

EXPERIMENTATIONS ON POST-FILM HERITAGE

ARCHITECTURAL AND URBAN DIALOGUES
BETWEEN THE TEATRO SAN JORGE AND ITS
PRESENT CONTEXT

ARCHITECTURE HERITAGE PRESERVATION AND
ENHANCEMENT MASTER DEGREE

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EXPERIMENTATIONS ON POST-FILM HERITAGE

Architectural and urban dialogues between the Teatro San Jorge and it's present context.

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THESIS ABSTRACT

The process of urban transformation that took place in the city of Bogota in the first half of the 20th century had an evident and vertiginous change of dynamics, consolidating new areas and generating decadence and abandonment in others. The locality of Los Mártires is part of this last group, being a territory with complex urban and social dynamics, where certain spaces have not allowed the total usufruct according to the current needs of the city and the inhabitants of the sector. Within the limits of the sector there are still vestiges of its greatest splendour at the beginning of the 21st century, which at the time, with the arrival of the railway and the Sabana Station, triggered the exponential growth of the residents of the area, which generated the arrival of new services. The San Jorge theatre, an iconic building in the neighbourhood, struggles to avoid falling into the abyss of oblivion, like many of the heritage buildings in the sector, as a result of a long list of problems facing the territory, mainly linked to the heterogeneity of industrial uses and the abundant parking areas, spaces that have within their genetic code a lack of permeability with regard to the territory in which they are consolidated; In addition to this, a weak response to social problems such as street dwellers and drug dealing centres (ollas), make Los Mártires a space conducive to dangerous situations for its residents. More over, another factor that makes it impossible to use the urban space as an area for meeting and collective activities is the lack of public spaces, such as parks, alleys or soft areas. All of this has led to a deterioration in the quality of life of the sector's inhabitants and, as a consequence, an exponential growth in the negative perception of this area of the city.

AIMS

GENERAL AIMS

To analyse the value of the film industry in the development and growth of Bogotá through a process of resignification and memory, taking as a case study the San Jorge Theatre as one of its main flagships. It will be exposed to an experimental process of creating hypotheses for its renovation and integration with the urban space that surrounds it, turning it back into a living place that can be enjoyed and used by the inhabitants of the district of Los Mártires and the whole Bogotá metropolitan area.

SPECIFIC AIMS

- Describe and analyse the specific context and relevance of cinema industry in the evolution and transformation of the city of Bogotá.
- Establish the phenomena that occur in the urban space, thus identifying the possible causes of the urban and social problems that take place in the neighborhood of La Favorita, in the locality of Los Mártires.
- To propose a plan of urban renewal that potentiates the sector of Los Mártires under a multiscale lens, establishing new dynamics, both with the San Jorge theatre and with the rest of the city.
- Carry out a graphic survey and evaluate the level of deterioration of the San Jorge Theatre, in order to understand its historical blueprints and detail the actual state of the building.
- To propose experimental approaches towards new uses and functions, in accordance with the current and future growing needs required by the inhabitants and to translate them in architectural volumes.
- To expose the value of the protection, recovery and re-functioning of heritage buildings in a state of deterioration or abandonment, as potential catalyst spaces for new activities and relations between the inhabitants and the territory they inhabit.

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**URBAN
MUTATIONS IN BOGOTÁ.
LATE XIX CENTURY TO
MID XX CENTURY**

URBAN HISTORICAL BACKGROUND

GUERRA DE LOS MIL DÍAS

A THOUSAND DAYS THAT DEFINED A CENTURY



Halberstadt House in Bogotá.

i.01

October 17, 1899

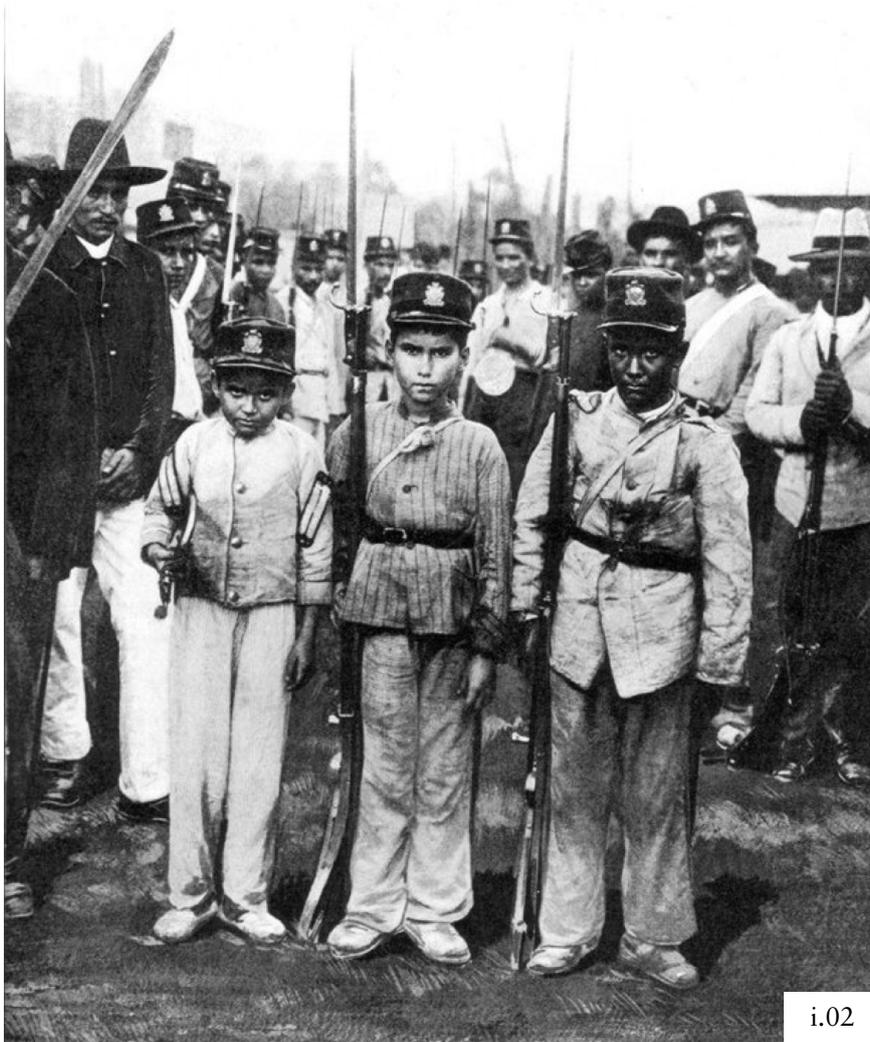
Santander department, fortress and base of radical liberalism in the Colombian territory.

After various negotiations and dialogues between the conservative and liberal parties, nothing could stop the imminent and growing feeling of discontent, with anger and power on both sides, concluding this, in one of the largest and bloodthirsty conflicts in the Colombian territory of the 19th century. , known historically as “The Thousand Days War” which actually did not last exactly a thousand days but approximately 1130 days, however to give value to the historical drama it was called this way. The conservative government of the moment led by Manuel Antonio Clemente was faced with the war wing of the liberal party due to various problems “that had no political solution” that separated both parties from the depths of their ideological bases. It is said that one of these problems was latent in the minds of the inhabitants of the Colombian territory, the wounds left by a First civil war in 1895 and later an alleged electoral fraud in the 1897 elections by the conservative party, leaving liberal representation totally wiped out and eliminated from the political landscape of the country, without the political participation of this side, a wave of discontent was unleashed in a significant part of the population.

Colombia at the moment was facing a substantial economic crisis, which was not only experienced in the national territory but also globally, in most countries whose economy depended on the coffee industry. The low prices of coffee on the international market, deeply affected the economic and industrial development and at the same time served as a lighter for the growing feeling of inequality expressed by the inhabitants.

Approximately three years of conflict, an estimated death toll of between 80,000 to 100,000 people, resulted in a peace agreement between the two factions. The United States of America served as observers and witnesses of the pact, which took place in the territory of Panama, which at that time was still part of the Colombian Republic.

This war left the country in total ruin, an economic slowdown for almost 3 years, resulted in the devaluation of the local currency and much of the scarce infrastructure that existed was destroyed. In addition to this, the end of the war failed to heal the deep hatred and resentment, latent among the inhabitants, leaving an open wound. 30 years later, it would serve as the prelude to the well-known internal Colombian conflict, classified by many analysts as the longest internal conflict in human history.



Child soldiers at the Thousand days war, 1899-1902.



i.03

Government troops had formal field uniforms and equipment, 1900.

MEMORY TRACES



Photograph of s

**“I'M FED UP TO THE EARS WITH OLD MEN
DREAMING UP WARS FOR YOUNG MEN TO
DIE IN.”**

GEORGE MCGOVERN



i.04

Senior members of the conservative government celebrating a party in 1899 just before the outbreak of the civil war.

