

Culture and Art of Immigrants in the Atlantic in the Nineteenth and Twentieth Centuries

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By

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and Delma Rocha Alvarez

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This book is dedicated to the memory of all those families of immigrants who passed through and who entered the Caribbean Coast via the Puerto Colombia pier during the 19th century between the years 1892 and 1899. Families who, in spite of the adversities experienced in the First World War, nevertheless managed to settle down and adapt to the new changes of the 20th century on the South American continent. We are grateful for the legacy these communities of European foreigners have contributed to the city of Barranquilla, together with the independent Colombians of that time, giving it its unique, distinctive value of progress, and an open outlook to the world.

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ABSTRACT

This material is the product of a great effort and much research on immigrants and their relationship with the birth and development of the city of Barranquilla. In this regard, elements are presented which demonstrate the customs and tendencies of the studied group which have influenced the behaviour, in all fields of being and knowledge, of the current inhabitants of the city.

Thus we see the affectation of these human groups as reflected in the characteristics of the homes, the art, the cultural exhibitions, and among other things, the cuisine; conceiving then the need to maintain the styles and tendencies presented as manifestations of a golden age in the city of Barranquilla within the context of the urban landscape. In the same way, it has become clear how the socio-political-administrative factors have been determined, and how the conservation, preservation and transformation of these constructed elements have unfolded. Currently, citizen participation is required to engage in dialogue aimed at redefining the urban architectural works that contrast with the period and that currently represent important urban-architectural movements that are recognized locally (Caribbean Region), nationally (Colombia) and at the international level (Latin America).

Most societies have flourished unevenly, and in many cases in an inequitable form, however, this work aims to reconcile the groups involved, and to create bonds of common responsibility among the inhabitants, thus forming a principle of social solidarity and thus preserving these elements for posterity.

Keywords: Immigrants, customs, tendencies, architectural styles, city, heritage, bourgeoisie, preservation, culture, art, urban-architectural.

Sommario (italiano)

Questo materiale è il frutto di un grande sforzo e ricerca sugli immigrati e sul loro rapporto con la nascita e lo sviluppo della città di Barranquilla. Così gli elementi che rendono evidenti i costumi e multi tendenze di questo gruppo di studio che hanno influenzato il comportamento in tutti i campi di

essere e di conoscere gli attuali abitanti della città sono presentati.

È allora che l'affetto di questi gruppi umani si riflette nelle caratteristiche delle case, dell'arte, delle mostre culturali e della cucina, tra gli altri; poi concepire la necessità di mantenere all'interno dei urbani e paesaggistiche del contesto, gli stili e le tendenze presentate come manifestazioni di un periodo d'oro nella città di Barranquilla. Allo stesso modo diventa chiaro come sono stati determinati i fattori socio-politico-amministrativi, la conservazione, la conservazione e la trasformazione di questi elementi costruiti. Attualmente è richiesta la partecipazione dei cittadini e di impegnarsi in un dialogo volto a significar opere urbanistiche architettoniche che contrastava un periodo e attualmente rappresentano importanti movimenti architettonici urbani e riconosciute a livello locale (regione dei Caraibi), nazionale (Colombia) e internazionali (America latina).

La maggior parte delle società hanno prosperato in un irregolare e spesso in modo diseguale, ma destinato questo lavoro per riconciliare i gruppi coinvolti e creare legami di responsabilità condivisa fra gli abitanti formando così un principio di solidarietà sociale e di preservare questi elementi per i posteri.

Parole chiave: immigrati, dogane, multi tendenze, stili architettonici, città, patrimonio, borghesia, conservazione, cultura, arte, architettura urbana.

Resumo (portugués)

Este material é o produto de um grande esforço e pesquisa sobre imigrantes e sua relação com o nascimento e desenvolvimento da cidade de Barranquilla. Assim, são apresentados elementos que demonstram os costumes e a varias tendências desse grupo estudado, que influenciaram o comportamento em todos os campos do ser e do conhecimento para os atuais habitantes da cidade.

É então que a afetação desses grupos humanos se reflete nas características das casas, na arte, nas exibições culturais e na culinária, entre outras; concebendo então a necessidade de manter dentro do contexto urbanístico e paisagístico, os estilos e tendências apresentados como manifestações de uma idade de ouro na cidade de Barranquilla. Da mesma forma, fica claro como os fatores sócio-político-administrativos foram determinados, a conservação, a preservação e a transformação desses elementos construídos. Atualmente, é necessária a participação cidadã e diálogos para redefinir os trabalhos arquitetônicos urbanos que contrastam um período e atualmente

representam importantes movimentos urbano-arquitetônicos e reconhecidos localmente (Caribe), nacional (Colômbia) e internacional (América Latina).

