario Santo Domingo Cultural Center and Public Library and the San José de Bavaria recreational park over a space of 6 hectares. With its completion, a new recreational and cultural epicenter is consolidated for the town of Suba and the city. The building proposed inside the park backs 40 meters off the road due to its existing eucalyptus trees. In this setback, public spaces are developed, vegetated, and paved with varied colors and textures, as well as a staircase to move and stay''. (Retrieved from: https://www.bermudezarquitectos. com/proyecto-juliomariosantodomingo /)	Table 5 - Figure 2. Julio Mario Santo Domingo Library (2010) Source: Daniel Bermúdez
	El Tunal Library: ''The Library has 6,826 m2, and includes the landscape design of its lot, located inside the current El Tunal Park. The integration of the new building into its surroundings is achieved, on one hand, by adopting the general parameters of urban design and landscaping of the Park's Master Plan, such as the materials used, the new plant species both in gardens and in arborization, the specific urban furniture elements and on the other, using natural enclosures through the use of large landscaped areas and water mirrors (...)''. Guerrero, Vargas, Wanderley (2004, p. 41	Table 5 - Figure 3. El Tunal Library (2004) Source: Escala (2004, p. 45)
	El Tintal Library: ''The 5-ha site is shared with a park that is integrated into the area around the adjoining Burro Wetland, to form a large green area for this sector of the city. Inside this green area is this unusual structure that is now a library. (...) The first floor is occupied by a wide dining room that ends with the auditorium at one end and the other with the children's room, with extensions to the outside for activities within the park''. (Bermúdez, 2005, p.64)	Table 5 Figure 4. El Tintal Library (2001) Source: Daniel Bermúdez

Table 5. Synthesis of speeches and works. Case 4. The Libraries to the Park - Bogotá (1998). Source: Preparation by the Author.

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

61

Libraries to the Park: Bogotá District Library System (1998)

It would be more than 60 years, before a government initiative in Colombia, once more raised the idea of building public libraries in the middle of the city's parks and green areas. The political discourse to this end, regarding the creation of the Bogotá District Library System and the construction of 4 new libraries, argues two main reasons: first, to decentralize what was, by then, the most consulted public library in the world, the Luis Ángel Arango Library (Molina, 2013, p. 9), located in the historic center of the city; and secondly, to take advantage of this boom for libraries, to project new ones that "(...) enrich and beautify the public space with harmonious buildings and spaces and become true centers of cultural activity in the different areas of the city (...)" Bogotá Council (1998). Thus, an almost forgotten tradition of making parks places for culture and education is resumed, through the construction of Libraries located on the urban perimeter of the city.

The Library Parks: Development Plan 2004-2007. Medellin

The meaning and idea of promoting cultural development through the construction of libraries have been clear since the development plan's formulation by Mayor Sergio Fajardo, in the context of "building places for meeting and identity that look to develop civility and foster the social, recreational, cultural, productive, and competitive development of the city" (Medellín Council, 2004, p. 110). While in previous speeches architecture for libraries with an "educational", "pedagogical", "beautiful", or "quality" character was promoted, now, for Library Parks, Mayor Sergio Fajardo demanded an emblematic architecture:

> I remember very well when you came to my office. I was very excited because the mayor was coming, but you came in very worried, specifically about the architecture that we were planning in the municipality and Santo Domingo because it broke significantly with the classical molds. I remember very well that you said, "I want a symbol" and I told you, "If you want a symbol, you have to take the risk." And the risk was to make an architecture that was not built as the public architecture that we are used to doing had been done." (Mazzanti, 2010)

A "symbol" architecture, without specifying the object or the objective to be symbolized, was a question solved by the lead architects through architectural landmarks capable of breaking the classic molds of architecture. In this way, the intention is made explicit in these discourses, of building cultural facilities as icons, oriented not only to culture, but to the development of a sense of identity and civility in citizens, as an effect of placing buildings at the heart of downtrodden neighborhoods, that openly contrasted with these conditions, and where public services were offered to the community. In the arguments

