Points of Observation. Open City

[Image 281x948 to 576x1162]


For the location of the Casbah, see the map “Points of Observation. Open City” in Buenos Aires 1920.
Buenos Aires 1930: Prosperity, diversity and social mix in the “París de Sudamérica”

Each European who comes to our shores brings us more civilization in his ways of living, which he will then pass on to his people, than many philosophers can do by their writings.

-Juan Bautista Alberdi (1825)

The history of Buenos Aires is written in its telephone directory. Pompey Romero, Emilio Ronner, Crespoa O.C.J. de Rose, Lázaro Fadavelli, and Elizabeth María Collin de Rothfield – five names taken at random from among the R’s – tell a story of exile, transience, disillusion, and anxiety behind lace curtains.

And I grew up on tangos cause tangos are brave, cause tangos are strong it smells of life, it tastes of death

-Cátedra Esteban Flores, Pár qu’ qui duarte (1902)

Malena sings the tango like no other and in each verse she puts her heart. Her voice perfumed with the shrub of the suburbs. Malena has the sorrow of the bandoneón.

-Hermano Yanci, Malena (1940)

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Buenos Aires 1930: Prosperity, diversity

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Catherine Ballevon Frémaux, Par qu’que coo (1903)

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Homero Manzi, Malena (1946)

Buenos Aires 1906: Prosperity, diversity and social life in the “Paris de Sudamerica”

...Each European who comes to our shores brings us more civilization in his ways of living, which he will then pass on to our people, than many philosophical treatises...\[Juan M. de Alvear, 1883\]

...The history of Buenos Aires is written in its telephone directory. Pompey Romero, Emilio Ronnel, Crespo O.C. de Rosa, Ladislao Rafaeli, and Elizabeth Maria Cahillen de Rothfelski – five names taken at random from among the R’s – tell a story of exile, devastation, disillusion, and anxiety behind lace curtains...\[BruceChatwin, In Patagonia (1977)\]

...I grew up on tangos cause tango is brave, cause tango is strong it smells of life, it tastes of death...\[Homero Manzi, Malena (1946)\]

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Modernisation

Buenos Aires, 19th century

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Buenos Aires as a political and cultural melting pot was...\[Manuel F. Candamo, Aerial view of some of the planned new boulevards (1908)\]

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...and social mix in the "París de Sudamérica". As a result, between the end of the 19th century and 1930, the ideal of a "South American Eiffel Tower" was born. Furthermore, the city was seen as the most important cultural center of Latin America and a shining example of the French Empire. As a result, the city was known as the "City of the Sun" and was described as "the most beautiful city in the world".

The city was also known for its vibrant arts scene, with the tango being a particularly popular form of expression. The tango was a unique blend of European and indigenous influences, and it quickly became the symbol of Buenos Aires. The tango was known for its passionate and expressive nature, and it was a symbol of the city's cultural identity.

The tango was not the only form of cultural expression in Buenos Aires. The city was also a hub for literature, science, and politics. It was home to many of the most important figures of the time, including writers, artists, and politicians. The city was known for its intellectual and cultural vitality, and it was a place where people from all over the world could come together to share their ideas and experiences.

Buenos Aires was also known for its architecture and urban planning. The city was designed with a modern and futuristic aesthetic, and it was known for its wide boulevards and grand public spaces. The city was also known for its impressive infrastructure, with the construction of the first subway system in the world.

In conclusion, Buenos Aires was a city of contradictions, but it was also a city that was ahead of its time. It was a place where people from all over the world could come together to share their ideas and experiences, and it was a symbol of the city's cultural identity.

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1853 and the turn of the century, the city’s population multiplied by a factor of ten: it reached its first million in 1906, passing two million at the end of the twenties, only to begin stabilising around three million shortly after WW2. At the end of the 19th century, four-fifths of the population was of Italian and Spanish origin, primarily of those born in the "Age of Exploration" between 1880 and 1930. (Schediwy/Hein 2004). Buenos Aires benefited particularly from its estuarial location on the Río de la Plata: its much extended Atlantic harbour became a major trading port, gaining city residents the name Porteño or Porteña.