THE ARRIVAL OF THE RAILWAY AND ITS IMPACT IN BOGOTÁ

CONNECTIONS AND NEW ERA

After the ending of the civil war, signed by the conservative and liberal party in Panama, the new measures adopted by the government managed to make significant changes in the weak economy of the country, new national and international investors found the right incentive to start new small, medium and large scale enterprises throughout the national territory, being the capital, Bogotá, the main attractor. Until now, the country had a considerably scarce railway network, which did not allow an effective and comfortable connection with the main routes that reached the major axis and commercial cores in a national and international level. This would soon begin to change as Berdugo Cotera mentions in his book "La industrialización en Bogotá entre 1830 a 1930". *"In the first nine years of the twentieth century, Bogotá experienced important material and social transformations, among which we can mention: those related to railways and highways, extension of the use of the tram and the Import of automobiles along with demographic changes, increased land use, and expansion of city limits, which resulted in increased construction to accommodate the increase in its population and different public and private activities"* Cotera , 2019. P.113)

The first evidence of the appearance of the railway in the national territory was in Panama, when it was still part of Colombia. Its construction began in the early 1850s and was completed in 1855 and was 77 kilometres long. This railway network was quite incipient, despite the construction of different connections throughout the national territory, in 1874 from Medellín to the Magdalena River, Bogotá to Girardot in 1880 and finally one of the most important at the time, in 1889 Bogotá to Facatativá, which connected the capital of the country with the savannah and the rest of the territory, these advances were slow and truncated, mainly due to economic and political factors. Mejía Sanabria mentions in his text "Colombian railways in the 19th century" that by the beginning of the century in 1906, after more than 50 years of construction, the tracks in the country did not exceed 620 km in length. Evidently, this delay in

the railway industry was directly affected by the aforementioned violent events through which the country passed at the end of the 19th century.

Finally, by 1908, the construction of the Girardot to Facatativa line allowed the connection of the Magdalena River with the Colombian capital, thus opening a favourable market for economic, industrial and social growth in the growing Bogotá. The entry of a large economic capital allowed the development of a "national railway network" which would mainly seek to link the capital Bogotá with different strategic points on the map, one of them was Buenaventura, with one of the main seaports that open trade to the world through the Pacific Ocean; On the other hand, the connection with the region of Boyacá, with the line to Tunja and Sogamoso, which was connected with the railway to Santa Marta, opening the doors to the Caribbean and thus generating again an income and exchange of goods and services from abroad.

Tabla 8
Ferrocarriles construidos entre 1900 y 1910 para conectar a Bogotá con su zona de influencia y el río Magdalena

Ferrocarril	Kms.	Años	Kms/año	Propietario inicial	Propietario final	Costo construcción. peso oro/Km.
Girardot: Apulo-Facatativá (una parte del trayecto)	44,38	1900-1910	4,42	Privado	Nación 1922	184.480
Sur: Bogotá-Sibaté (una parte del trayecto)	13,80	1900-1903	4,30	Privado	Nación 1913	22.770
Norte: Zipaquirá-Nemocón	15,00	1905-1907	7,50	Privado	Nación 1925	72.333
Nordeste: Bogotá-Sogamoso	253,00	1905-1907	16,50	Privado	Nación 1933	62.840

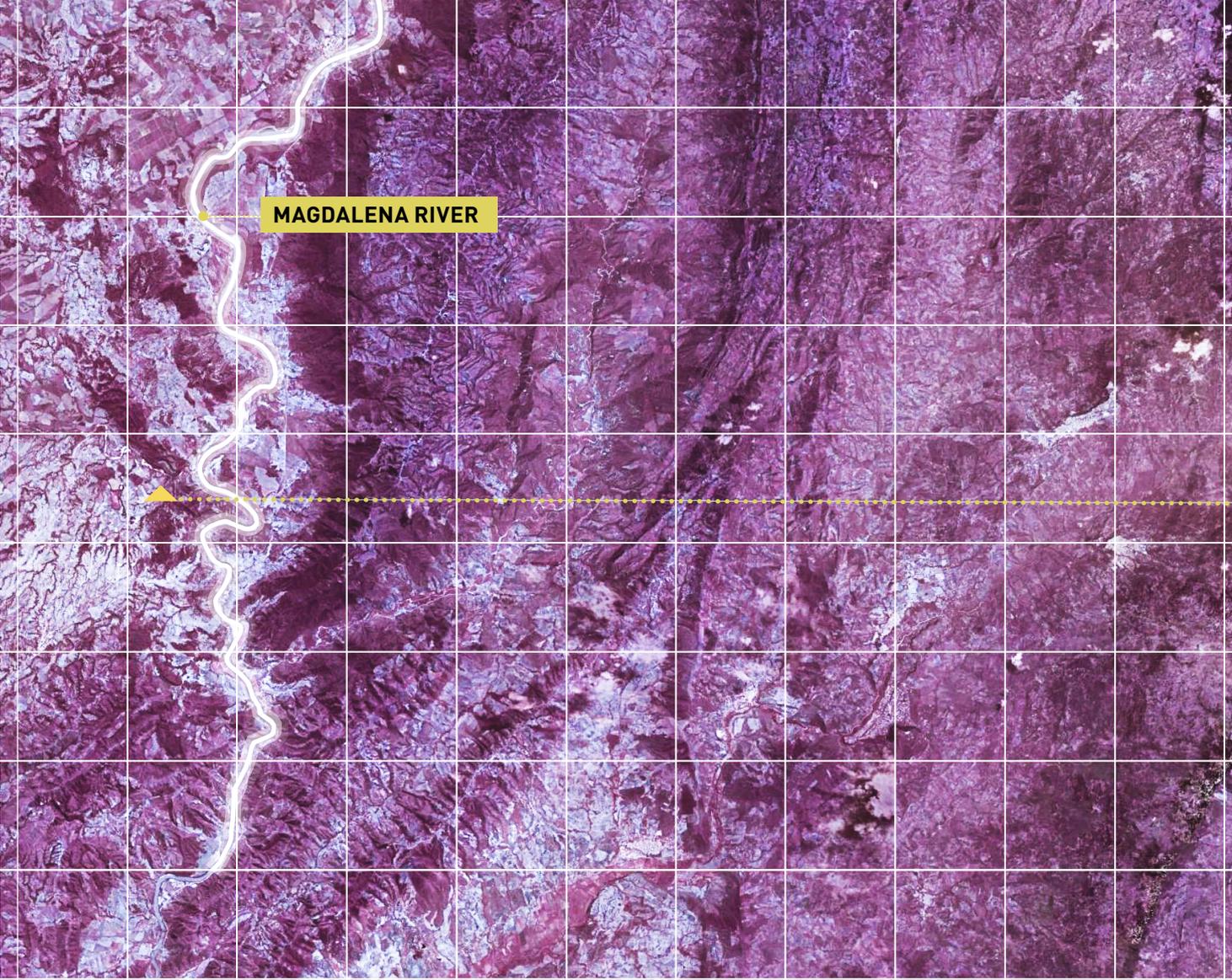
Fuente: Pérez (2008, p. 426).



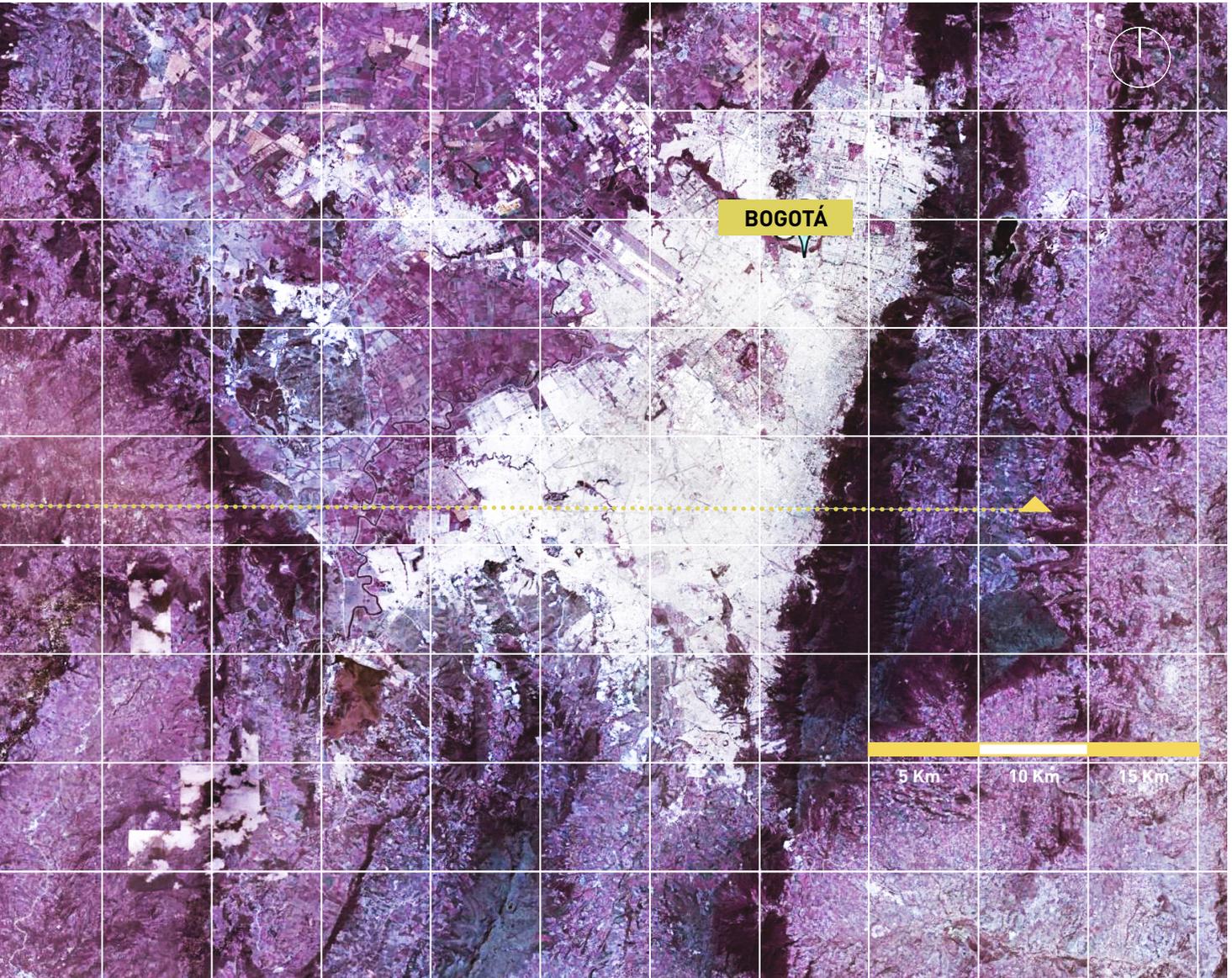
In 1929, the Antioquia railroad connected Medellín with the Magdalena river.

