

# Memory and Monument. The historical site of the battle of Boyacá

Memoria y Monumento. El sitio histórico de la batalla de Boyacá

Memória e Monumento. O local histórico da Batalha de Boyacá

DOI: <https://doi.org/10.21803/penamer.16.32.564>

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## Abstract

**Introduction:** The Boyacá's field is the place where the freedom of the Nation was forged and constitutes the fundamental scenario for the construction of collective memory, through a monumental sculptural ensemble as a cultural representation. **Objective** to understand how the historical narratives that build the identity of the nation are consolidated through the monument. **Reflection:** It raises a discussion about the symbolic aspects that have allowed the prevalence of this historical ensemble over time, perpetuating these narratives as cultural representations; It is based on the historical perspective and its cultural significance through stages associated with the construction of monuments and how these make visible the construction of values associated with the enthronement of the hero. **Conclusion:** arises as the construction of an official celebratory system is built through archetypes of memory represented in the monuments that respond to the official history that recognizes the importance of the Historic Site of the Battle of Boyacá as a place of national memory.

**Keywords:** Collective memory; Territory; Monument; Representation.

## Resumen

**Introducción:** El Campo de Boyacá es el lugar donde se forjó la libertad de la Nación y se constituye en el escenario fundamental de la construcción de la memoria colectiva, a través de un conjunto escultórico monumental como representación cultural. **Objetivo:** comprender cómo a través del monumento se consolidan las narrativas históricas que construyen la identidad de la nación. **Reflexión:** Plantea una discusión sobre los aspectos simbólicos que han permitido la prevalencia de este conjunto histórico en el tiempo, perpetuando estas narrativas como representaciones culturales; se fundamenta en la perspectiva histórica y su significación cultural a través de etapas asociadas a la construcción de los monumentos y el cómo estas visibilizan la construcción de valores asociados a la entronización del héroe. **Conclusión** se plantea como la construcción de un sistema celebratorio oficial se construye a través de arquetipos de la memoria representados en los monumentos que responden a la historia oficial que reconoce la importancia del Sitio Histórico de la Batalla de Boyacá como lugar de la memoria nacional.

**Palabras clave:** Memoria colectiva; Territorio; Monumento; Representación<sup>1</sup>.

## Resumo

**Introdução:** O Campo de Boyacá é o lugar onde se forjou a liberdade da Nação e se constitui no cenário fundamental da construção da memória coletiva, por meio de um conjunto escultórico monumental como representação cultural. **Objetivo:** Compreender como, por meio do monumento, são consolidadas as narrativas históricas que constroem a identidade da nação. **Reflexão:** Levanta uma discussão sobre os aspectos simbólicos que permitiram a prevalência desse conjunto histórico ao longo do tempo, perpetuando essas narrativas como representações culturais; baseia-se na perspectiva histórica e em seu significado cultural por meio das etapas associadas à construção dos monumentos e como elas tornam visível a construção de valores associados à entronização do herói. Em **conclusão**, propõe-se como a construção de um sistema oficial de comemoração é construída por meio de arquétipos de memória representados nos monumentos que respondem à história oficial que reconhece a importância do Sítio Histórico da Batalha de Boyacá como um lugar de memória nacional.

**Palavras-chave:** Memória coletiva; Território; Monumento; Representação.

## ¿Cómo citar este artículo?

Giraldo; A. (2023). Memoria y Monumento. El sitio histórico de la batalla de Boyacá. *Pensamiento Americano*, e#:564. 16(32), 1-17. DOI: <https://doi.org/10.21803/penamer.16.32.564>

<sup>1</sup> <https://vocabularies.unesco.org/browser/thesaurus/es/groups>



## INTRODUCTION

This is a reflection that arises on the occasion of the Bicentennial of the Independence 1819 - 2019 in the Historic Site of the Battle of Boyacá (SHBB), fundamental scenario of the memory of the independence and the memory of the nation; reason why the relationship between identity - memory - monument, is significant as a cultural representation, in accordance with the permanent construction of national identity. This article is part of the research activities developed at the Universidad Santo Tomás - Tunja sectional - Faculty of Architecture, in the period 2020-2022, in the line of historical, urban and architectural moria, with a project focused on memory and its relationship with the territory. Boyacá is part of the liberating route and the preeminent scenario of the independence deed, and there are monuments that commemorate it. Undoubtedly, the Historic Field of the Battle of Boyacá is the most important place, it represents the legacy of independence and the ideology of nation building. Consequently, the main objective of this article is to deepen and analyze how the monuments in SHBB represent and constitute a story of the social and political changes in Colombia from the nineteenth to the twentieth century, the social representations and their narratives. Consequently, the concept of memory and the monument that represents it are associated with the cultural meaning for each period in which the representation is implemented through monuments, each period interprets an ideology of nation, it is the expression of the ideals of memory.