A maioria das sociedades floresceu de maneira desigual e, em muitos casos, desigual, mas este trabalho visa conciliar os grupos envolvidos e criar vínculos de responsabilidade comum nos habitantes, formando assim um princípio de solidariedade social e, assim, preservando esses elementos para a posteridade.

Palavras-chave: Imigrantes, costumes, varias tendências, estilos arquitetônicos, cidade, patrimônio, burguesia, preservação, cultura, arte, urbanismo-arquitetônico.

Résumé (Francés)

Ce matériel est le produit d'un grand effort et de la recherche sur les immigrants et leur relation avec la naissance et le développement de la ville de Barranquilla. C'est ainsi que sont présentés les éléments qui démontrent les coutumes et la tendances multiple de ce groupe étudié, qui ont influencé le comportement dans tous les domaines de l'être et de la connaissance pour les habitants actuels de la ville.

C'est ainsi que l'affectation de ces groupes humains se reflète dans les caractéristiques des maisons, de l'art, des expositions culturelles et culinaires parmi d'autres; concevant alors la nécessité de maintenir dans le contexte urbanistique et paysager, les styles et les tendances présentés comme des manifestations d'un âge d'or dans la ville de Barranquilla. De la même manière, il devient clair comment les facteurs socio-politiques-administratifs ont été déterminés, la conservation, la préservation et la transformation de ces éléments construits. Actuellement, la participation des citoyens est requise et les dialogues visent à redéfinir les œuvres architecturales urbaines qui contrastent avec une période et représentent actuellement d'importants mouvements urbanistiques et architecturaux reconnus localement (région des Caraïbes), nationaux (Colombie) et internationaux (Amérique latine).

La plupart des sociétés ont prospéré de façon inégale et souvent inéquitable, mais ce travail vise à réconcilier les groupes concernés et à créer des liens de responsabilité commune entre les habitants, formant ainsi un principe de solidarité sociale et préservant ainsi ces éléments. pour la postérité.

Mots clés: Immigrants, coutumes, styles architecturaux, tendances multiple, ville, patrimoine, bourgeoisie, préservation, culture, art, urbanisme-architecture.

INTRODUCTION

The urban region of the city of Barranquilla was strengthened in the mid-nineteenth century, and its consolidation came at the beginning of the twentieth century. The city is located at the delta of the Magdalena River and the Caribbean Sea, which at the end of the nineteenth century was referred to as Puerto Marítimo and later Puerto Fluvial. It has a tropical dry climate and is at 4 meters ASL to the east and 100 meters ASL to the west. Because of its strategic location, it became a place of interest for many immigrants from different regions of the world, specifically Europe, Asia and Africa among others.



As a city of great foreign influence, it has continued to accept the changes which modern life has presented. It is, therefore, necessary to summon new generations to awaken the commitment of respect for this legacy, which is not only immersed in the city but is also represented in the style of its buildings and in the trends of its inhabitants. With the existence of

occurrences and lineages which are the product of the union of foreigners and locals, a priority has emerged for these groups to recover their essence, their origin, and to find answers related to the real identity of their descendants.

During the 1880s, with the crossing of citizens of the old continent to new lands in search of new horizons, they began to combine the tendencies common to their countries of origin, such as their cultures, and their styles of art and architecture (Renaissance, Gothic, Baroque, and neoclassical among others).

The appearance of these combinations of styles in the city of Barranquilla responded to the pretensions and desires of a ruling class that was economically in a position to build sumptuous housing for their families and business interests. Some of these houses were, in turn, massive properties from which various activities grew, strengthening both the family and the local economy.

These social groups and their descendants were influenced by the thinkers of the time who brought their concerns and experiences to the new continent. It was in this fashion that, during the eighteenth century, we could consider the thoughts of the philosopher Immanuel Kant, born in the city of Königsberg, East Prussia, on April 22nd, 1724. A representative of criticism and the precursor of German idealism, he was one of the most influential thinkers in Europe. Kant considered that anywhere in the world there were important elements that forever remain in the perception of the people, crossed by time, space and causality, and that depend on each individual; their structure and the predominance of the groups to which they belong. The thoughts of Kant were influential in the Barranquilla of the time; however, the elements of architecture and art related to the past have not been milestones, and nor have they left traces for the current inhabitants. The intervention of the respective authorities is needed to stop the disappearance of these buildings that currently serve as a historical legacy for the city.