i.05

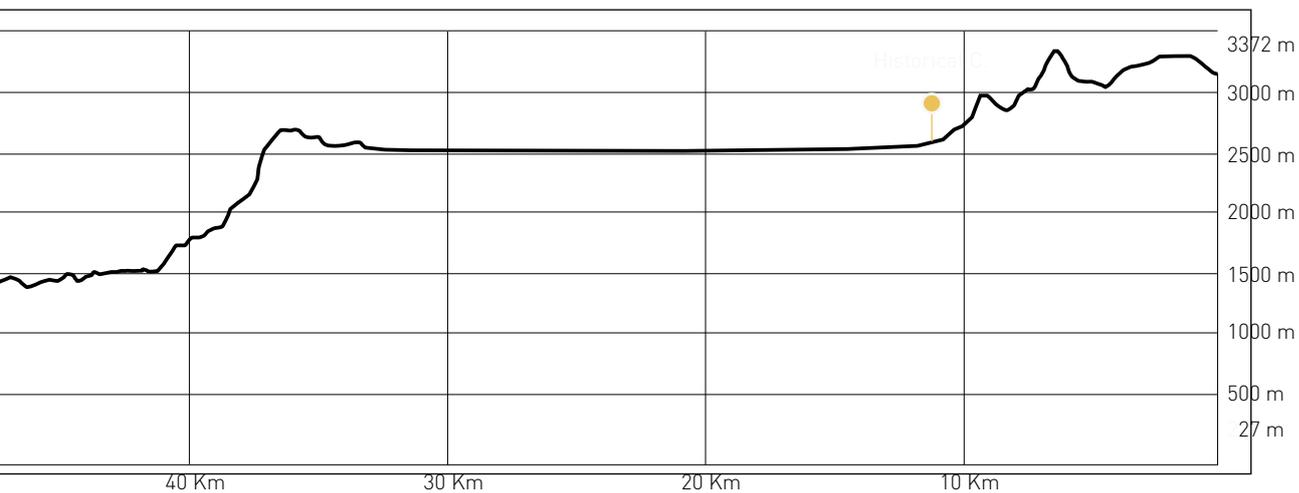
MEMORY TRACES



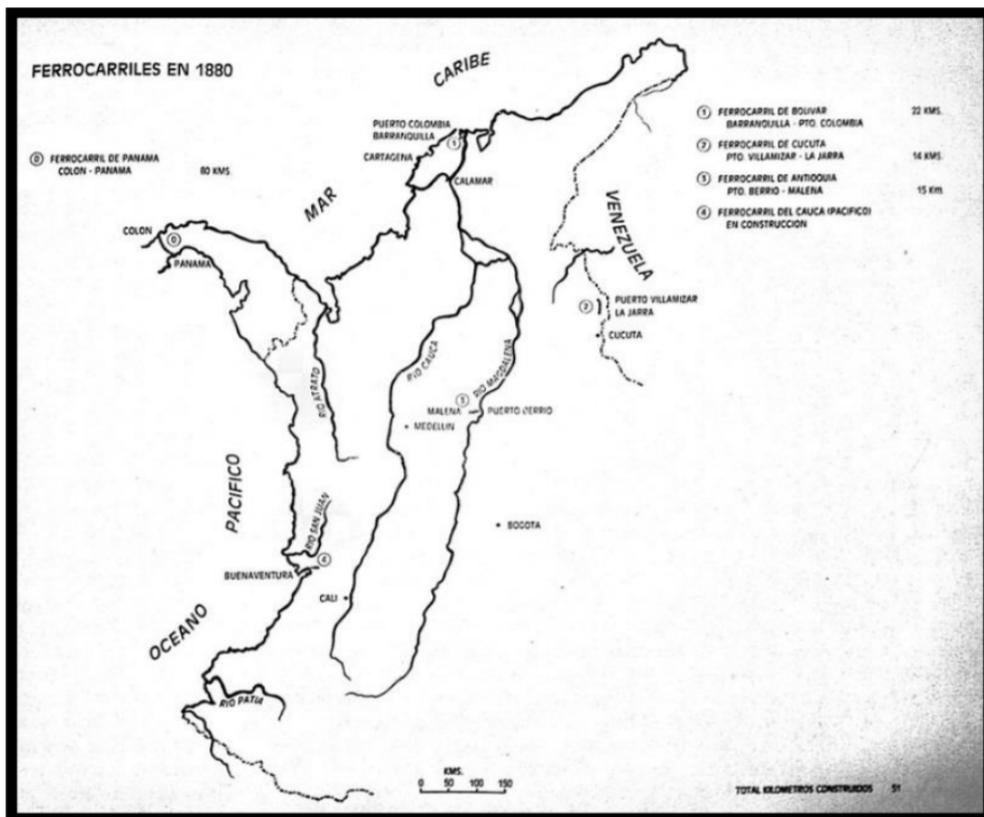
WHAT WAS IT LIKE TO CROSS THE BOGOTÁ SAVANNAH FROM THE MAGDALENA RIVER?



i.06

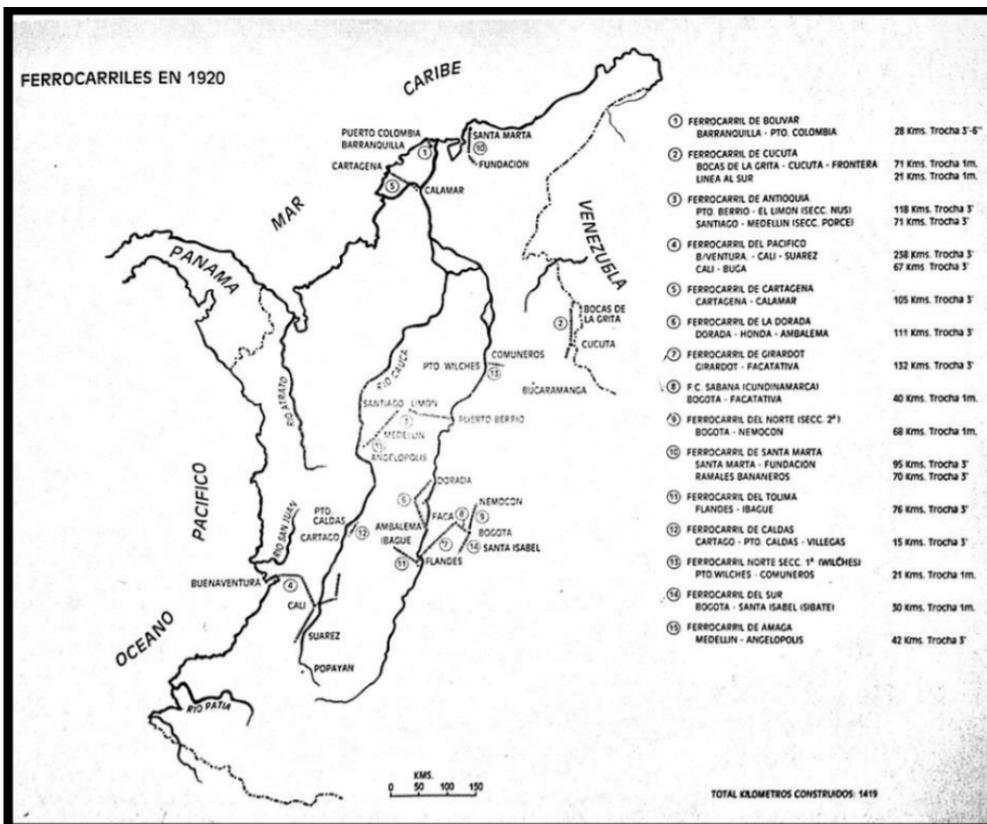


FIRST RAILWAY ROUTES



Railroads in 1880.

i.07



Railroads in 1920.

i.08

THE ARRIVAL OF INDUSTRY IN BOGOTÁ

NEW INDUSTRIES IN BOGOTÁ FROM LATE 19TH CENTURY UNTIL MID 20TH CENTURY

The conception of various manufacturing companies in the mid-nineteenth century occurred in the capital city. However, these, never came to be compared to the machine arm that represented a factory in European territories, ending the XIX century as not very successful for the industrial and economic development of the city.

Subsequently, few of the manufacturing companies created at the end of the 19th century were consolidated in the national territory in the first 3 decades of the 1900's, in addition to this, new initiatives and industries were flourishing. Footwear, tobacco, paper, prints, food, beverages, furniture, minerals, among various other products. With the end of The Thousand Days War (1899 - 1902) that struck, paralyzed and destroyed much of the little Financial and industrial apparatus that had been developed so far, the new initiatives began slowly to consolidate in a mainly national but in a short time, the coffee industry once again would present itself as the opportunity to position the Colombian economy internationally.

With the re-entry of coffee to the international market, the Colombian economy was able to take a breathe and generates an exponential growth between 1910 and 1940.

