

**EXECUTIVE SUMMARY OF THE REFUNCTIONALIZATION OF THE REAL DE SAN CARLOS BULLRING. COLONIA
DEL SACRAMENTO. URUGUAY.**



Chapter I - The Real de San Carlos Bullring

1. Background:

It is a National Historic Monument since March 1976, property of the Municipality of Colonia, located in an area destined to become a new urban center, its recovery is key to achieve the territorial and heritage objectives set out in the Management Plan of the Historic District of Colonia del Sacramento. The building was in disuse, with evident constructive pathologies typical of its lack of use and maintenance with a notorious process of deterioration that, in some sectors, has led to its collapse.

2. Location:

Circunvalación Av. Mihanovich N°252, Padrón No. 3027 of the City of Colonia.

3. Chronological Summary:

Marcovich / Ing. Dupuy: 1908/1909. Inauguration: January 1910. Prohibition of bullfights by Pte. José Batlle y Ordoñez 1912. Attempt to reactivate the bullfights by E. Quirolo/Lavarello 1935. It passes into the hands of the Municipality of Colonia 1943. Declaration of National Historical Monument March 1976. Intervention of Consolidation of walls metallic structure Ing. Ponce 1976. Intervention of Consolidation of walls. Santa María Construction Company. 1997. Hiring of BAC Consulting for structural project 2015. Hiring of KPMG Consulting for Strategic Plan 2016/2017. Hiring of Sitio Arquitectura for Executive Project. 2017. International Public Bidding was called in 2018 to carry out the rehabilitation works as a Cultural and Sports Performance Center. Work 2019-2021. Tender for the Management of the Bullring 2022-2023.

4. Intervention Criteria:

This intervention involved respecting the different aspects of functional and technological research, surveys, tests, and laboratory tests, which made it possible to define the general condition and pathology. It aimed at a comprehensive restoration of the components (perimeter wall, metal structure, bleachers, perimeter flooring and central arena), in order to preserve the materiality of the property and to arrive at a contemporary intervention respectful of the formal and functional values, as well as those of constructive and symbolic value. The design of the new spaces of use and the choice of materials are of a clear contemporary architecture that will add to the character of the property, without imitating the original.

This interpretation of the concept of authenticity, together with the dual documentary and architectural essence of the monument, constitutes the basis of the methodology used in the proposed heritage intervention. The correct bases for acting on our heritage buildings place us at the center of cultural action,

since these heritages express the historical development of each town, determine its social physiognomy and its collective personality, becoming essential testimonies of reference for a respectful progress of the cities. Any intervention implies a transformation of the original situation and, therefore, a reduction in authenticity. To reduce this possibility, it is always necessary to apply the criteria of "Less is More": maximum effectiveness of the treatment, minimum intervention and reversibility. Direct intervention or conservation implies actions that directly affect the materiality of the object; therefore, any intervention must be governed by international conventions of respect for the aesthetic and documentary values of the goods. Direct intervention should be as minimal as possible, as limited as possible, and should be documented and recorded. When reintegrations or reconstructions of removed or lost parts of the work were carried out, they are recognized as new elements added, but their harmony with the whole was guaranteed. Before replacement, all possible means of consolidation or stabilization were evaluated so as not to replace the original components.

Chapter II. Works of Consolidation and Restoration of the Monument.

The refunctionalization of the building was conceived as a multifunctional entertainment and recreation center. Its conformation allows it to support a series of activities to be carried out in the Ruedo: musical and sports shows, theatrical exhibitions, commercial launches, etc. This approach includes the provision of lighting and sound systems, as well as sanitary and gastronomic annexes to make large-scale shows feasible, with restaurants, commercial premises and premises for the sale and exhibition of handicrafts and related items, and a bullfighting museum, in the lower part of the bullring. As part of the set of interventions, the entire circular block has been considered as a meeting place between the past and the future, an area of relationship between urbanism and architecture, a necessary space to relate to the monumentality of the building (building scale) and the city. In this sense, a large paved surface has been defined that can be used as an urban stage, as a complement to activities to be developed both in the gallery and that have projection on the plaza space; that is, as a physical area that, together with the lower gallery, provides complementary answers in the functional and physical-visual aspects. With respect to the original bleachers, the intention of the Project is that they remain without intervention, as "consolidated ruins", discarding those that are considered to be an eminent risk.

Chapter III. Refunctionalization Works.

Sector A: Entrance Hall: the Hall is totally integrated to the Plaza space through the continuity with the pavement, the visual permeability of the Mihanovich-Ruedo Avenue axis. *Ground Floor:* Since the access gate is set against the inner limit of the ticket offices, the visitor, even without being able to access the building, will be able to experience the scale of the Hall, which is about 13 meters high in total. All the new and circulatory elements are arranged around the access axis and the presence of any aggregate is arranged in a new material, in this case glass. Two glazed elevator boxes flank the entrance, reaffirming the symmetry and also responding to accessibility demands not originally foreseen. The stairs are made entirely of carved sheet metal, with profile and sheet metal stringers. The handrails are made of metal tubulars, and the handrail was used as a connecting element with the old lower handrails that did not comply with current regulations, giving unity to the whole. Especially at the design level, emphasis has been placed on a quick evacuation of the building and the Ruedo, for which reason the dismantling of the current staircase has been determined.