Barranquilla is a multicultural town with its own historical legacy. It has the moral duty to transfer such from generation to generation. This inheritance also needs to conserve everything related to the customs of its people. Latin America maintains its legacy in Roman thought (through law) and Greek thought (through philosophy, art and culture), as well as through Christian values, political freedoms and the human and social rights of its people.

These legacies help us to understand the lived present and ratify the roots that must be conserved and as a result, be able to share said roots with new generations and with the parts of the world that maintain interest in the origins of the city. It is evident from city archives that what happened in an era marked a difference of classes, where the bourgeoisie of the nineteenth century had power over the decision-making in the city. These groups set about to determine the form construction projects would take and then began building taking into account either their own native styles or in some cases, the styles they had seen in their travels.

The bourgeoisie concept of the nineteenth century was attributed to a social group in an excellent economic situation, one with the possibility of permanent recreation. It was formed by merchants, forgers and free entrepreneurs, and groups which at the time had not been officialized with the authorities, and which brought them great advantages (money, equipment, machinery, materials, manufacturing, properties, and estates); and at the same time, there was the group of workers. Historically they were classed in the bourgeois groups, heterogeneous groups classified as follows:

The high bourgeoisie was located in the highest place of society and was the most powerful of the moment. They controlled the banks, industry, commerce, and strategic positions under the direction of the state. The middle bourgeoisie, known as the middle class, was represented by lawyers, engineers, intellectuals, university professors, merchants, and agricultural aspirants. The petty bourgeoisie was formed by artisans and merchants of the lower middle level. This group in particular held protests related to their employment situation and the conditions in which they had to work.

These contradictions and dissatisfactions gave rise to the revolution of 1848 by Mr. Tomás Cipriano de Mosquera and Florentino González. It was one of the fiercest disputes recorded in Colombian history, extending until the reform of 1886. The reform was related to the role of the church (the assets of dead hands), which according to the population should have been returned to the civilian population. "The linked properties are an immense hindrance to free trade, they are a means of political and religious oppression, they are a relic of the ominous feudalism... do it, then, with the same courage with which you decreed the secularization of the tithe... and the freedom of cults." (Finance Memory, 1848, cited by Jorge Villegas).

The origin of the city of Barranquilla has been discussed, however something very important happened on April 7th, 1813 which remains to be told; after losing Santa Marta to the Spanish Crown, the Governor of the State of Cartagena, Manuel Rodríguez Torices, recategorized Barranquilla as a 'Villa,' the current equivalent to a province, making it the capital of the department of Barlovento or Tierradentro (today it is the Department of the Atlantic).¹

Subsequently, the power of the Church was weakened due to the new political ideologies through which, during the government of José Hilario López (1849-1853), an attempt was made to separate the Church from the State. This was effected through an examination and trial by secular courts and prelates, who decreed the elimination of the ecclesiastical jurisdiction, proposing instead the election of the parish priests by the municipal councils and the establishment of district chambers for the appropriation of funds, decreeing the expenses for worship. After two civil wars, the first in 1851 and the other in 1854, in which General Tomás Cipriano de Mosquera was heavily involved, the irreversible confiscation of the assets of dead hands was decreed.

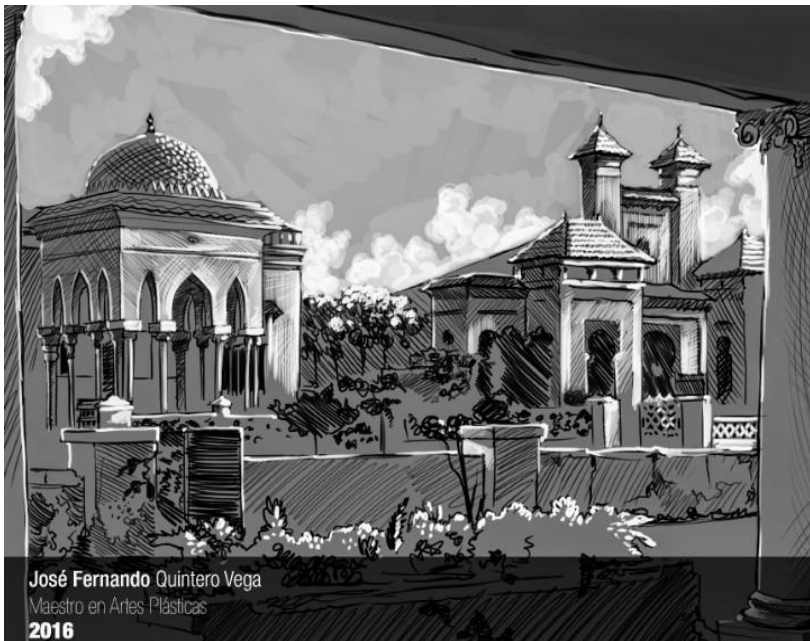
Two more civil wars were necessary, that of 1876 and of 1885, the latter won by Rafael Núñez, who established the authoritarian and clerical government of the so-called "Conservative Regeneration". He legalized the basic economic situation of "latifundismo" and financial speculators with the reactionary Constitution of 1886, and stopped the process of confiscation, and also paid the expropriations to the church in the form of money and privileges, in a concordat with the Vatican State.²