The growth of a consolidated middle class capable of maintaining a constant flow of consumption. The huge investment and optimization of road transport infrastructure, both rail and river, and the creation of new ports, allowed a recurring exchange of goods. (Bando y Kalmanovitz, 2016, pp. 202 - 203). A forceful change allowed the country to grow its economy some years after the end of the war, with a GDP growth of 5.4% between 1905 and 1924 and 7% between 1920 and 1929, giving the country visibility in the market. international. Kalmanovitz (2016)

For the first decade of the new century, the country's railway system managed to increase by 505%, new roads were built and navigation through the Magdalena River was significantly improved. (Tovar, 1984. p.35)

The growing commercial and industrial development in the capital, increased the interest of many citizens from different regions of the country, mainly the north and northeast of the country, also a considerable number of foreigners were attracted by this city, generating a growing demographic wave in the panorama of the city.

As a result of this phenomenon, the demand for housing grew and new businesses related to construction began to see great opportunities. However, the real estate and construction industry was not the only benefited and fortunate in this new reality, little by little, industries focused on various fields such as food, wheat products and chocolate, education with businesses selling calculators, machines of writing, books, notebooks etc, the home with factories of floors and ceramics like the famous "Lozas Faenza" or businesses that would completely change the daily life and the form of entertainment in the city such as Cinemas and theaters.

THE GROWING IMPORTANCE OF IMAGE: ADVERTISING



New industries advertising.

i.09



New industries advertising.

i.10

URBAN EVOLUTION 1900-2020

2.1 COLONIAL URBAN LAYOUT

STARTING POINT: BREAKING UP THE COLONIAL CITY

The area now known as Los Martires was a piece of land located on the outskirts of the colonial city at the beginning of the 20th century. The disconnection of Santa Fe de Bogotá from the rest of the cities meant that population and urban growth remained constant for almost 300 years until the end of the 19th century and the beginning of the 20th century. Based on a purely latifundist model, the city at the turn of the century was made up of a fully consolidated colonial foundational centre which was beginning to show signs of expansion. With the arrival of new manufacturing technologies, advances in means of transport such as the railway and the growing hygienist and modernist movement to turn the capital into a metropolis eloquent with its title, the rupture of the old ideas applied in the urban field took place little by little.

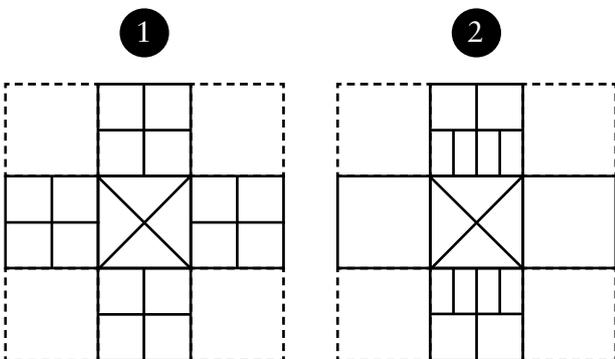
The first neighbourhood of the current locality of Los Martires was San Victorino, which had its genesis with the construction of the church that bears the same name as the neighbourhood. In 1906 it became a sector with approximately 25

blocks, which had been subdivided into what were previously large lots belonging to wealthy families.

Returning to the railway discourse, it arrived in the city for the first time in 1889 at the Sabana Station, starting the development of the sector due to the number of industries, commerce and other activities that this urban attractor brought with it. The agrarian vocation experienced in the country at the beginning of the century allowed for a constant and growing accumulation of wealth, leading to the well-known period of "The Dance of the Millions", where the injection of foreign capital generated a period of supposed stability and economic growth.

The modernist and hygienist discourse began to take a leading role in discussions related to the growth and design of the urban layout of Santa Fe de Bogotá. This was evident in several characteristic elements, one of which was the rupture with the existing colonial layout, where large lots with a residential unit predominated, and the new proposal would lead to the large lots being subdivided

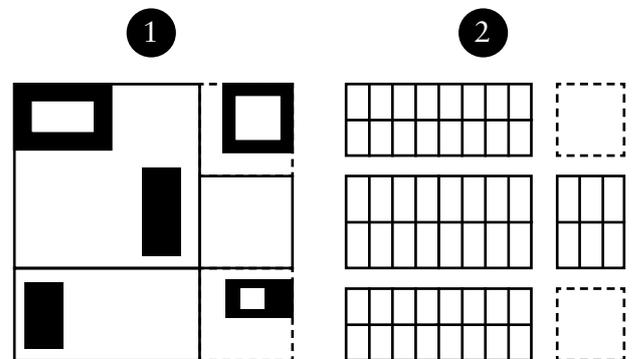
Urban Colonial Trace



First Colonial trace

Evolution of the Colonial trace

Rural Colonial Trace / Latifundist model



Massive Blocks with one or two residential units

Working class neighbourhoods, subdivision of massive blocks

The pressure on the city to catch up and keep up with other more modern cities on the continent led to a rapid rethinking of its course. Technological advances in the area of transport and communications systems, as well as the industrial consolidation of the western part of the city, were determining factors for its future development.

Los Mártires was born as an area with a strong working class and industrial character, and from the first decades of the new century there was an evident increase in the creation of small industries agglomerated in the urban space, whose purpose was to supply fast-moving consumer goods. According to Luis Acevedo, there were four main reasons for the industrial growth and consolidation of Los Mártires. The presence of the railway station (later Estacion de la Sabana), public services such as electricity, the growing economies of agglomeration and finally, the creation of working class neighbourhoods triggered the expansion and future consolidation of this area of the city.



