



Hollander Philips. Camila Echeverría

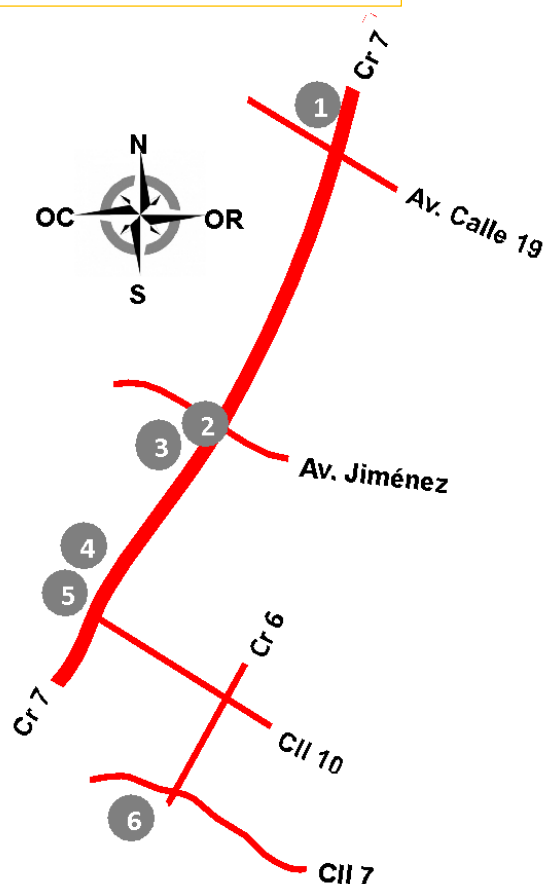
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Resumen

Holland Phillips is a journey through the headquarters of the first stations from Bogotá, Colombia, such as HJN, La Voz de Bogotá, Radio Cristal or Radio Cristobal Colon, La Voz de La Victor, Radios Clandestinas and Ultimas Noticias, founded between 1930 and 1940. Based on sound archives of broadcasts of these radio stations, preserved by the sound library of RTVC (Radio and Television of Colombia), a public intervention emerges through a mixture of sounds of that time and interviews, recovering memories of the first generation exposed to the radio introduction in Colombia. The intervention takes as scenario the urban architecture of the selected path (*see on the map below) and merges it with radio sounds from 1930 to 1940, inviting pedestrians of all ages to shape, in a spontaneous way, the audience to whom it is addressed.

Keywords: V!10, Do It Yourself, memory, public space, radio.



Punto	Lugar	Hora
	Plazoleta de las Nieves Cr 7 con CII 20	11:30 a 12:15pm
1	Desplazamiento a punto 2	12:15pm a 12:30
2	Placa Homenaje a Gaitán. Cr 7 con CII 14.	12:30 a 12h50pm
3	Desplazamiento a punto 3	12:50pm a 1:00pm
4	Edificio Nemqueteba. CII 14 abajo de la Cr 7	1hpm a 1h20pm
	Desplazamiento a punto 4	1:20 a 1:35pm
5	Plaza de Bolívar. C. Oriental Capitolio Nacional	1:40 a 2:00pm
	Desplazamiento a punto 5	2:00 a 2:05pm
6	Plaza de Bolívar. C. Sur. Palacio de Liévano	2:10 a 2:30pm
	Desplazamiento a punto 6	2:30 a 3:00pm
7	Definir según el recorrido	2:00 a 6:00pm

Fig. 1: Map and scheduled path through the stations of Bogotá. Source: C. Echeverría.

Objectives

Holland Philips started as a personal invitation to participate in the 2013 Sound Week, in Bogotá, with a very clear objective: to recover memories using the sound library archives of Radio and Television of Colombia. As the approach was progressing, the project took freer paths, which provided a new methodology and a new experience about sound and action in Art. The initial objective, which was to use such archives, became an excuse to explore the importance of a golden age in Colombia, in the years between 1930 and 1940. Not only the Radio reached the country on these years, the cinema was also beginning, but politically it was a breakpoint due to the Gaitán's death [*a liberal candidate who was murdered, NdT*] which culminated in the Bogotazo [*a series of manifestations and riots in Bogotá, NdT*]. In musical terms, there was an important apogee which opened up the country's borders.