### THEORETICAL FRAMEWORK - THE LANGUAGE OF MEMORY AND THE MONUMENT.

The concept of "places of memory" emerged with Pierre Norá and has become a way of understanding how the transformations of imaginaries allow the creation of new memories. These places contribute to the historical narrative of a new nation, helping to disseminate those cultural elements that shape identity, political fixation and civic values, in order to remember only those historical events that are considered key in each era. Because of the multiple discrepancies between these elements, the three points of discord become evident: meaning, temporality and value. The "aptitude for metamorphosis" of the "places of memory" of which Pierre Nora (2008) speaks, was posed as a conclusion of the book "with the power to re-emerge from future re-appropriations" as a prediction of what would happen shortly thereafter.

There are several examples that show this situation. In Mexico, a group of community members tore down a statue of Fray Antonio de San Miguel and beheaded him. According to this population, the monument was offensive and racist, because for them it symbolized the subordination and exploitation of indigenous people by the Spanish crown. In Belgium, the statue of King Leopold II was covered with red paint by protesters, claiming that he was a strong influence in the oppression of the Congo during the colonial era and led to the death of thousands of people in that country, from where he extracted resources for the construction of Belgium. Likewise in other countries of the world, several monuments have been vandalized and demolished such as those of: Edward Colston in the United Kingdom and Christopher Columbus in the United States, confronting two discourses of power.

As happened in Cauca, where indigenous groups tore down the equestrian monument of Sebastián de Belalcázar in the city of Popayán, claiming that the figure of the conqueror represented a genocide of their peoples and an expropriator of indigenous territories, becoming symbolic violence against all indigenous peoples. What was originally intended to be an act of historical inclusion ended up becoming a symbolic violence against all indigenous peoples.

in an intransigent debate, which ceases to belong to history and is placed in the realm of politics.

Thus, this reflection is based on the relationship between the recognizable meaning of the monumental ensemble in conflict with its origins, which marked the construction of the nation and the restructuring of the territory. It links in turn three elements: memory, history and monuments, which favor the construction of a narrative of its own, leading to a new historical and memory perspective. Consequently, the interrelation of these three elements is what allows the construction of an official narrative that provides us with a representation of nation, which brings us closer to the resignification of the monument within this place of memory.

In the new historical perspectives there is a direct relationship between the present and the past. To "understand the past through the present" as Marc Bloch states. These narratives will allow us multiple approaches and the construction of interrelationships to develop and understand how the analysis of what happened is constituted in an explicit relationship with the present. This position is in turn emphasized by other authors as stated by Josep Montaner (Castro Marcuccci, 2021) "the view of the past and the construction of memory are being transformed according to our present and our values: they restructure our past".

In Bloch's "Introduction to History" (2011) the author poses multiple questions, referring to the importance of history. "Is it to be believed, however, that, because it does not explain all of the present, is the past totally useless to explain it?" referring to the limits of the actual and the inactual. Indeed the new sites of history also emphasize the importance of the subject in the face of social facts therefore we ask ourselves:

How through cultural representations is history, memory, manifested?

In that order of ideas, historical representations in places of memory are part of cultural representations, as mentioned by Pégolis and Rodríguez Ibarra (2017). Taking Orhan Pamuk's epigraph "everyone who is curious to give meaning to life has at least once wondered about the meaning of the place and time in which he was born". It is therefore essential to reflect on the narrative of places and memory that represent the collective imaginaries of nation-building.

In the work *History or the Reading of Time* (Chartier, 2007) the collective representations of the past and the understanding of historical time are located in 3 levels that are superimposed and heterogeneous, in which conjunctures appear that are associated with events and narratives that articulate temporalities. Therefore, it is important to approach each historical moment from an interdisciplinary perspective. As mentioned by White (1992) and according to Burke (2012), who proposes significant relationships between cultural history and social history, feeding back the discourse of representations.

In conclusion, this reflection questions the interpretations that in the present are given to the perceptions of the past, and the understanding of the different historical times that are the starting point for the analysis of this reflection. In the same way that in a globalized world, narratives are shared and affect the way in which new places of memory are constructed.