Another problem was related to the countryside; a continuous and almost uninterrupted war has been fought throughout the 20th century and across part of this one; at this time it remains unresolved, creating disruptions in all spheres of the country (economic, political and social).³

¹ Alberto Pinzón Sánchez. Per Eric Hobsbawm and the Patriotic March. Evoked in 1848 in Colombia. Information available on the web:
<http://barranquillahaciendohistoria.blogspot.com.co/>

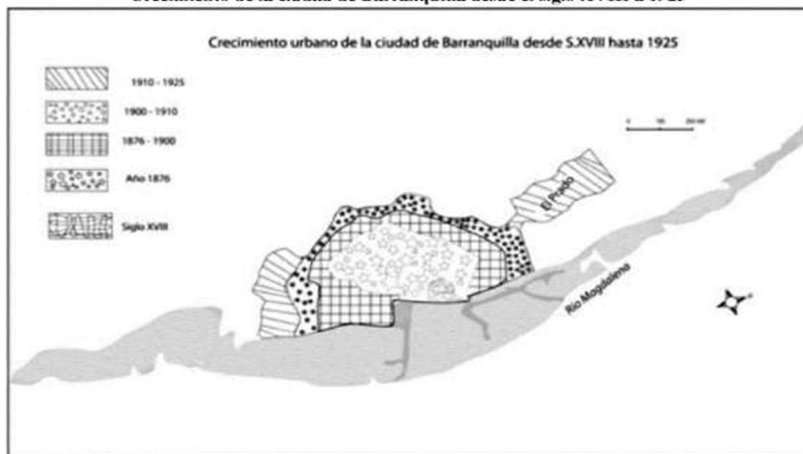
² Alberto Pinzón Sánchez. Per Eric Hobsbawm and the Patriotic March. Evoked in 1848 in Colombia.

³ Information available on the web:
<http://barranquillahaciendohistoria.blogspot.com.co/>



Photographer: unknown, Steamship, Magdalena , 1922.

Mapa 1.
Crecimiento de la ciudad de Barranquilla desde el siglo XVIII a 1925



Mapa elaborado por: Ángela Lucía Aguado-G.
Fuente: Oficina de Planeación Municipal de Barranquilla, Valencia Martínez, Iván. Tres Siglos en la Historia urbana de Barranquilla: El Prado, Las Nieves y San Pedro 1920 - 1940. Barranquilla, Universidad del Atlántico, 2005.

Map 1. Growth of the City of Barranquilla from the eighteenth century to 1925
<http://rcientificas.uninorte.edu.co> Revista Memorias. ISSN 1794-8886 n°. 16, January-June of 2012

During the colonial era, commercial activity in the city of Barranquilla was primarily contraband, an illicit but lucrative trade. Due to these activities, it became an attractive site for nearby vendors, natives of Malambo, farmers, ranchers, artisans, real estate officials and all kinds of merchants. Sabanilla became the port of entry for Barranquilla, but it wasn't officially recognized by the Spanish Crown, and so the English began to use it clandestinely to move their goods into the Colombian region.