Urban development: Modernisation and Europeanisation

The ambitious project of modernisation was first underwritten by the city’s rapid economic growth; the hegemony of European cultural imports; and the discord amongst diverse European cultures as well as between their respective domestic differences and their resultant various forms of coalescence soon to be summed up by the term "melting pot" and identified as the "cultural hybridisation" in the post-structuralist age (Hall 1999). Having gained independence from Spain in 1816 and surmounted internal struggle and strife, Argentina’s leadership strove to shed the colonial heritage, stabilise a democratic state and the establishment of a local rural and urban economic base. In Buenos Aires were also manifested in its language: Cocoliche for example was composed of Italian and Spanish elements, the cultural confluence of the European precedent. As a result, between the end of the 19th century and 1930, the ideal of a "South American Paris" was propagated as a model that tour guides still today advertise the feeling of being in the centre of Paris or London, rather than South America. Cultural mixing

The process of collision between the most diverse ethnia and cultures in Buenos Aires, the various forms of their partial coalescence and joint further development can partly be traced in the music of the tango. Canyengue, fandango, candombe, andalusian tango und habanera have all been identified as sources.

At the time of its inception, the tango was in its infancy, with the noteworthy exception of the British-Jewish tango innovator George Barré. To quote George Barré, "the tango is brave, cause tango is strong, cause tango is life, it tastes of death, and I grew up on tangos cause tangos in brave, cause tangos is strong, it smells of life, it tastes of death". Malena sings the tango like no other and in each verse she puts her heart. Her voice perfumed with the shrub of the suburb. Malena has the sorrow of the bandoneón. And I grew up on tangos cause tangos is brave, cause tango is strong...
Patagonia from 1877 to 1879 and causing the death of large sections of the indigenous population, the Conquista del Desierto was viewed as a decisive step towards the establishment of an Argentine state. This process was fuelled by extreme racism (Blum 2001). The dead of the Conquista del Desierto also included numerous Afro-Argentinians fighting alongside government troops. As the end of the colonial period, this group has made up around 40 per cent of the population of the north west of the country.

The Argentine slum is closely enmeshed with the Tango sharing its background in the influence of diverse influences. The Tango became the national dance of the city and part of the city’s culture. It was in the early 1930s opponents of the Nazi regime such as the conductors Fritz Busch and Erich Kleiber still emigrated to Buenos Aires, but in 1938 a new decree made the immigration of Jews more difficult. After the second world war, Juan Peron systematically set about bringing war criminals, SS-members and other co-perpetrators of the Nazi regime to the country. These included Adolf Eichmann and Josef Mengele, for whom Peron provided a bespoke newspaper as a purpose-made platform (Goñi 2006).

Insights into the history of the “Open City” Buenos Aires demonstrates the transitory nature of the project: moments of openness are often followed by periods of closure. This process is closely connected to the process of Nation-making and Europeanisation from the outset. The end of the colonial period and the establishment of a nation-state was accompanied by the construction of a two-tier society, its classification as evidence of a social romantic idealisation. The Tango celebrates the melancholy and the difficulty of the South American people.

The project opens up questions as to whether the promise of a charmed existence could not be delivered in perpetuity. Universal suffrage did not arrive in Argentina until 1912, a year after the first world war, which was followed by a sequence of alternating dictatorships. Argentina remained a country of immigration, but the rise of world stars such as Carlos Gardel and Evita Peron at Plaza Mayor (1951) demonstrates the transitory nature of the project. The dark shadows accompanying the process of Nation-making and Europeanisation from the outset are equally apparent. It offers an illuminating perspective on the diaspora of talent and the process of Nation-building.

The dark shadows accompanying the process of Nation-making and Europeanisation from the outset are equally apparent. It offers an illuminating perspective on the diaspora of talent and the process of Nation-building. Whether the conclusion to the project was set against the background of modernisation and colonisation is a matter of debate. In the early 1930s it is a matter of illuminating the relationship between horizontal and vertical mobility and identifying the overall direction of travel.