Nariño Square

i.11

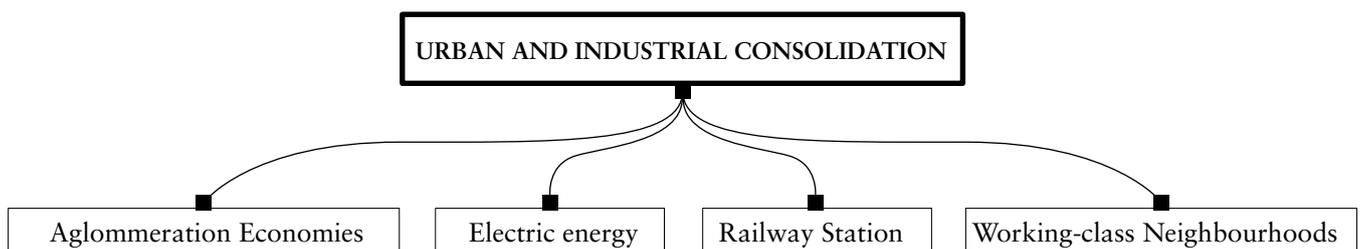


Sabana Railway station, 1918

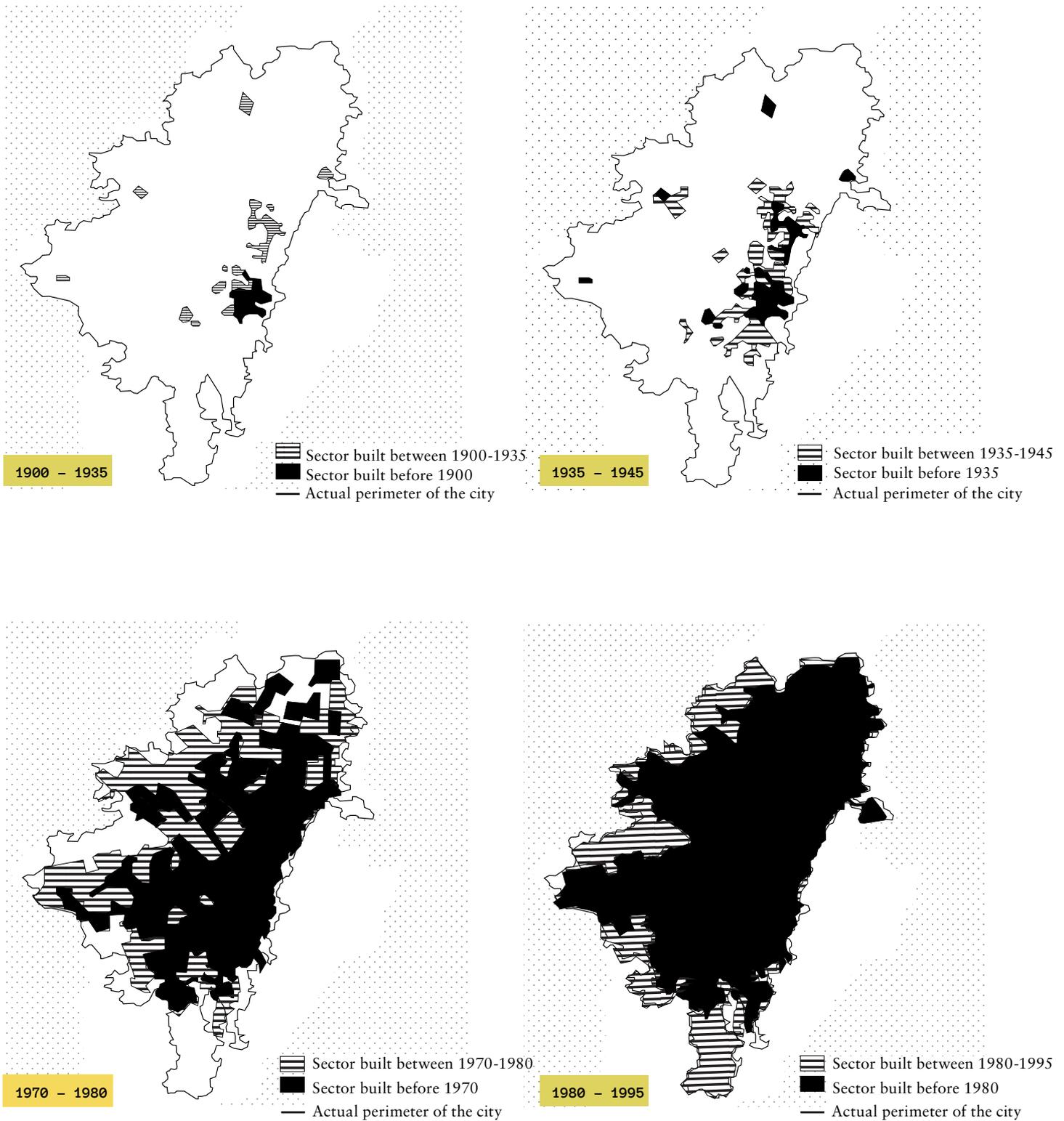
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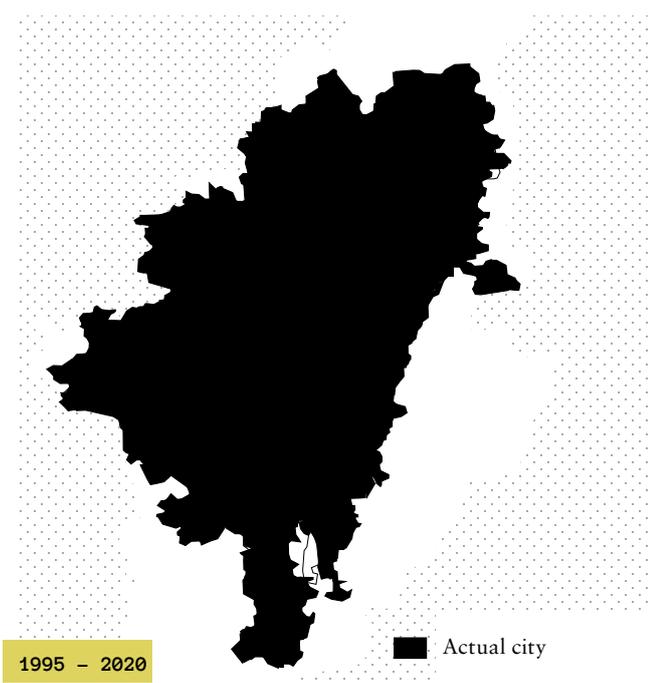
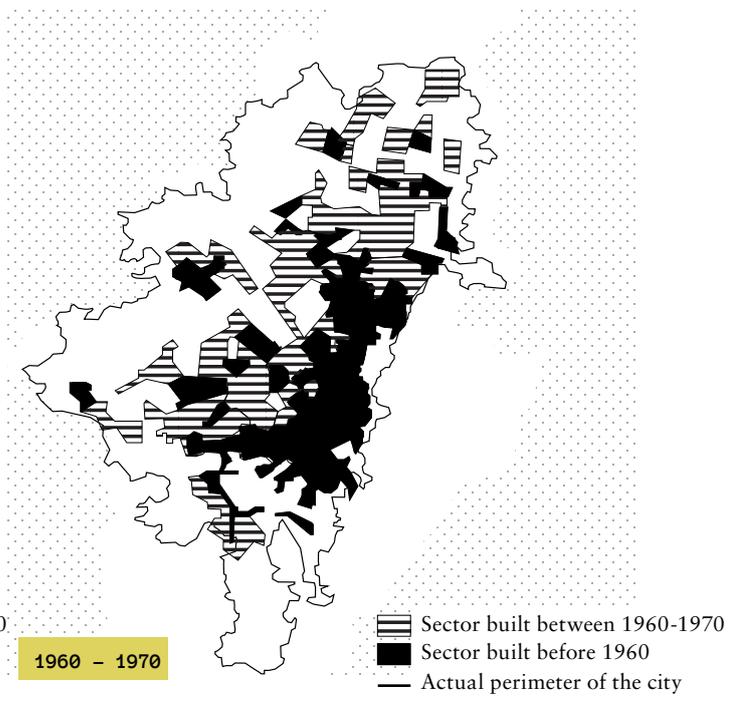
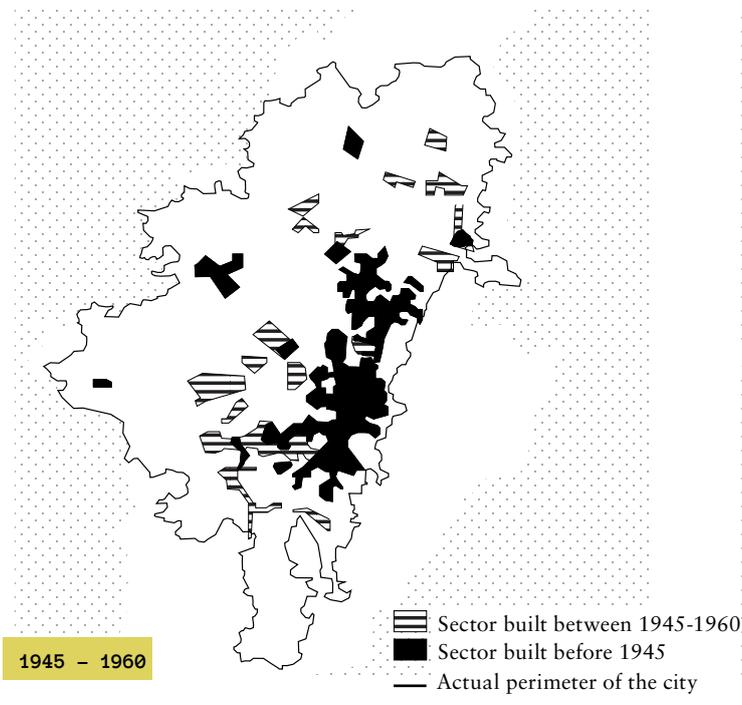
" The growth of the city did not follow the urban continuum by annexing areas to urbanized sectors in the periphery, but rather the new neighborhoods were spread out as independent blocks, leaving empty spaces connected by some road. "

Cardeno Mejia, F.A. "Historia del desarrollo urbano del centro de Bogotá" 2006.

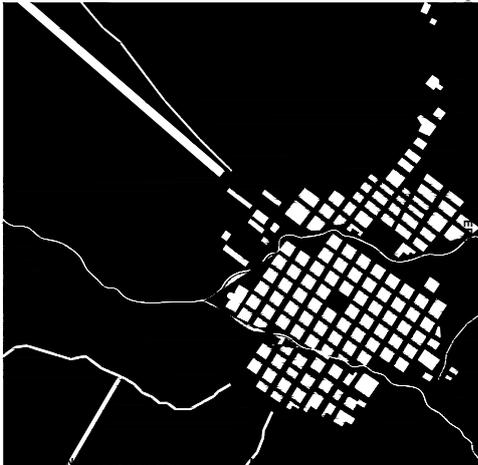


CHRONOLOGICAL URBAN GROWTH OF BOGOTÁ





BOGOTA HISTORIC CENTER—URBAN EXPANTION



Bogotá storic center 1790



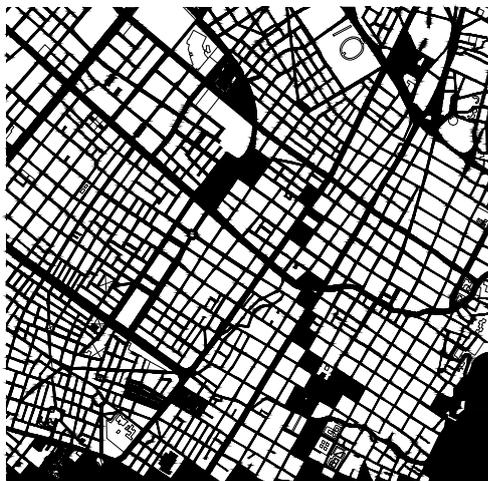
Bogotá storic center 1810



Bogotá storic center 1890



Bogotá storic center 1913



Bogotá storic center 2021

EVOLUTION OF THE URBAN LAYOUT

The transformation and urban expansion of the historic centre of Bogotá, as can be seen in the maps, had a slow process from the colonial period until the end of the 19th century, when urban concentration in the historic centre was still evident. With the arrival of the railway to the capital, the western expansion of the city began, consolidating small urban agglomerations connected by incipient roads, where little by little the current urban fabric was consolidated.



Calle 80

Aeropuerto El Dorado

Autopista Norte

Avenida Boyaca

Avenida 68

Avenida NQS

Avenida el Dorado

Carrera Septima

Calle 13 Los Comuneros

Avenida Caracas

Teatro San Jorge

LOS MÁRTIRES SPLENDOUR AND DECADENCE

*" What most powerfully attracted the attention of those who wanted to leave the rural areas or the stagnant cities was the metropolis, the big city whose aura grew in the vague commentary of those who knew something about it, and even more so through the mass media: newspapers and magazines, radio and, above all, **cinema and television**, which vividly showed an urban landscape that aroused admiration and surprise. The big city housed an intense tertiary activity, with lots of light, with many services of various kinds, with many big and small businesses, with many well-to-do people who might need servants or the various services of urban life. The attraction was even greater if the city had begun to make the leap towards industrialisation. It was a good sign.....That big city was preferred."*

font: (Romero, 1976: 326)

The large estates that embraced and delimited the urban area of the city were gradually disintegrated, allowing the creation of new neighbourhoods. In the 20th century, the urbanisation of the Mártires sector began. With the demographic growth, the urban expansion would not have any brake, exerting so much pressure of interests that the large estates and farms began a process of disintegration, division or parcelling, in order to supply the nascent and growing real estate demand.