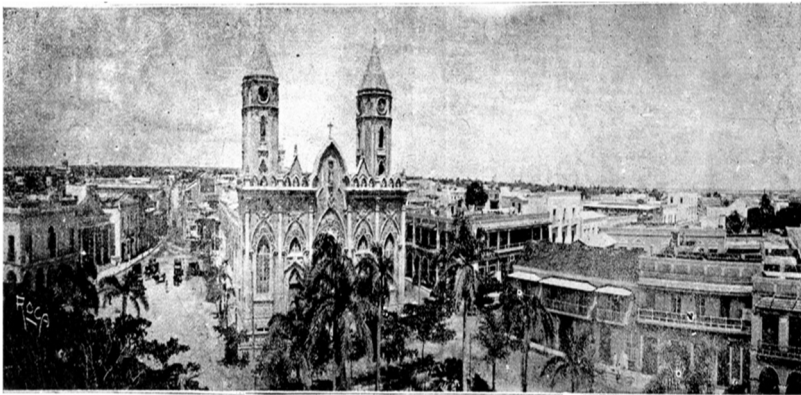
At the beginning of the nineteenth century, the city developed spontaneously. The plaza began to unfold near the church of San Nicolás de Tolentino, patron of the town, located on Calle Ancha. In 1824 a property of 30 varas was bought on the banks of the swamp, with the intention of building a public⁴ square where a market could be established

⁴ Adelaida Sourdis, Nájera. *El Registro Oculito: Los sefardíes del Caribe en la formación de la nación colombiana*. Bogotá. Academia Colombiana de Historia, 2001. Minski y Stevenson, 2009, p. 66-67.

for products brought in canoes from different points of the region. Additionally, a house near Plaza de San Nicolás was setup as a prison⁵.

They began to organize a series of urban semicircles, beginning from the nucleus located in the hacienda of San Nicolás. From there spread three main roads that led to Sabanilla, the inlet where the seaport was, another to Galapa and Baranoa, and the third to Soledad and Malambo. These last ones were united at the height of Sabanalarga and from there went to Cartagena.⁶ Notarial documents from the 1830s and 1840s mention Calle Real as the main street of the town, La Soledad (today calle 17) the most important one, in which the notables had their homes, and Calle Ancha (today Paseo Bolívar). Then the first church was built, that of San Nicolás de Tolentino, which was the main church in the city until the construction of the cathedral in the seventies of the last century. Other religious works of the time were: Amargura, Camposanto, San Roque, San Antonio, Sitio Nuevo and Jesús plus the alleys of Tumba Cuatro, Caimanera, Torices and La Prensa⁷.

Representation of Religious Art: Basilicas II and XIX



Photographer: unknown, general panoramic of Basilica de San Nicolás de Tolentino, 1920.

⁵ *Ibíd.*, writing 13, of the 13th of May of 1823.

⁶ Sergio Paolo Solano De Las Aguas, “Notas inéditas para: La Modernización de Barranquilla, 1905 – 1930”. In: *Historia General de Barranquilla, Sucesos*. Barranquilla. Academia de la Historia De Barranquilla, 1997.

⁷ A.H.A., Notaría 1ª. of Barranquilla, Protocols of 1827- 1840. In: Sourdis. *El Registro Oculto, op. cit.*



Photographer: Eduardo Balcazar - Main entrance - Basilica of San Roque. School of Architecture - Universidad del Atlántico. 2017.

The Catholic church of San Roque de Barranquilla under the patronage of San Roque de Montpellier, popular patron saint of the city, is a building of neo-Gothic style unique in Colombia. Its construction was initiated by Father Rafael Ruiz, who laid the first stone on October 31st, 1853. Due to construction problems in the beginning, the intervention of the engineer Dutch Antonio Staute was necessary in 1901.

The town of Barranquilla was composed of two main districts, San Nicolás and San Roque; it was here in the latter where the group of foreign entrepreneurs settled in the town. In one of its alleys prominent members of the Sephardic community were located, which is why it became known as the Alley of the Jews.

The people who lived in the city were mostly not particularly well off and their houses were usually constructions of a Baroque plant with thatched roofs, located on lots deeper than wide, an indication of the existence of large backyards with the different shade and fruit trees of the region.



Photographer: Eduardo Balcazar, A general panorama of the Basilica of San Nicolás de Tolentino built in 1629. School of Architecture - Universidad del Atlántico (2017).

Barranquilla, due to its condition as a fluvial and maritime port, has attracted groups of national and foreign immigrants (English, French, North Americans and Sephardic Jews who have been of Dutch, Danish or German nationality), who with the local elites promoted growth and development in the industrial sector placing it, at the end of the nineteenth century, as the third city in the country after Bogotá and Medellín. Within the historicity and development of Barranquilla, the influence of the Germans in the commercial growth of the city was particularly strong.

In the mid-nineteenth century, with the 1854 signing of the treaty of friendship, trade and navigation between the German cities of Lubeck, Bremen, and Hamburg with New Granada, the first Germans arrived in Colombia via the city of Barranquilla. This colony was the third largest in the city, with entrepreneurs, important people, and graduates of the best universities in Germany, especially in trade, banking and engineering.⁸

⁸Revista Memoria. Volume 19 – 2013.