Sector B: Lower ambulatory: Defined as the circulation space below the Platea, which as a "passive" space forms the lower gallery in contact with both the commercial premises and the Plaza space. This intermediate space operates in three ways: 1. As a circulatory space 2. As a projection of the activities of the commercial premises. 3. As a space integrated to the Plaza.

Sector C: The Plaza: It is defined by the paved area in relation to the building between its physical limit and the ring road. This space for public use is intended to contribute in two aspects: to condition an area close to the building that complements its monumentality, stripping it of barriers or ornamental elements or equipment that blur its morphology (trees, for example) and to provide an area of proximity and contact with the building that allows both the development of recreational-recreational activities and the understanding and proximity to the building elements. To achieve a contrast between the brick and the floor surface, a monolithic red and white monolithic has been established on site (as a subtle homage to Mihanovich's Croatian origin) with a geometric design whose pattern of origin is the circle and the axes of the porticoes. This makes it possible to subdivide the surface into sections and give the whole of this extensive surface a visual design. In the sectors adjacent to Gate 1, the two-panel design contains a carpet of grass where one of them is

The remains of the original wall that collapsed as a result of a storm surge in 2012 will be maintained.

Sector D: Commercial premises: This sector is made up of the space below the grandstand where 4 premises have been arranged: Restaurant, Bullfighting Museum, Shop, Conference Room. The RUEDO is the fundamental object of both the form and the justification of the entire building installation. The planned new operation includes sound equipment for the musical shows. The acoustic consultant defined a series of square meters of reflective surface with a geometry such that the sound waves do not generate reverberations. The design team incorporated the idea of recreating the old "Burladero" with a new wooden structure 1.40 meters high, but with this new function of acoustic insulation, so that it serves to give the scale of a bullfighting ring.

Sector E: Backstage: This sector is consolidated as a support area for the activities related to the "OPEN FOR WORKS" program during the construction period and after the building is delivered, it is a support area for the activities developed on the Ruedo stage. This place has been designated as a support to align the new operation with the old one as a bullring, that is to say, during the bullfights this space was part of the stables, stables and where the bullfighters came out to the stage. That is why we have finally placed two containers covered in wood that will have dressing rooms, dressing rooms and bathrooms for the artists. In addition, this sector will be connected to a power generator for shows that require amplification and lights, as well as an entrance and exit for emergency and other vehicles.

Sector F: Mezzanine Level + 5.70: This is an intermediate connection sector accessed through a metal bridge, with railings and glass floor. It is a sector at spatial level that has been valued, since from there you can have a view of the lower Deambulatorio, contemplate the views towards Mihanovich Avenue, as well as have an intermediate view of the entire interior of the Ruedo and its bleachers.

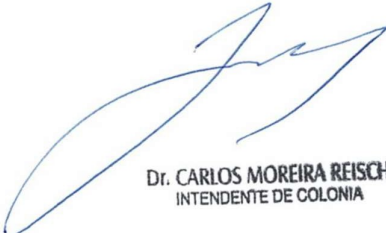
Sector G: General Seating Level + 9.90: The seating capacity foreseen for the bleachers is approximately 2,000 people. In this sector, the existing prefabricated parts will be completely replaced and new bleachers will also be built in 10-cm precast concrete parts, seated on the existing porticos. On this level above Gates 5 and 2, there are male and female restrooms respectively, and the original stairways, which were completely restored. As they have offsets and widths that do not comply with current regulations, they have been considered secondary.

Chapter IV. Site Visits Program: "Open for Work".

The tour and visit plan is carried out within the framework of the "OPEN FOR WORKS" concept. This activity of approaching the knowledge of the work and the interpretation plan prepared for each public, was carried out in schedules previously agreed with the Construction Management and the definition of this activity was clearly established within the execution plan of the work. All those involved in the execution of the work who had direct responsibility were aware of these activities, so that their behavior or lack of knowledge could not interfere with this activity. During its execution, the work was visited in this way by thousands of tourists and locals, who enjoyed each stage of the reconstruction.

Chapter V. Building Management.

In the *Strategic Plan for the Real de San Carlos Bullring*, prepared by the consulting firm KPMG with the Municipality of Colonia, the management of the new building was delegated to a private agent with extensive international experience in the operation of this type of centers. To this end, in parallel with the construction phase, work was carried out on the awarding of the contract through an international bidding mechanism for a 20-year term and a royalty payment to the Municipality of Colonia. The winner of the international bidding, the "Consortio Plaza de Toros", is currently in the operation stage, and has already performed several high level shows with a large number of public attendance and thousands of visitors to the building, predicting a great present and a bright future, undoubtedly a great contribution to the culture and heritage of Uruguay.



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