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

62

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

Synthesis Of Speeches And Works. Case 5: The Medellín Library Parks: Development Plan 2004-2007		
Political speeches (supporting arguments for the project) development plan 2004 -2007. And interview with mayor sergio fajardo	**Architectural discourse** (supporting arguments for the projects) architects: ricardo la rotta, giancarlo mazzanti, javier vera (2004-2007)	Educational works built:
"3.2.2. **Component: Public Space. Objective:** To promote from the generation and qualification of public space and buildings, the construction of places of meeting and identity that look to build civility and allow the social, recreational, cultural, productive, and competitive development of the city" (...) Strategies: (...) "To consolidate the neighborhood and rural centralities through the generation of new quality public spaces and implement a program of public buildings that strengthens the activities of neighborhoods, that promotes cultural development through libraries and the productivity of its inhabitants through street markets and buildings for work, among others." Fajardo (2004) Development plan 2004 -2007. Medellin. Commitment of all citizens. Administrative Planning Department p. 110	**La Ladera Library:** "The project was organized into three container modules (rectangular) that are rotated, adapting to the topography and the views, and a curved connector that links them to each other. A landscape is built that gives continuity to the topography of the site and the park by building the public space on the roof (three theaters or sloped squares and a walkway or boulevard that looks toward the city center). The changing orientation and depth relationships produced by rotating the containers generate the space for meetings and events, whether on the decks as a public space or in the interior space". (Mazzanti, 2009)	Table 6. Figure 1. La Ladera Library Arch. Giancarlo Mazzanti. Source: ARQA
	San Javier Library: "The staircase is developed as a promenade, as a collective space, taking meticulous care of relationships between linear squares, circulations, and the built object. Staircases are placed, generating meeting spaces and an entrance hall to the interior space. The access ramps read like walkways and balconies to the life of the city, and mark the transition between public and private space. They also form linear atriums before accessing the interior of the building, facilitating a microclimate to stay there. (...). Strategies are used that involve opening or closing openings in a plane to generate rhythms that show diversity in the opacity or transparency of the facades". (BAQ Archive, 2008)	Table 6. Figure 2. San Javier Library Arch. Javier Vera. Source: SajoR

Table 6a. Synthesis of speeches and works. Case 5. The Medellín Library Parks (2004). Source: Preparation by the Author.

expressed in the architectural speeches of the designers, there is also a concern to make these icons, public places, and urban spaces permeable to the context, surrounded more than by parks and squares, by thresholds that preceded the buildings, with which citizens made libraries an extension of the street.

DISCUSSION

The discussion of the results is proposed from a comparative historiographical review between the cases formulated as antecedents of the library parks built in the 30s and the contemporary projects built in Bogotá and Medellín, the review proposed as one of the objectives

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
ISSN Digital 0719-6466

63

Synthesis Of Speeches And Works. Case 5: The Medellín Library Parks: Development Plan 2004-2007		
Interview Of The Architect Giancarlo Mazzanti With The Former Mayor Sergio Fajardo. (2010) "And that's where architecture comes in; the concept was 'the most beautiful for the humblest'. It implied a break with the idea that everything that is given to the poor is a plus. (...) What public spaces were we thinking about? Parks and libraries, schools, cultural centers, the science park, the botanical garden, and reading and music centers. All this revolved around the tangible, which was education understood in a broad sense. What we have done is to build new symbols, new spaces where social mobilization can take place around architecture as a powerful social expression." In: Bomb 110 - Winter 2010 (Americas Issue: Colombia and Venezuela). Translation: Author	**La Quintana Library:** "Under the motto of "open to unite", the library delivers a building and an open space for social gathering, where the community is recognized in its connection at a metropolitan and local scale." (District Institute of Cultural Heritage, 2019, p. 200).	Table 6. Figure 3. La Quintana Library Arch. Ricardo LaRotta. Source: Sergio Gómez
	España Library (Demolished): "The contest's program called for a multi-service building (library, training classrooms, exhibition hall, administration area, and auditorium) in a single volume, the organizational proposal presented was to divide the program into three groups: the library, the classrooms and training units, and the auditorium, and integrate them by a lower platform; which gives greater flexibility and autonomy in its use, meaning there is greater community participation since each volume can operate independently. ". In: http://www.bienalesdearquitectura.es/index.php/es/vi-biau/6841-vi-biau-colombia-premiado-parque-biblioteca-publica-espana.html	Table 6. Figure 4. España Library (demolished) Arch. Giancarlo Mazzanti. Source: William Garcia