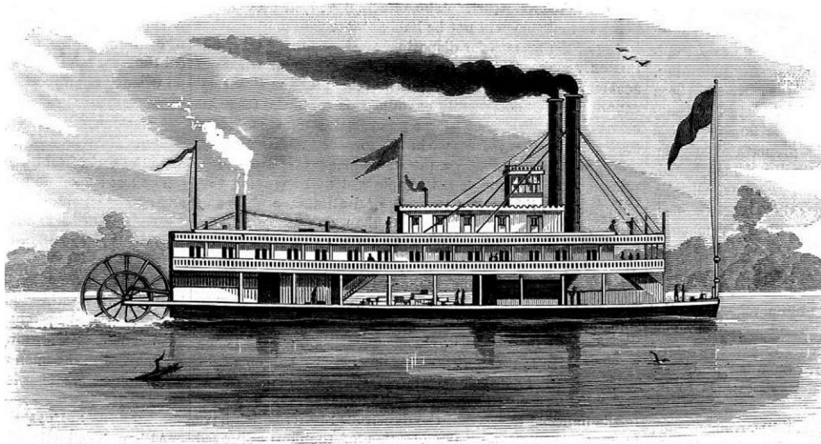


Artist: Giovanni Polifroni Lobo, Álvaro Cepeda Samudio's old house, Neoclassical Architectural Style - Republican, 1924. Watercolor. Universidad del Atlántico, 2017.

The innovative spirit the immigrants brought to the city of Barranquilla introduced new ways of creating low-priced markets and a variety of new ways of doing business; not just cash payments. Likewise, the Syrian, Lebanese and Palestinian immigrants were used to selling at higher prices and with longer terms, and that habit transformed the mentality of the citizens, empowering themselves in relation to acquisitions, trade and more global markets. In addition to having acquired this influence, the communities underwent a different sort of transformation, with citizens vying for a stake in dividends, usury and saving something positive; giving prestige to said societies.

Barranquilla gave thrust and boom to the navigability of the Magdalena River driven with the ideas and economic support of Bremen (German) businessmen. Great efforts were made to connect the port of Barranquilla with that of Sabanilla, the railway line being built to promote the unloading and export and import of goods between Sabanilla and Barranquilla. Said railroad was built by the German firm Hoenigsberg Wessel & Cia, completed at the end of the nineteenth century. In the same way, the Bolívar railway was founded, becoming an economic impulse for the German firms that settled in the city: the Aepli-Eberbach and H.C. Bock, A. Weckbecker, the Alemana Cía. de Transporte, the Alemana de Navegación Fluvial, Breuer, Empresa Elbers, Fruhming & Goshen,

Gieseken & Held, the Hanseática de Vapores, Hoenigsberg & Wessel, Hollman y Merkel, J. Helm, Moller & Co, Müller and Siefken, O. Berne, V. Simmonds, Wiese & Starck. (Revista Memoria N.19-2013).



Graphic - Artist unknown - Sailing on the Magdalena River.

<http://historiasdelmagdalena.blogspot.com.co/2017/11/vapor-el-capitan-de-carro.html>

Text-based histories of the Magdalena by Mr. Raúl Ospino Rangel from November of 2017, mention Mr. Pascual De Caro Gomez, who in the year 1925 was granted a navigation patent for the Magdalena River.

The Germans included their language as part of the culture of the city of Barranquilla and it was used in schools as a second language. The German model was highly recognized enjoying the acceptance of the city, especially with the help of President EUSTORGIO SALGAR, born in the city of Bogotá (President of Colombia in 1870-1872) and of Consul Struntz of Germany, who was invited on a Pedagogical mission (1872-1876), and who began working within the doctrines of Pestalozzi and Froebel. At the end of their academic commitment, professors Julius Walmer and Karl Meisel, both of the aforementioned mission, settled in the city of Barranquilla and founded the Ribon school on August 1st, 1881.

In 1912, they also formed the German school, which opened its doors to all citizens, both German and Colombian. This work of historical character

was built in 1963 by Massard-Dinneny. It is a set of simple ordered shapes using materials and solutions based in compositional and constructive rigor. In the buildings that made up the school, the interior structures were visible. The building sections were arranged on stilts with pergolas and cantilevers that controlled openable facades, permitting the management of difficult climatic conditions (wind and heavy rain among other things), showing an exemplary handling of sustainability at a time when the term was unknown.