## REFLECTION

This study focused on the Historic Site of the Battle of Boyacá SHBB and how the monuments were



constitute the narrative that allowed the construction of a reflection on the history of the Nation since the recognition of the place in 1819 until the last interventions in the 1980s. To this end, graphic sources were contrasted with descriptive historical accounts that allow us to recognize the historical, social and political context in which they were developed as part of the construction of a new historical narrative for a nascent nation, the monuments contrasted with field and archive work, which determined the historical subdivision into 5 periods, to establish an order of intervention that would allow us to understand and contrast the changes and analyze how each cultural period has representations with which they are identified and manifested. This is how the trends are framed in the commemorations and celebrations that are those that endorse the memory and are represented in the designs of the monuments, whose manufacture is endorsed by the national government, which is who builds the narrative and establishes the ideology of the heroes by antonomasia. The SHBB focuses on two heroes that represent the ideology of freedom, Bolivar and Santander, which is why they are part of the social imaginary.

This article proposes how to analyze the category of memory and its representation through the monument; having as object of study the Historical Site of the Battle of Boyacá -SHBB- with a temporal cut between 1819 - 2019, coinciding with the Bicentennial of the Independence. In order to carry out this reflection, the work proposes the development from Units of Analysis, establishing which were the determining historical facts that result in the objects of memory. The above allows characterizing and particularizing the identity monuments present today in the space of the Battlefield. Highlighting the relationship between meaning and memory and its representation, which builds the imaginaries and its cultural character with which freedom and the nation are identified, in the most important place of the Colombian independence deed.

### The memory of the nation.

The fog and cold of August 7, 1819 did not fade the victory that liberated us from 282 years of oppression. That is why this place is one of the places where Colombians have built and reflected the memory of the Nation. The approaches and reflections on the historical field of Boyacá and its monuments were elaborated on actors and scenes that represent the historical moment of the Battle of Boyacá. August 7 in the official commemorations is considered a civic day, it is declared the day of the national army and every 4 years on this date the president of Colombia, the symbol of the nation state, is sworn in. But the civic reading is different, therefore it is worth asking *what is the narrative of memory and what prevalence does the community recognize in the countryside of Boyacá in the historical site of the Battle of Boyacá in comparison with the signs that determined the historical evolution that emerged from the events that have characterized the history of the independence of Colombia?* The narrative of this event must be positioned in the collective memory through commemoration and reiteration. Thus, the construction of identity is a national exercise that allows the creation of spaces of understanding where legitimacy and belonging are the most important elements of National Unity represented through the monument.

August 7, 1819 is a defining day in the history of Colombia, concluding the liberation campaign that began on May 23, 1819 in the village of the seventies and ended in Tunja with the Battle of Boyacá and subsequent arrival in Bogotá. These are 77 days that mark the course of the nation. That is why the memory of what happened is a reason for re-ordination. This is the place where efforts to preserve memory are made. *Who privileges memory?* The perspective arises from the government that controls the memory of the community and its fundamental function is the creation of the new national history; because the pre-Hispanic history is unknown and this is an opportunity of representation with a historiographic narrative that postulates the hero as the axis of this new history. This vision permeates the collective and is visible through the monument.

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## The Representations of Memory at the Historic Site of the Battle of Boyacá - SHBB

The historic site of the Battle of Boyacá SHBB is an Asset of Cultural Interest in which specific interventions have been developed creating micro-sites of cultural representation. Its historical value is reflected in the monuments and properties that today are the result of the political and economic conditions of the Nation in these 200 years. The consequences are evident: the alteration of the original site with a dispersed and modern commemorative model, which has been recognized as an asset of cultural interest at the national level with Resolution 1066 of 2006.

The first problem related to the monument as an object of study and its relationship with memory is established through the sociology of memory, as Halbwachs (2004) who works on collective representations establishes how these are the result of a cultural deposit anchored in the collective memory that acts autonomously and as an alternative to the socially institutionalized and symbolically elaborated representations through an official culture. For this reason, the representations that were made in favor of conservation and management to protect the cultural significance of the place were investigated.

The analysis and establishment of the historical cuts is based on the installation of the monuments where the significant value is fundamental to understand their enthronement (Le Corbusier and Sert, 1933-1942). The historical delimitation is based on the dates on which interventions are carried out, thus the work is divided into categories of study developed through units of analysis.