Table 6b. Synthesis of speeches and works. Case 5. The Medellín Library Parks (2004). Source: Preparation by the Author.

of the research. For this purpose, this comparative analysis between the 5 projects detected in the results, is proposed through the 3 thematic lines proposed in the methodology: 1. the correlation between political and architectural discourses; 2. the comparative analysis of urban characteristics between previous and contemporary projects; and 3. The contrasted analysis of the architectural characteristics of the 5 projects that make up these two moments in the history of library architecture and/or educational buildings.

Thematic line 1: Government Policies and Project Approaches

In the first 3 cases (Libraries in the National Park, National Library, and Campus of the National University), it is evident that the relationship between political (government intentions) and architectural discourses (project intentions) runs in parallel, because the ideas outlined are not always correlative or coincident with each other, and in cases such as the National Park, these positions are openly contradictory. However, it is important to note that, in the 3 cases mentioned, the political

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

arguments did predetermine the eccentric location of these libraries and educational buildings, a decision where the lead architects had no major interference, and adopted without question. A scenario that is replicated years later in the Library Parks of Bogotá and Medellín, whose location was also predetermined in political speeches, through official decrees passed in the form of Master Plans, and/or through architectural competitions convened to design these buildings.

On the other hand, the contrasted analysis of the political and architectural discourses for the library Parks of Bogotá and Medellín suggests a direct correlation between the aesthetic positions defined by politicians and the ways of materializing these through the architecture of these buildings. While, in the Bogota case, the use of adjectives such as "beautify" or "harmonious spaces" appealed to describe the prospective vision of these buildings, in the Medellín case, the use of expressions such as "new symbols", "beautiful" or "architecture as a powerful social expression" is appealed to (Mazzanti, 2010). In this sense, while the architects of the Bogotá libraries were free to define what can be understood by architecture to "beautify" generating "harmonious spaces", in Medellín, such freedom was restricted to the creation of a symbol, that is, to an "Element or material object that, by convention or association, is considered representative of an entity, of an idea, of a certain condition" (RAE). An aspiration in architecture as noble as it is utopian, has now been called into question given the poor construction quality of internationally awarded "symbols" such as the España Library, which had to be demolished less than 10 years after its inauguration.

Thematic Line 2: Urban Characteristics of the Projects

The aspects that summarize the urban characteristics of the set of libraries and cultural facilities built in the 1930s can be summarized in their location, distant from consolidated areas of the city, and their implementation, in undeveloped areas and/or surrounded by large green areas and spaces for outdoor activities. These aspects are comparable and related to those of the Library Parks of Bogotá, which were designed following Art. 36 of Agreement 6 of 1998, as an exercise of decentralization of the Luis Ángel Arango Library, which states:

> Every day 15,000 people, 80% of them being students, use the services of the Luis Ángel Arango Library. (...) Bogota needs more libraries. (...) That they are closer to people and attract more people. That they make a stimulating environment available to the community (...).

It should be noted that by 2000, the Luis Ángel Arango Library "(...) was listed as the most visited public library in the world, with three million attendees. Its success showed the country the importance of

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

libraries and their key role in improving educational quality" (Molina, 2013, p. 9). This explains the government's decision to locate these new libraries in places far from the city center, thus detonating new urban centers in the south (El Tunal Library), west (El Tintal Library), and north of the city (Julio Mario Santo Domingo Library).

Already in 2004, the political discourse to argue the urban meaning of Medellín's library parks assumed a position analogous to the Bogota case of early 1998. In this regard, this speech also emphasized the issue of location and accessibility, when it argues that one of the strategies pursued by the construction of these Library Parks is:

> (...) To consolidate the neighborhood and rural centralities through the generation of new quality public spaces and to implement a program of public buildings that strengthens the activities of the neighborhoods, that promotes cultural development through libraries (...)". (Medellín Council, 2004, p. 110).