Another large contribution of the Germans was the preparation of a photographic record, a compilation of hundreds of collected postcards that had previously been sent by national and foreign inhabitants to the United States, France, England and the rest of Europe. The work of Mr. Erwin Heumann, owner of "Foto Heumann" was particularly influential. His photographic archives were a series of landscapes, emblematic places of the city, and artistic and typical paintings of the Caribbean culture. Such was the case of the German Otto Flohr, who formed the company Flohr & Price Cía., which since the late nineteenth century began issuing postcards not only of Barranquilla, but of almost all Colombian cities. These postcards were made in Germany by one of the prestigious workshops of that time, that of Verl V. Albert Aust, who, before Otto Flohr, was already issuing the first photographs of the city in the form of postcards. Established Germans fought by all means to conserve their cultivated culture through the creation of organizations which began to congregate in the Barranquilla Club, up to 23 Germans, or 15% of all the people associated with the club.

In 1904, the Austro-Hungarian Consul, August Strunz (1895), founded the German Club, a recreational and cultural center which was enlivened with musical instruments and musicians from Germany who had arrived in Sabanilla on the ships of the Hamburg American Line. The orchestras on board were transferred over to entertain and give tributes at the prestigious new club. Another concern of the Germans was related to the Magdalena River. From 1914, Mr Julius Berger Tiefbau Aktiengesellschaft of Berlin obtained the opportunity to intervene in the river's channeling and the opening of Bocas de Ceniza, strengthening the economy of the sector based on the studies led by Mr. Sprung and the Engineer Gunnar Pira.

In the course of the twentieth century heritage was re-invigorated with the founding of institutions such as: La Unión Industrial, el Banco Alemán Antioqueño, Almacenes Helda, Breuer y Moeller, and Bayer among others. With the closure of the First World War, the city suffered an

economic fall in part due to the decline and loss of German migration. At the beginning of the 20th century, there was a free stylistic interpretation in Barranquilla, typical of the European and North American peripheries that enabled modernistic thinking associated with what was at the time considered international, along with projects with Moorish, Italian, Greek and French architectural languages.

In the understanding of the different social behaviors that were developed in the city, and adapting to the culture of the same, the most important philosophical currents erected from the 17th century or "the Century of the Lights", and its historical transference exerted great influence on the present. Rationalism plays an important role in the behavior of some social groups in the city, a philosophical current that was born in the seventeenth century and which gives preference to reason over other human faculties. Rene Descartes was the intellectual actor who presented the dissociation of philosophical thought from theological thought, "I believe and therefore I exist", determining that only undoubtable judgment would be true, clear and different.

Another current that played a very important role in the communities and that is contrary to rationalism was the empiricism of the eighteenth century, a concept that came before the senses, like instruments in the pursuit of knowledge. The greatest representative was John Lock with his phrase "There is nothing in understanding that has not been first in the sense" affirming that all knowledge comes from experience.

It continued with the structuralism in Leipzig Germany, with Wilhelm Wundt in the nineteenth century, and on the functionalism of the nineteenth century in Germany with William James and John Dewey. The mental processes, behaviors and individual differences of people can be seen within the postulates of this current; giving way to another American cultural movement known as Behaviorism, which considered that the only thing that had value was that which could be observed from the outside, eliminating the states of consciousness in any investigative procedure.

John Watson and Ivan Pavlov were representatives of this current, and they presented within their postulates facts of environmental events and diligences perceptible to experience. However, they took into account the observation, testing and control of behaviors and also how they were taken, along with the practical tasks of the communities. This approach gave way to modern psychology, with the emergence of behaviorism.

In the 19th century the Gestalt philosophy appeared in the United States and began to strengthen. Evolved in Germany, the concept was used to represent the configuration, conformation or representation of something.



Imagen 4. Parroquia de San Roque a finales del siglo XIX³⁰⁾



Imagen 7. "Fotografía de la Antigua Calle Ancha de Barranquilla" (1880)³³⁾



Imagen 2. Pintura de las Barrancas de San Nicolás
(1875)¹³

The actors in this movement were Kurt Koffka, Wolfgang Köhler and Max Wertheimer each of whom argued that customs carry with them the form of completion or disposition of a situation or event, so that any attempt to analyze the behavior in parts was doomed to failure. We have what the Gestalt principle was based on: "the whole is something else than the sum of its parts." In the same way, they reviewed the form of perceiving and feeling the experience of what was lived; converting it into strengths for learning, social behavior and thinking.