First unit of analysis: *La Victoria - The Viceroyalty of La Gran Colombia 1819- 1830*, where the place is consecrated through the "discourse of power" what Pierre Norá calls tradition. And that legitimizes the recognition of the place as a point of affirmation of a new social construction. The origin starts from the importance of the monument in the framework of an ideology of independence that gave rise to the recognition of the place, fundamental in the history of the birth of the Nation and that is part of the memory of the Bolivarian nations (...) "*History is not all the past [...] there is a living history that is perpetuated or renewed through time*" (Halbwachs and Lasén Díaz, 1995).

Second unit of analysis: *The Republic of New Granada 1831-1877*, which coincides with the construction of the Nation, the first political constitution of Colombia and therefore its representations. The legitimization of a new order, which is based on the recovery of the past, and it is through a new reading of history that resignifies the collective memory that opposes the construction of individual memory.

Likewise, the discussion focuses on how the symbolic representation through the monument (history) aims at the preservation of the memory that carries the heritage through new aesthetic values. The turning point focuses on the recognition of a symbolic unit - the obelisk - that expresses the cultural prevalence of a society that wants to see in it the values of 19th century society.

Third Unit of Analysis: *The Sovereign State 1878-1929*, where it is evident the discourse of the prevailing political system that is marked through a celebratory system, for this the spaces must reflect their own temporality as mirrors of a time, are the sedimentary layers of memory of which he speaks (Karsz, 2004) are the "accumulated times" is through the *historical spaces* that overlap the collective representations that manage to be interpreted through the representations of memory in this case the monuments.



The fourth Unit of analysis: *The Commemorative Park 1930-1945*; the analysis starts from the understanding of the relationship of the past with the present, this is not neutral and is reconstructed through representative forms of memory; more than one hundred years after the Battle of Boyacá the representation focuses on the construction of two heroes: Bolívar and Santander. It is the triumph of selective memory that hierarchizes, it is a selective recovery of the past that chooses the historical interpretation. It should be noted that collective memory is not history; memory is a choice, more important than events. Halbwachs (2004) points out: "past events are chosen, collated and classified according to needs and rules that were not those of the groups of men who have long preserved their living deposit".

The past is an intangible and its significance is inclusive with the area in which the battle took place, hence the acquisition of land that completes the globe of land in accordance with the Athens Charter of 1941, which mentions the importance of protecting areas around historic sites because it protects the whole as a cultural asset.

Last and fifth Unit of analysis: *The Sesquicentennial and the Transformations 1946-1974*, the new contributions in relation to the memories of the events that constitute the memory of the past, history as a tool for the construction of national history, is a point of reference in time. The development of several collective memories is a way of filling interstices and establishing a narrative that contributes to historical continuity and provides continuity to the story; according to Halbwachs (2004):

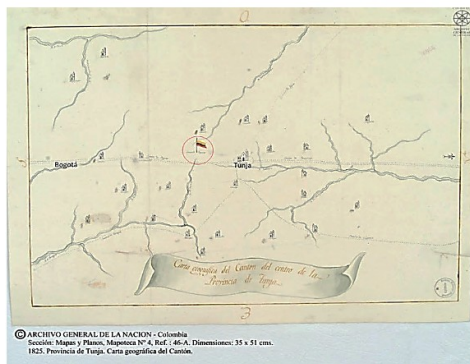
In order to speak of memory, it is necessary that the parts of the period over which it extends are to some extent well differentiated. Each of these groups has a history. Figures and facts are distinguished. But what strikes us is that in memory the similarities come to the fore (p.248).

The transition between independence and the new order that emerges requires making the scenarios visible as a mechanism to dignify the place because it is there where the inheritance and the new discourse of history underlies. The first representation arose between 1819 and 1830.

### La Victoria - The Viceroyalty of Gran Colombia 1819- 1830

Figura 1.

Mapa cantón de la provincia de Tunja



Note: The location of the flag of the new independent republic marks the site of the Battle of Boyacá (Hernández, 2020).

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In the year 1825, the first symbolic implantation of recognition of the place that commemorates the Battle of Boyacá took place. The province of Cundinamarca erected a column in recognition of the liberating army led by Simón Bolívar.

The commemorative decrees and the first unifying and integrationist attempts arise after the political emancipation from the Spanish empire of Bolívar's desire, this will is visible through the Decree of August 8, 1819, and the decree of the Assembly of the province of Cundinamarca, September 9, 1819. In this favorable environment as a record is possibly the first plan that marks with a flag the historic site of the Battle. Where possibly a column with a flag is installed. The plan is the first recognition of the historical site of the Battle of Boyacá.