A strategic guideline that resulted in the location and construction of these libraries in neighborhoods far from the urban centers of Medellín, to generate new urban centralities, to improve accessibility to these knowledge and meeting spaces.

Thematic Line 3: Architectural Characteristics of the Projects

In architectural terms, the library and educational building projects promoted by the liberal governments of the early twentieth century were characterized by an architecture - then considered - avant-garde, which followed the international precepts of the modern movement. An architecture that contrasted, not just the nineteenth-century buildings that dominated the urban landscape, but with the natural context that surrounded them, a contrast that made them urban landmarks of the time. However, these are architectures that, despite their frank and great scale, ended up being very permeable to the immediate public space, either due to the implementation of a double main facade, the significant number of accesses around these buildings, and/or the use of foundations, which apart from connecting the building with the land, form threshold spaces between the inside and outside. All of the above reveals a design intention to open the building not only to public, but to the public, in this case, to the green areas that, as extensions of these libraries and educational buildings, were part of its immediate context.

These conditions are comparable to the cases of the Bogotá and Medellín library parks. From their deliberate "avant-garde" design as architectural landmarks to the repeated approach of diluting borders between the outside and inside of the buildings. There is evidence of a set of strategies to generate new spaces for coexistence, whether in

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

the La Ladera library park, through the configuration of "a landscape that gives continuity to the topography of the place and the park" (Mazzanti, 2009) or, through the design of "architectural promenades", such as those argued for the Virgilio Barco and San Javier Libraries.

CONCLUSIONS

The conclusions aim to answer the research question about the existence of architectural antecedents of library parks in Colombia, based on a historiographical review of this phenomenon, using the correlation of the political and architectural discourses with which these architectures have been argued.

Although in light of the history of architecture in Colombia, the design of library Parks may appear as an *ex-novo* event, from the historiographical reconstruction of the political discourses that support these facilities it is evident that the idea of promoting the projection of urban actions with an educational character has deeper roots, as evidenced by the analysis of works such as the National Park (1932), the National Library (1934), or the University City of Bogotá (1935). It is, therefore, a set of forerunning strategies, where yesterday as today, sought to democratize the access of all citizens to culture and education.

It should be added that the relative simultaneity in the construction of these three educational facilities in city parks (National Park, Library in Independencia Park, and the University Campus), under a political and architectural discourse, meant an alternative and then innovative way of conceiving the park as an attractive space for public education, through the insertion of libraries and educational buildings. That is why the construction of these three projects in green areas – at that time peripheral - of the city implies a way of understanding public education and culture that goes beyond the borders of its buildings, which makes visible how, from the political and the architectural, projects arose that preceded the phenomenon of Library Parks at the turn of the twenty-first century, whereby the policy of the governors and the arguments of the architects, opted to make the educational a political exercise, both in architecture and public spaces. A crusade where synergies were developed to make these educational facilities public spaces the political and social boundaries between indoor and outdoor space, and between the condition of the public and the restrictions of the private, began to be questioned.

On the other hand, reading between the lines of the political and architectural discourses revealed that it is in these political arguments that there is a genesis in the way of conceiving the library parks model, while it is in the architectural arguments, where the ways of materializing such political guidelines are revealed and explained.

Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
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67

Once the study of these 3 projects of the early twentieth century has been contrasted with the library parks projects of Bogotá (1998) and Medellín (2004), it is concluded that there is an influence or correlation between political arguments and effective urban architectural decisions for the 5 cases studied. An influence which, in the projects of the early twentieth century, is not so direct and, at times, is questioned or nuanced in the built architecture, while, in the contemporary projects of Bogotá and Medellín, this influence is not only direct, but it is predetermining the meaning and orientation of these architectures.

Finally, it is important to point out that the ideas and conceptions expressed in the political arguments for the construction of libraries in the cases studied not only resulted in the construction of buildings but also in the construction of extensive legal regulations, comprising laws, decrees, and agreements, where a sense of the public was conceived and characterized for these state architectures.

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AS /Vol 41 / N° 63 / 2023
ISSN Impresa 0716-2677
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Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
42-69

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Los parques biblioteca en Colombia, o las bibliotecas en los parques.
Antecedentes de un discurso político y arquitectónico
William Garcia-Ramirez
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