From the first results of the research, a reflection came up from the analysis of what has been happening in Colombia over the years. History fades, is ignored and turns isolated from everyday life, ending with the word of mouth, when this should be one of the most important resources to keep stories alive. Only in a conversation with my grandmother, we could reconstruct the role played by radio in her childhood and understand it as a key element that turned the life of Colombian families around it. For example, the stations of that time drew speakers onto the street for walkers who had no radio set at home, and family gatherings revolved around the radio to listen to Radio novels. Hence the fascination for radios from those generations, a taste still preserved in silence. My grandmother, for example,

has a radio set in every room of her home. Each one is tuned in a different station, and a special one that moves with her and her cane, as her lady in waiting. From her radio experience, came the two concepts that guided the Hollander Philips project: mobile radio and sonic experience.

Finally, by confronting my grandmother's information with the sound library archives, I realized not only the respect and the admiration that this historical moment deserves but also the need of recovering the collective experiences that had a great effect on those generations, which practically no longer exist in this very moment. For this reason I decided to resume the idea of draw the radio set to the streets to everybody else, the mobile radio to those who still do not have a radio set, or those who do not turn it on. Returning to the public and free experience of circulating with sounds that conveyed radio stations of the 1930s and 1940s, in Bogotá, appealing to the memory of those who lived through those times and those who might question about the origin of what they live today.



Fig. 2: Photo of the original Holland Philips radio set. Source: C. Echeverría.

Conclusion

To complete the project presentation, the main discussion generated around Hollander Philips is to review the invisible coats we are dressed with, before proposing something supposedly "new" or talking about innovation. We all are the result of a sum of experiences that come from generations ago, and despite we ignore or hide them, they will always be present in our sights. We are all mobile archives that are activated by a certain kind of information, materials, sounds, shapes, and these triggers are what we must learn to identify.

The voices presented here as radios broadcasts from the 1930's and 1940's are those that are freely generating connections (grand mother, radio, *Bogotazo*, memories, paths) that takes us to design an experience, design an strategy to bring from the past what has been forgotten. Finding out that an urban intervention is what we need to bring to converse two epochs that deserve to be connected. Many of the ideas we have today, both artists and designers have been made, but the question is not "what to do to resolve this uncertainty" but to think about what do we need to keep producing results which bring a message and have a voice again?



Fig. 3 : Photo Holland Philips, Street 14 near 7th.
 Source: C. Echeverría.

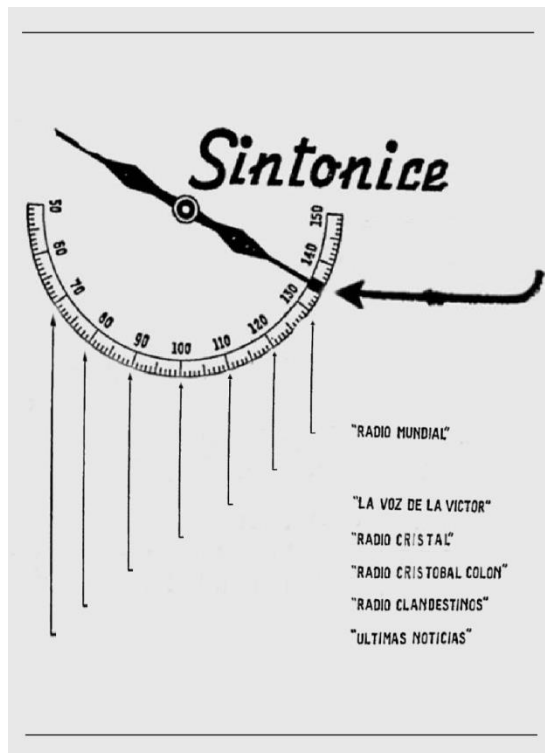


Fig. 4: Poster with the broadcasts' name. Source: C. Echeverría.

Acknowledgements

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