This initial period is characterized by the recognition of the site of the Battle of Boyacá as a place of memory. *How is freedom represented?* That means implementing actions with monuments, which evoke concepts such as independence, courage, freedom and anchor in the key places of the battle in the field of Boyacá. This has an impact on its capacity to endure in memory, being a permanent revision and revaluation.

### The Republic of New Granada 1831-1877

#### Figura 2

*Casa de Boyacá, cuartel general de reunión en 1819*



*Nota:* Documento inscrito como Registro Regional de la Memoria del Mundo de la Unesco, como parte de la Memoria Científica de América Andina. (Fernández, 1851).



*Nota:* Casa de Teja, en la actualidad es usada como residencia familiar (Giraldo, 2021).

In this period two elements are identified today visible: the Teja house<sup>1</sup> and the calicanto bridge this recognition is given by Manuel Ancizar with the Corographic commission, through his diary entitled "Alpha Pilgrimage", who expressed "the total absence of any commemorative evidence".

Carmelo Fernández's watercolor. The drawings identify the Teja house as evidence that remains as a reminder of the Battle. The transformation of the site begins with the modification of the road, Tunja Bogotá.

<sup>1</sup> "When the Liberator and those who accompanied him arrived at the place of the combat, which would be four o'clock in the afternoon, it was already decided, because upon arriving at the sale (Casa de Teja), the soldier Pedro Martinez (...) presented him with General Barreiro" whom he had taken prisoner. Bolívar orders that he be treated with the considerations due to his rank and that he be placed in prison in the Casa de Teja, together with the other officers captured after the battle of Boyaca.



This place embodies the values of a nation, so the initial question is: *How does the historical site of the Battle of Boyacá emerge?* The establishment of interpretative criteria on the "historical" writings of the nascent Republic of Colombia has as its background the national historical tradition and the way in which the "essential facts of history" are transcribed with the objective not only to accumulate data, but also to establish networks of belonging and legitimacy in a unifying effort that lasts throughout the nineteenth century; it is the construction of the national past. The stories are a unifying effort where the state gives shape to the national past and indicates its structure and essence so as not to fall into individual efforts. History has then the moral principle of forming, civilizing and contributing to the aggrandizement and civilization of the homeland (Osorio Molina 2008), the disclosure then of what happened in the countryside of Boyacá. It is an instrument used by the state for education and social order.

**Figura 3.**

*Vista del terreno en donde se dió la acción de Boyacá.*



Note: Document inscribed on the UNESCO Regional Memory of the World Register as part of the Scientific Memory of Andean America (Fernández, 1851).

Where the stone bridge, one of the three bridges present at the historic site of the battle, can be seen.

The process of transformation of the place implies two concepts: the "existential space" (Norberg-Schulz, 1999), and the second: place of memory mentioned by Pierre Norá. The events that take place in the SHBB are associated with the representations of national history that had not had a place as historical and political agents (De Certeau, 1996), indicating that the narrative arises from the way the inhabitants construct, live and use the places and turn them into places of memory, and from the collective tradition, the exercise of memory is regulated. Achieving a monument in a strategic enclave empowers memory and becomes the repository of the desire to construct one's own history with which to identify oneself.

**Figura 4**

*Puente de piedra.*



Nota: Puente de piedra en la actualidad, sobre el río Teatinos (Giraldo, A., 2021).

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**Figura 5**

*Baranda puente de piedra*



*Nota:* Detalle de la baranda del puente de piedra (Giraldo, A ,2021).

**El Estado Soberano 1878-1945**

**Figura 6**

*Vista del obelisco en el camino para Santafé 1919.*



*Note:* "Look at the countryside. This road, then narrow path, goes to Santafé, which is behind the blue hills, more than twenty leagues away. Not far away are two towns: to the right Samacá, and to the left Ramiriquí. Here, in the foreground, the patriot army arrived and saw the royalist troops on that hill in the center. In the middle runs the humble Teatinos stream and over it a small stone bridge. Which are not seen, but can be guessed in this landscape [...] today, as seen in the picture, an obelisk rises next to the bridge of the struggle" (Urbina, 2017).

The story of the republic will be focused on the scenarios of independence having as background the founding moment of the Nation. Ernest Renan in 1882 pointed out in Pérez (2010): "the past becomes a legacy that gives meaning to the present and inspires the creation of the future". The past is the articulating axis between the present and the future and includes, therefore, the Hispanic colonial past and the independence struggles.