Then came psychoanalysis with the leadership of Sigmund Freud, a concept founded with the intention of studying the unconscious phenomena of the mind and personality. Here issues such as personality disorders, conflicts, and frustrations become evident; structuring people from their early years to their old age; including their experiences and ways of life.⁹

This also takes into account the position of the rationalists Dutert and Formigé (1889), who in addition to discussing philosophy, carried out new constructive processes with various materials, with new combinations such as glass and ceramics. It should also be noted that builders with classic style tendencies who preferred a more native finish, lent importance to an ancestral and natural element such as in the case of stone. The rationalists after Viollet-le-Duc (1814-1872) used the past in order to solve the present. It is for this reason, from the eighteenth century to the present, this movement has been sustained through reason in regards the physical and

⁹ Information available on the web: <http://www.monografias.com/trabajos-pdf4/fundamentos-psicologia/fundamentos-psicologia.shtml#ixzz4LSmk1j6C>

social world, and how human groups have been able to mold both states through rational principles, a valuable trait of being human.

Another very striking, but predominantly small-scale style was the Gothic style; this style ventures into the use of new materials such as iron (adapted ornamentations), used between the years 1880 and 1906. This art was considered a movement of artistic character that was born in Western Europe at the end of the centuries that comprised the Middle Ages (twelfth century), until the Renaissance arose (fifteenth century), this type of art disappeared in Italy, however in some areas of Europe lasted until the fifteenth century.

Without ignoring the contributions mentioned above, this current cosmos of styles have been accompanied by technicality, and a special knowledge with exclusive mental categories to interpret, offering answers and addressing problems in the communities in relation to styles and continuity of appropriate forms. There are convergence zones, collective zones, and habitability zones; making these forms visible and ready to represent each transcendental period mentioned in this writing.

With the changes acquired through each historical movement, the communities of the 20th century became accustomed to the invasion of information, leading them to a snobbery whose options appeared to be more about appearances than the historical need to respond to the expectations of an audience. In the nineteenth century, the city of Barranquilla began its architectural evolution, through the installation of architectural landmarks such as the pier of Puerto Colombia, the Customs Intendency building, the walkway of Calle Ancha and its first parishes. All these works gave relevance to the urban Barranquillero landscape and occupied a privileged place within the national architecture. Later, in the dawn of the 20th century, the city welcomed the most beautiful urbanization of the capital: the El Prado neighborhood, and with it, the stately mansions that are still preserved as a valuable historical legacy.

It is also good to point out the problems which evolve in cities which grow in a disorganized manner, and for which Barranquilla has not been the exception. This situation has negative repercussions on the architectural development of cities, and one of the most common problems has been the illegal construction that occurs throughout the city, and in which even the basic rules for constructive activities are broken, bringing with them the

effect of embellishment in each city.¹⁰

The invasion of public space, the degradation of public facilities, environmental pollution and the deficit of urban housing infrastructure and the lack of citizen culture; these are problematic and socioeconomic factors which influence the architectural evolution of the city, and noticeably affect urban transformations, such as: urban expansion, the desire to grow as a metropolis, globalization, the different technologies that emerge, and the maintenance of urban areas such as ecological reserves.



Photo: Eduardo Balcazar. Mosaic or tile belonging to Banco Dugand of French origin, 1920, Historical Archive of la Aduana, The industrial revolution and the progress of Barranquilla in the nineteenth and twentieth century. School of Architecture - Universidad del Atlántico. 2017.

¹⁰ Jorge Romañas, Erick Vidal y Lizeth Rodríguez Potes.

A look at the south-western region of Barranquilla: socio-economic and urban problems. Barranquilla. Architecture of the CUC, (13), 115-127. 2014.



Artist unknown. Mosaic insignia of the industrial and productive Barranquilla, adorned with the original and representative values of the time: coffee and bananas.

Continuing with the cultural legacy of the immigrants of the time, there are elements and pieces of art that represent one or more cultures; among them are pieces of mother-of-pearl from the Palestine workshop such as the mosaic insignia of Barranquilla industry, created by the engineer, craftsman, and businessman Yidi Daccaretti; who dedicated more than two decades to the mother-of-pearl technique. These works have been used for the customs of sacred Catholic and Christian art which, according to Mr. Yidi who was trained by great masters in Bethlehem, were completely lost in Palestine. The loss of this millenary art according to Mr. Yidi was due to the migrations caused by the wars. "In this region there used to be around eight prestigious workshops, but with the passage of time and the