With the arrival of the 1930s, the expansion and creation of new roadways began to take place in the city. In the Mártires sector, Carrera 30 (NQS), Calle 6 and Calle 22 were built. Calle 13 was also widened, thus creating a strong division between the historic city centre and the thriving industrial zone that took place in the sectors around the Sabana station.

The process that the city was facing showed a city made up of diverse agglomerations in constant informal expansion, which with the modernization of the city and the creation of new connection axes would lead to an intense process of "stitching the territory" between the spontaneously developed areas of the city and the historically consolidated areas.

In 1850 the Plaza de los Mártires was created where the "La Huerta de Jaime" used to be. Later, with the arrival of wealthy families to the area, new urban landmarks were gradually created, such as the Sabana Station, the San Jorge theatre, and educational and medical centres. Due to different factors such as workers' strikes demanding rights and guarantees against the strenuous working hours and the Bogotazo were determining factors for the railway station to lose importance and with it, the decadence of the sector was unchecked. The

sector where at one time the wealthiest families in the city lived and enjoyed their daily lives changed completely, these families decided to migrate to the north of the capital, to neighbourhoods that would later be known as Teusaquillo and Chapinero.

The elites began to consider the traditional zone of the centre and its periphery as areas where lack of hygiene, insecurity and deterioration reigned, and of course the common people with whom they did not want to be related.



i.18



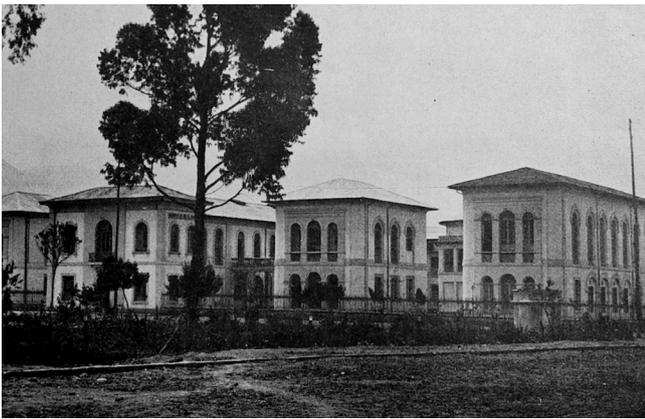
Sabana Railway station 1918

i.13



Voto Nacional Church

i.16



San Juan de Dios Hospital

i.14



España Square, 1930

i.15



Medicine College.

i.17

"No pavements, no water, no sewers, life here is a miracle of existence and balance. Pathogenic germs everywhere: in the air, in the water, when going out of the house, when entering the church, eating and sleeping... San Victorino - the black sheep of Bogotá's neighbourhoods - is once again the dantesco, the apocalyptic. Summer has returned there, the mud of winter, and the land of Columbus is something that terrifies, that scares, that is frightening, sickening. The state in which this road of the capital is unworthy, not of a city, not of a town, not of a village, not of a wretched town, nor of a miserable hamlet."

font: Fundacion mision Colombia, 1988: 92-93. Extracted from Cardeno Mejia, F.A. "Historia del desarrollo urbano del centro de Bogotá" 2006.



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TERIOR DEL TEATRIÑO
E ESTABA UBICAD... LA
LE SEGUNDA COM... RERA
TAVA, DURANTE U...
NCIÓN DE CINE. CO... IÓN
OB JVOR, SF. IX-68



CULT 2

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**BOGOTÁ
FILMOGRAPHY
DEVELOPMENT.
(LATE XIX
CENTURY –
MID-XX
CENTURY)**

BOGOTÁ AND CINEMA

URBANIZATION IN THE FILMIC CONTEXT

BIRTH OF FOREIGN INITIATIVES

After the first successful showing of the cinematograph presented by the Lumiere brothers in Paris on 28 December 1895 in the Indian Salon of the Grand Café on the Boulevard des Capucines, the cinema boom was unabated and it was not long before the invention crossed oceans and reached new territories across the globe. The cinema boom was unstoppable and it didn't take long for the invention to cross oceans and reach new territories across the globe.

The Vitascopio arrived in Colombia during a period of upheaval and great difficulties in the social, political and economic panorama of the country. It landed in the port of Colón in Panama (at that time Colombian territory). On Wednesday 14 April 1897 at 8 p.m., the first projection was made on national territory, an event that represented a milestone in the technological progress that was being made in science at that time. Two months later, the cinematograph arrived again in Panama, which had already set foot in two American territories, Mexico and Cuba. On 13 June 1897 it arrived in the port of Colón in Panama.

Normally the operators of the projectors and other instruments capable of reproducing movement did not venture into the interior of the countries, since for logistical and movement reasons, being in locations close to the coasts was the best and most convenient solution, they rarely decided to go to the interior of the American countries. Colombia was no exception. Bucaramanga and Cartagena were the cities that hosted the first cinema screenings in Colombia, respectively on 21 and 22 August 1897.

The first cinema exhibition in the capital was held on 1 September 1897 by the businessman Ernesto Viecco, in the Municipal Theatre. From this moment onwards several exhibitors continued to arrive in the country and in Bogotá, however the imminent arrival of one of the most bloody conflicts of recent times in the national territory, would freeze the advance and development of this industry. Even so, it was something that definitely could not be contained, and with the end of the war, it was clear that cinema had arrived in the country and would not

leave. Despite its great reception, the still newborn film industry did not generate the necessary security and confidence in local entrepreneurs for them to invest capital and effort to make it grow, which is why a general overview of the panorama of actors in the development of the industry in the country, highlights foreign characters who had no doubt that the field of action and future of the business would be a total success throughout the continent, as was already being demonstrated in North America and Europe.



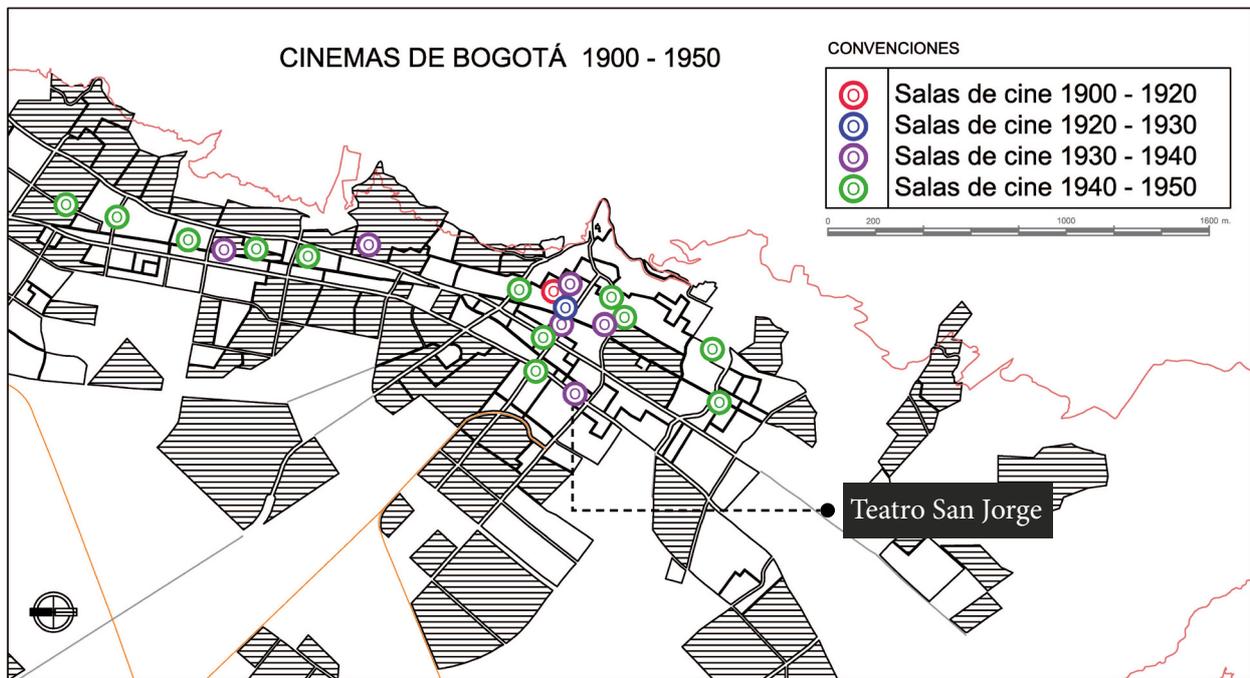
i.20

LE CINÉMATOGRAPHE
SALON INDIEN
GRAND CAFÉ
14, Boulevard des Capucines, 14
PARIS

i.21



i.22



i.23

Salas de cine en Bogotá (1897-1940)

As mentioned above, Bogotá at the beginning of the 20th century was still a city of considerably small dimensions compared to the rest of Latin American cities. With the arrival of the railroads, industries and new spaces in the city, the population began to grow rapidly, mainly between the beginning of the 20th century and the 1950s. At that time, the city barely had industries that supplied basic needs such as food, clothing and other manufacturing companies, however, the modernist idea and the rapid transformation of the city, brought not only physical changes in the territory, but also changes in the way the inhabitants sought new forms of entertainment, social and cultural events, were increasingly booming and the cinema appeared in the Bogotá panorama. The modernist discourse was evidently also brought by the film industry, in which the advances and progress of the Western world were evidenced, which, at the time, represented the model to be followed in developing countries. The cinema appeared as a model of avant-garde entertainment, despite the fact that there were theatres and cinemas where a large part of the population could not attend due to their cost, as well as neighbourhood cinemas and spaces adapted

for film projection. This premise is confirmed by Corbin, saying "The modernity of this form of entertainment resided in the very fact that it was proposed as a product that could be adapted to all tastes and could be adapted to the multiplicity of attitudes, uses and consumer fashions. The cinema then questioned the paradigm imposed by those types of entertainment whose frequentation implied respecting certain precise rules: wearing certain clothes, behaving according to a well-defined *savoir-vivre*, submitting to certain customs, in short, possessing a certain degree of culture. On the other side of the coin, the consumption of cinema was possible without any kind of rule opposing the diversity of the pleasure sought: one could go to the cinema as one wished; there was no specific dress code or worldliness. Thanks to the pretentious and elegant cinemas in the city centres, and those in the suburbs where tickets are cheap, the cinema has become a pastime accessible to all. In the darkened cinemas we meet strangers (...) in this way an anonymous way of 'being together' is affirmed, without any social implication, a way of spending free time, without distinction of class or gender" (Corbin, 1995:190).