*What is the message?* The construction of the obelisk is the deliberate beginning of telling history from an exercise carried out by the Creole scholars who established the guidelines of what was "civilization" (Osorio Molina, 2008). By 1826, the reading of Colombia's history is transversal to the political contest channeled by the governments of José María Melo and José María Obando, where the validation of history is an exercise in erudition far from the language of "the plebs". The pretensions are obvious: it is to build a space where values serve as tools of belonging and legitimacy of the new power.

The construction began in 1881 when "the base and the first two bodies were erected", construction was suspended for 15 years, to be completed in 1919 with the celebration of the centenary of the Battle of Boyacá and the busts of Bolívar, Soubllette and O'Leary were placed.



**Figura 7.**

*Obelisco 1930 / Obelisco 2021.*



*Note:* Monument to the Liberators. Obelisk built at the end of the 19th century, on the Boyacá Bridge (Jiménez, 1930; Giraldo. A 2021).

This unifying effort is constant and the model is repeated in Bogota in the twentieth century with another obelisk in honor of the martyrs of the homeland. Located in the park of the martyrs in the city of Bogota.

In this period the most important story of the country's history materializes: The bridge. The physical permanence of the bridge is important, hence the transformations that allow a permanent image and reference. This narration exalts the meeting of the armies, the participants and highlights the independence deed and the emergence of a nation.

**Figura 8.**

*Sustitución de durmientes del Puente de Boyacá. 1919*



*Note:* Replacement of the sleepers of the Historic Bridge of Boyacá over the Teatinos River, executed by soldiers of the Presidential Guard Battalion on the centenary of the Battle of Boyacá. (Organ of the Colombian Academy of History, 2010).

The bridge creates the appropriate scenario for making decisions that generate recognition and political impact, it is the symbolic and permanent renewal of loyalty to the homeland, hence the importance of permanence and the continuous adjustments and transformations through decisions charged with

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symbolism *Is the Boyacá Bridge the monument that is the repository of memory where the historical narrative is consolidated?*

**Figura 9**

*Puente de Boyacá y su contexto / Puente de Boyacá*



Note: Monument of the Boyacá Bridge. Photo 7; where the different monuments, hills and historical facts witnesses of the patriot victory can be observed (Giraldo, A 2021).

This bridge is the result of multiple interventions<sup>2</sup> that will be complemented with the adaptation of the land that happens in 1969 and thus the bridge is articulated with the works carried out for the parade ground, highlighting the place of confrontation of the avant-garde and the statue of Santander that looks at the bridge and gives it its current physiognomy. This becomes the site of reference and is perceptible as a built unit.

Pérgolis and Quijano (2019) allude to how the Boyacá Bridge is connected to the historical meta-narrative. "it is an excellent historical document", the bridge is an object of memory, which has been transformed, it is the narrative with multiple voices, therefore the various bridges and complementary works are the construction of a narrative of a shared past; they denote the continuous resignification of symbols, representations and places with the ability to narrate the events. And it reconstructs the imaginaries of what happened on August 7, 1819 that consolidate the national history. It is a symbolic resource that feeds back with the commemorations, it is the discourse of identity.

**Figura 10**

*Plaza de armas*



Note: The design of the Plaza de Armas complements the historical complex, highlighting the most representative place of the Battle of Boyacá. (Giraldo, A. 2019)<sup>3</sup>

2 By 1939, related works were carried out at the initiative of President Eduardo Santos (August 7, 1938 - August 7, 1942). On May 11, 1940, on the occasion of the centenary of the death of Santander, President Eduardo Santos, Montejó took the initiative to place whitewashed brick railings and topped, these will be placed on the abutments of the bridge that exist since 1819.

3 The monument will have a height of 18 meters, giving the liberator 3 to 4 meters. The liberator should appear wearing a golden buckler, on the shoulders of the five republics. He will wear the uniform of a General with a hanging cape, as executed by Teheraní. He will grasp the tricolor flag in the right hand, and pressing it to his heart. In the left hand, a sign with the words "Union, union or anarchy will devour you". The figures of the five republics will rest on a polished granite plinth. Each figure will bear the attributes that correspond to it. At the foot of each figure will be the respective coat of arms, gilded. The five coats of arms will be linked with garlands. On the plinth will be placed the figure of history, pointing out to posterity the name of Bolívar. On a second plinth, also of polished granite, four winged figures will be placed, sounding on all four sides the clarion of Fame. The base of the monument will also be of granite and will be 5 meters high." (M.O.P. Caracas November 10, 1886).