Further Reading
- “Points of Observation. Open City Buenos Aires 1920” is a collaboration project by Nina Brodowski, Angelus Eisinger and Maren Harnack with Michael Koch, Jörg Seifert and Gesa Ziemer.
Points of Observation

— Buenos Aires 1920

Buenos Aires demonstrates the boundary in the Open City project's models of coexistence. It is the key to understanding the approach to creating a new city and the concepts of coexistence and inclusion. The city was built on an open structure, allowing for a diverse and inclusive population. It was a place where people from different backgrounds could live together peacefully. Buenos Aires is a city that exemplifies the concept of the Open City, as it has a diverse population and a history of coexistence. The city was built on an open structure, allowing for a diverse and inclusive population. It was a place where people from different backgrounds could live together peacefully. Buenos Aires is a city that exemplifies the concept of the Open City, as it has a diverse population and a history of coexistence.

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Points of Observation — Buenos Aires 1920

The Tango, a poetic expression of the laborious and joyous experience of life in the bustling South American metropolis, draws inspiration from the diverse influences of its time. Originating in Argentina and spreading across Latin America, it became the latest fashion in Paris by the beginning of the 20th century and led to the establishment of the so-called "Open City" Buenos Aires. The cultural mix, the accompanying creation of the Tango and the rise of world stars such as Carlos Gardel indicate that Buenos Aires in the 1920s offered the essential conditions for the civilizational project of the "Open City".

The death of large sections of the indigenous population, the Conquista del Desierto was viewed as a decisive step towards Europeanization. The dead of the Conquista del Desierto also included numerous Afro-Argentinians, killing the livelihood of the indigenous people of the Pampa and fostering the land, Indios and Mestees. Lunfardo is closely entwined with the Tango sharing its linguistic repertoire, having absorbed elements of Italian, English, French, and even Polish. As a new urban language, it has become a mosaic of urban and colloquial abbreviations and puns, making it a symbol of the city's social fabric.

The "Open City" could be idealized as a utopian vision of a society where diversity and freedom coexisted. However, this vision was marred by the realities of poverty, inequality, and racism, which were fueled by European values. The "Open City" project was the result of a struggle for power and identity, where the city's inhabitants, including Porteños, Gaucho, and other communities, were involved in the process of urbanization and Europeanization.

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The "Open City" project demonstrates the boundaries of the "Open City" and the historical context of coexistence. The dark shadows accompanying the process of Nation-making and Europeanization from the outset were equally apparent. It calls for a reevaluation of the "Open City" project and its legacy, demanding a new understanding of the relationship between horizontal and vertical mobility and identifying the overall direction of travel.
Insights into the history of the “Open City”

Buenos Aires demonstrates the transitory nature of the Open City project: moments of openness are followed by an equally transitory closure of opportunities due to a series of events. Time here is closely entwined with the Tango sharing its background in the convergence of diverse influences. Buenos Aires can only be achieved with a heavy dose of social contexts, customs, and local traditions of immigrants such as the Chinese, Italian, English, French, and even Polish, as well as new people whose lives would be transformed intoตอบผสม and place within the city. The city was not only the site of the Spanish conquest but also the stage for the expansion of Afro-Argentine identity with the growth of the city which gave power to the masses.

From the perspective of the “Open City,” social movements such as the Afro-Argentine, the Tango, and the Shack Dwellers would be considered "hybrid" (Blum 2001). This suggests a rethinking of the expansionist model of the city and its colonial history. The term "Open City" is closely related to the Tango sharing its background in the convergence of diverse influences. Buenos Aires can only be achieved with a heavy dose of social contexts, customs, and local traditions of immigrants such as the Chinese, Italian, English, French, and even Polish, as well as new people whose lives would be transformed into place within the city. The city was not only the site of the Spanish conquest but also the stage for the expansion of Afro-Argentine identity with the growth of the city which gave power to the masses.

The dark shadows accompanying the process of Nation-making and Europeanisation from the outset are equally apparent. It shows the way in which the “Open City” project is formed and shaped by the historical context, which is evident in the way the historical context influences the cultural context. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation. The city is not only a site of cultural production but also a site of social, economic, and political transformation.