The first types of cinemas in the capital were not born as consolidated buildings designed for the use of projections, but on the contrary, there was just a growing interest and amazement for this new industry. At the beginning of the 1900s, cinema was still projected in spaces that today we would consider unsuitable, spaces such as squares, parks and in fact any building that lent itself to such activity. According to historian German Arciniegas, the cinema at that time was adopted by the people of the capital, mainly in public spaces. In his own words, he says: "Our generation began to watch cinema in San Victorino. They projected on huge sheets between two poles and when it was windy the figures would get longer or gawk. Something similar used to happen on the central avenue of the Parque de la Independencia, between Paseo Bolívar and Carrera Séptima, when they used to show films "in the park". Things were better when the films were shown in the Pabellón de la Industria, for those who had a first-class ticket and were inside the hall; those who were in the popular category watched the film from outside in the open air. (Nieto and Rojas, 1992: 9).

It is interesting to see the change in mentality in the face of this new industry that was emerging in Colombia, which as the years went by transformed itself into spaces that were more and more designed for the function itself, going from "salons" for the cinema to a building for the cinema itself. The cinema was brought to Bogotá by the Di Domenico Brothers, an Italian immigrant family who established themselves in the city as the main distributors of cinema. In 1912 the first cinema in the city was inaugurated in the San Diego neighbourhood, called "El gran salón Olympia" owned by the Di Domenico family, its strategic location placed it in the axis of what was considered the historic centre with the new urban expansion towards the north of the capital, towards the Chapinero area, the hall was a building with a capacity for approximately 3000 people according to (Martines Pardo, 1978:67).

This marked the beginning of the cinematographic era in the city, from this moment on, the proliferation of cinemas would reach an unprecedented point for the small metropolis. The "Salón Talía" was built in 1913, the "Salón Apolo" in 1915, the Teatro Moderno and the Teatro Caldas, among many others. The Faenza theatre inaugurated in 1924 marks without a doubt one of the milestones of the construction of cinemas in Bogotá, with its impotent Art Nouveau façade and its rectangular shaped auditorium, which allowed the viewing

of the screen from any point of the enclosure, an element that attracted many more people.

At the end of 1930 the construction of the last large-scale cinemas in the capital began, including the San Jorge theatre, located in an area relatively far from the cinematic axis on Carrera Tenth, the theatre, which was actually a cinema, had a façade entirely in Art Deco style, following the worldwide trends of this style, inside it had tea rooms, bars and a stalls for approximately 1,000 spectators. It must be said that the San Jorge was one of the most expensive cinemas in the capital at the time, and it was attended mainly by political figures of great recognition.



Teatro Faenza , 1924.

i.24



Gran Salón Olympia , 1912

i.25



Teatro Caldas , 1915

i.26



i.27

Dora Torres y Emiliano despues de una salida a cine en la ciudad de Bogotá, normalmente en un plan llamado septimazo. 1972



i.28

Librada Pinzón y Carlos yendo a ver una película en el centro de Bogotá 1979

MEMORY TRACES



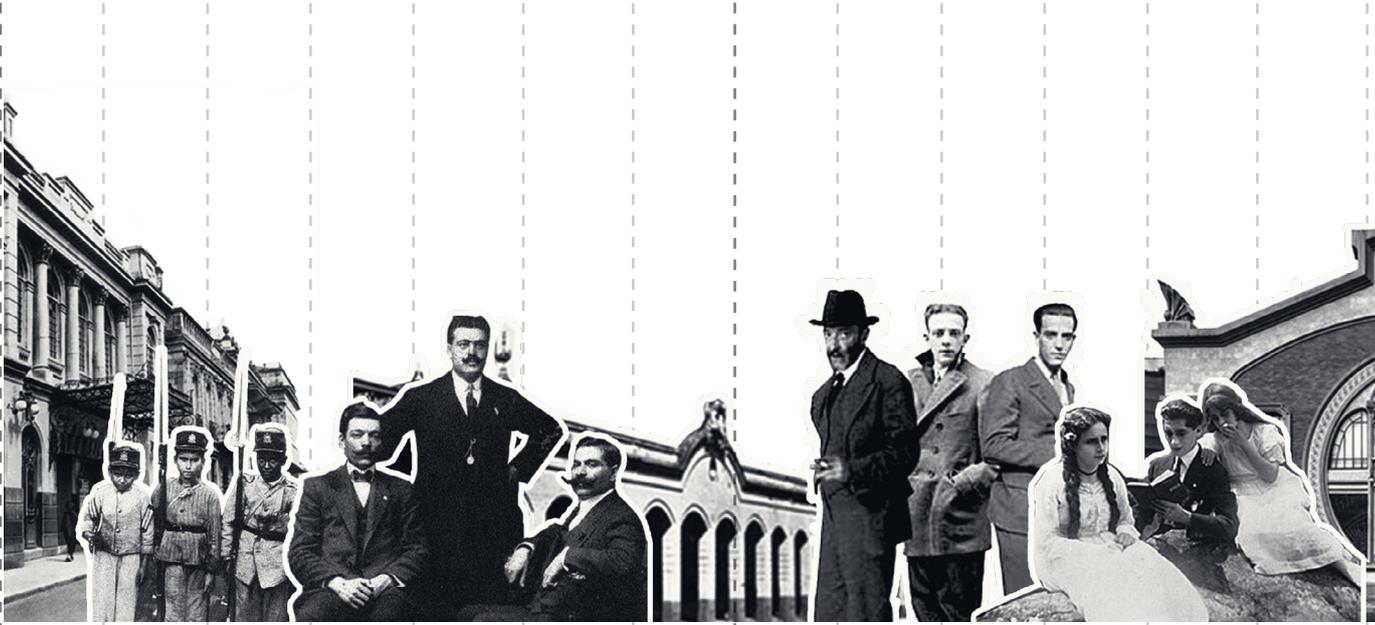
Women gathered during an event. 1943

i.29

—— “ERA UN ACONTECIMIEN-
TO IR A CINE, COMO IR AL
COLÓN, ERA MUY IMPORTANTE,
TENIA UNO QUE IR MUY ——
ARREGLADO... SE VES-
TIA UNO ELEGANTE, PIELES,
MUY CHIC, TACONES ALTOS,
MUY BIEN PEINADA, SOMBRE-
ROS... LA GENTE QUE IBA AL
APOLO USABA ZAPATOS... A
LOS TEATROS NO IBA GENTE
DE ALPARGATAS.”