**Figura 11**

*Monumento a las cinco repúblicas Bolivarianas.*



*Note:* Aerial view of the Monumento al Libertador or Gloria al Libertador, by German sculptor Ferdinand Von Miller, was installed in 1940 by decision of the Colombian Congress to pay tribute to Simón Bolívar and the five liberated nations (Toledo, M 2019).

**Figura 12**

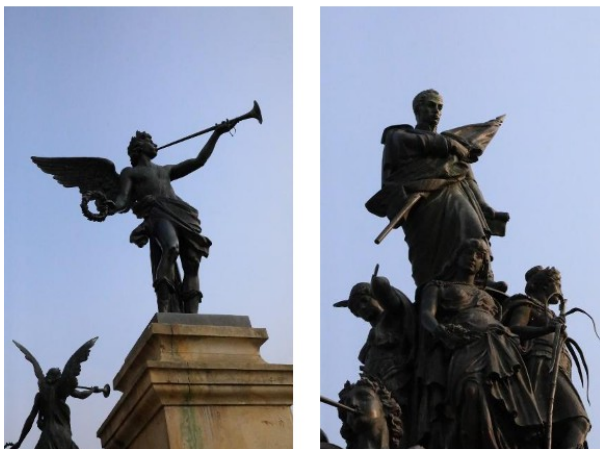
*Estatuas de la gloria de Bolívar.*



*Note:* The statues represent the 5 countries that were part of the Bolivarian nations (Toledo, M 2019). Allegory to the independence of the 5 Bolivarian nations developed in a set of statues with a height of 18 meters, formed by 12 statues, on a quadrangular base on whose pedestal appear 5 allegorical statues to the Bolivarian nations (Colombia, Venezuela, Bolivia, Peru and Ecuador), surrounding the central statue of Bolívar that seeks to highlight the liberating feat and that reflect the Bolivarian dream in 5 united nations.

**Figura 13**

*Clarines de la gloria / El libertador abrazando la bandera.*



*Note:* The trumpets that carry the bugles of glory together with the Laurel wreath, which they carry in their hands, announce the glory of Bolívar. / The hero is presented in military uniform embracing the flag and holding the law in the other hand (Giraldo, A 2021).

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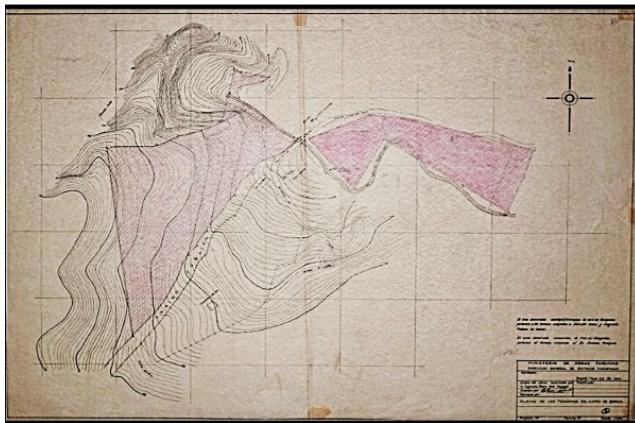


The place is a fundamental part of the mnemotechnics for the construction of the patriotic history, for this reason and on the occasion of the centenary of the death of Santander, the national government promotes the creation of the "Great Memorial Park", based on Law 210 of 1938. The administration is handed over to the Governorate of Boyacá. All the infrastructure services were assumed by the Ministry of Public Works (MOP). This administrative act generated the purchase of the land by the Nation, the sculpture of Santander was installed on both sides of the central road in the place where the vanguards confronted each other, the gardens were removed and a new interpretation of the Historic Field was proposed. As a consequence of this acquisition, the reading of the symbolic elements is transformed. Transforming the geography of the land.

A total of four monuments were erected, which show the different iconographic choices and their strategic location, including a civic plaza that is symbolic and differentiates it from urban squares. The meanings have a direct relationship with celebrations such as the centennial, birthdays, dates, the discussion today can focus on the asymmetrical relationship between visibility and invisibility of the official story framed in a place "there is no collective memory that does not develop within a spatial framework" (Halbwachs, 2004, p.144). It is paradoxical how these decisions provide dynamism to memory as opposed to the imposition of an official narrative that endures in the face of what happened.

**Figura 14**

*Terrenos en los que se encuentra el puente de Boyacá*



Note: Land acquired by the state in 1941 to build the historic camp (A.G.N, 2020).

### **The Sesquicentennial and the Transformations 1946-1974**

In 1950 the rectification of the North Central Highway was carried out in the section that passes through the SHBB on the western sector, resulting in a third bridge where the obelisk and the triumphal arch are nowadays circulated, leaving the obelisk and the triumphal arch definitively isolated by the central highway.

The location of the arch is a recognition of the symbols of the state and is a point of reference for the processes of construction of a history that signifies national unity, therefore through the decree Law 95 of 1959 is created the Commission. Organizing Commission of the Sesquicentennial of the Independence," which will be integrated by representatives of the Ministers of National Education and Public Works, the Colombian Academy of History and the Colombian Society of Architects, who will perform their function ad honorem



the basis of patriotic morale (Osorio Molina, 2008), is the relationship between military events and the heroes who triumph and become the bulwark of nationality. For this period, the Triumphal Arch was built by Maestro Acuña in 1969-1974: the national anthem stands out, with medallions of the heroes and the coat of arms. It is evident the division of the SHBB its design responds to a modern commemorative park.

**Figura 15.**

*Arco del triunfo*



*Note:* Monument built in 1954 by Luis Alberto Acuña, in honor of the soldiers who participated in the battle (Giraldo, A 2019).

The fracture of the physical space of the SHBB raised how this physical rupture does not coincide with the historical capital of the place. Norá mentions that "The feeling of continuity makes places residual", the official narratives about the shared past are recognized through the symbols that unite in a common past and allow the identification of the diverse memories captured in the place. Today, with the commemorative monuments of the nineteenth and twentieth centuries scattered over this place of memory, a new cycle of appropriation and recognition of places arises, creating new cultural dynamics understood as a new cultural memory of the place (Pérgolis Valsecchi and Quijano Gómez, 2019).

## CONCLUSIONS

The development of this reflection on the construction of the memory of Independence in the Historic Site of the Battle of Boyacá and its representation between 1819 and 2019 allowed to establish a reading and interpretation of freedom and independence manifested through the construction of the hero in particular Bolívar and Santander.

From the conceptual point of view, the prevalence of the longing for Nation in the relationship that emerged between memory-history and monument; the narrative is associated with the representations through the monument, its construction is visible through the interventions in the field, allowing the identification of the relationship between land-memory-mnemotechnics. The ensemble becomes a permanent expression of the different actions and historical interpretations. The monument as a story, in the Boyacá countryside, brings the

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collective and individual memory to a story that legitimizes the construction of a new Nation. Through a narrative that has Bolivar's image as its axis.

Another aspect is the methodological approach for the analysis of the monument from an inductive-analytical perspective through historical periods and historiographic analysis, which allow us to establish the permanence and transformations that provide a new vision for the understanding of the study period applicable to other spaces of memory.

Among the results we highlight those of authors who contribute to the understanding of the construction of places of memory and its expression in the territory together with the cultural practices that for their development require representations that permanently re-signify this space; this place as an inherited space is a depository and at the same time, producer of memories.

Then, in each of the proposed stages, it is visible how the historical narrative is a permanent search for representation of the community with an institutional vision, it is worth asking whether the agreement is coincidental. Memory has a projection, it is not the past, it is a present, so that the memory is valid. In this sense, the composition and location of the interventions stand out and the intention of showing the 3 most outstanding monuments: the bridge, the obelisk and the monument to the five Bolivarian nations of Von Miller, which give meaning and importance to the birth of the nations: In the representations the myth is fundamental and the presence of Bolivar as the foundational axis creates a sense of identity, brotherhood and unity around the construction of the republic and the negation of the colonial. The strength of the visual, the telling of the story through the classic hero.

The use of history and its format in commemorative objects, or the public representation of history, is the way in which the official or hegemonic narrative is transmitted. It is the permanent construction of tensions and dialogues that permanently re-signify the same space. Despite the interventions that subdivide the original field. "The link between memory and space through material artifacts such as monuments (..) must contribute to the feeling of continuity not only in time but also in the territory" (Vargas Álvarez, 2016, p.135).

The dialectic between the perenniality of the monument and its fragility as a symbol arises, because as Pavony mentions, Memory does not refer to the past, it is always present. The place is always the present and its function associated with mnemotechnics is one of the pillars of the collective memory that is what finally decides which monuments are valid and are part of the cultural memory.

Finally, the prevalence of the symbols of memory in this historical ensemble is the result of a narrative that enthroned patriotic values that are still in force today. The contribution of this study is the integral vision through the optics of the legitimacy of the nation through the representations in this historical space and an opportunity to understand the vision of the Nation in the bicentennial of the Independence.

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