CECILIA FELDMAN ——

FILM TIMELINE



People

Francesco and Vincenzo di Domenico

Acevedo Family
Main producers and film developers in the early XX century

Architecture

Salón Olympia
first building for film projections

Teatro Faenza

SILENT FILM/MUTED CINEMA

Historic events

End of the Thousand days war

MARIA
First national fiction longformat/
feature film

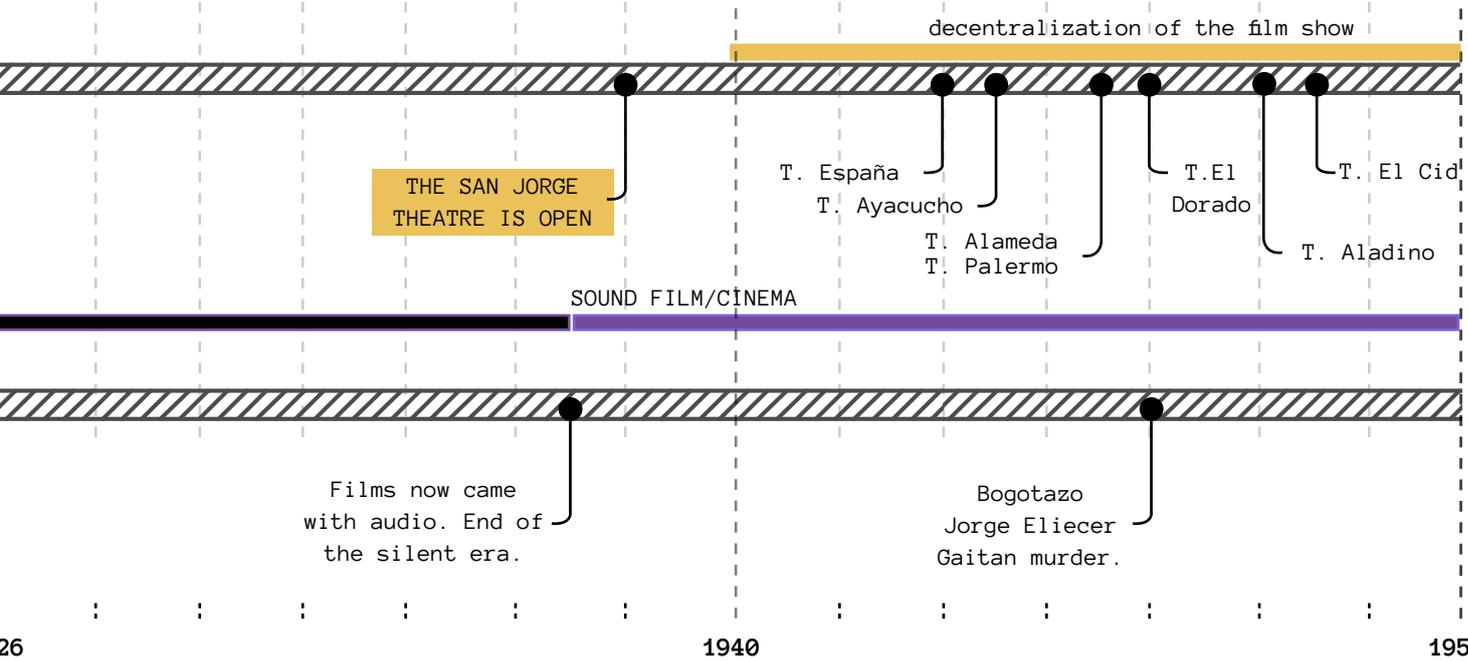
1900

1914

1920



i.30



26

1940

1954

CALIWOOD



FOCINE

decentralization of the film show

T. Arlequin

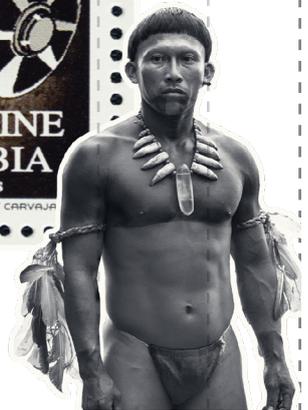
First color national film production

FOCINE is founded (Fomento cinematografico)

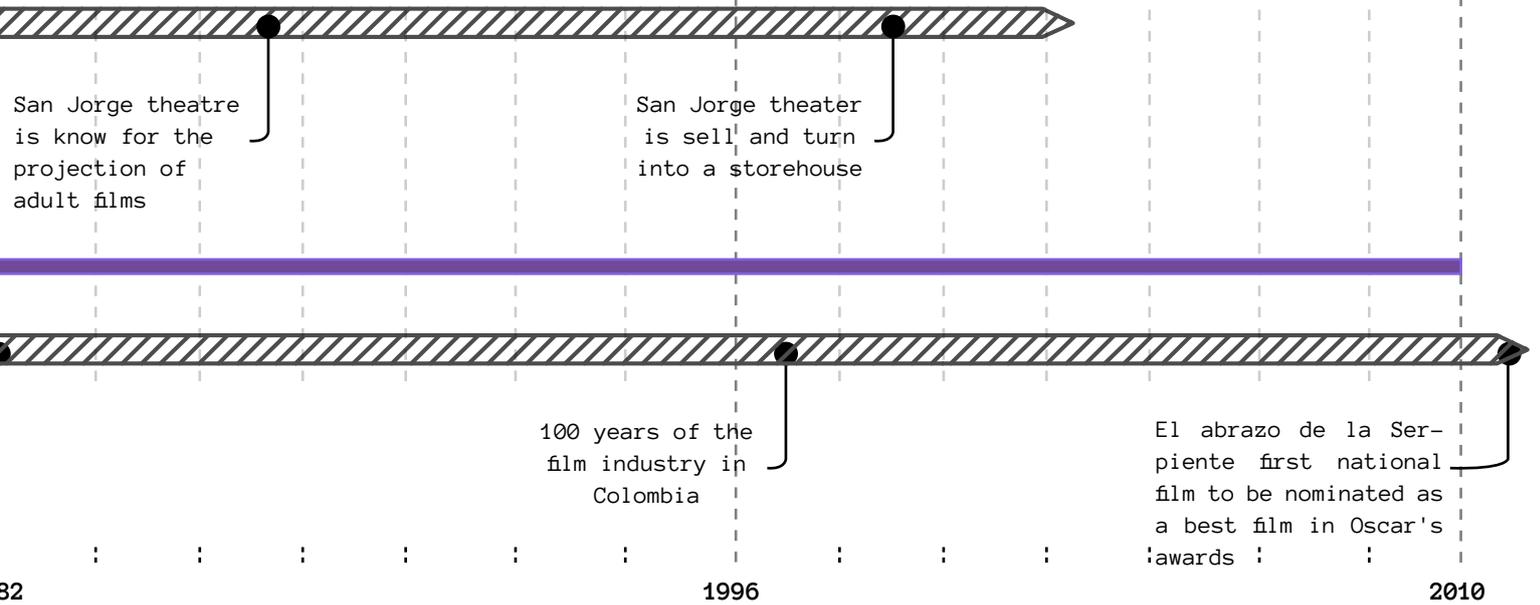
1954

1968

198



i.31



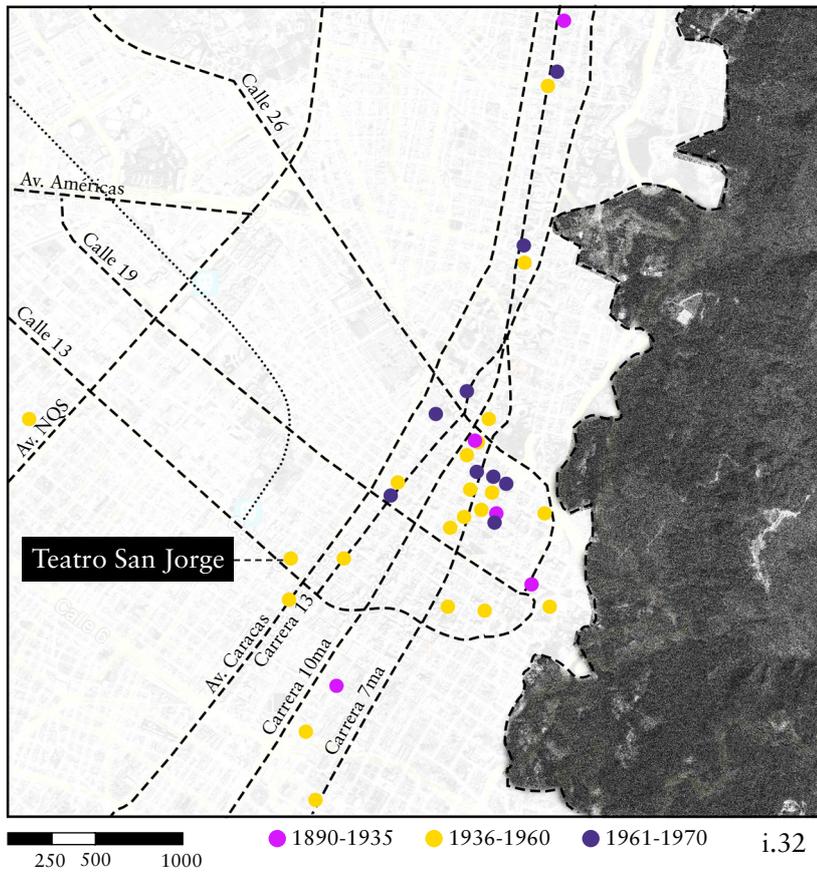
CINEMAS IN BOGOTA

HISTORIC AND EXPANDED CENTER – CHAPINERO

	THEATRE-CINEMA	YEAR	ADDRESS	CURRENT STATE
RISE 1890-1935	Teatro Municipal	1890	Carrera 8 Calle 10	Demolished
	Salón Olympia	1912	Carrera 9 Calle 25	Demolished-Offices
	Teatro Caldas	1915	Carrera 13 Calle 57	Demolished-Storage
	Teatro Bogotá	1918	Carrera 3 Calle 20	Demolished-Cinematca
	Teatro Faenza	1924	Carrera 5 Calle 22	Recovered -Central University
GLORY 1936-1960	Teatro San Jorge	1938	Carrera 15 Calle 14	Abandoned
	Teatro Rex	1938	Carrera 8 Calle 20	Facade Recovered - Mobile phone business
	Teatro Colombia	1940	Carrera 7 Calle 22	Jorge Eliecer Gaitan Theatre
	Teatro Alameda	1943	Carrera 13 Calle 15-51	Re-used Home furniture business
	Teatro Encanto	1945	Ricaurte- Los Martires	Demolished - Storage
	Teatro Ayacucho	1945	Carrera 9 Calle 7	Re-usedPrinting business
	Teatro Mogador	1947	Carrera 6 Calle 23	Reused-Downtown Majestic events
	Teatro Palermo	1947	Carrera 13 Calle 45	Billar
	Teatro El Dorado	1947	Carrera 4 Calle 17	Re-used-Teatro ECCI El Dorado
	Teatro Cine Coliseo	1948	Carrera 7 Calle 27-46	Re-used-Downtown Theatre
	Teatro Metro	1950	Carrera 13 Calle 34	Re-usedDiscoteque
	Teatro Egipto	1950	Carrera 1 Calle 10	Re-usedReligious Center
	Teatro California	1950	Carrera 4 Calle 22	Re-used-Aula Maxima U. Jorge Tadeo L.
	Teatro El Cid	1951	Carrera 9 Calle 24	Re-used-Bank offices
	Teatro Olympia	1957	Carrera 9 Calle 25	Re-used-Bank offices
	Teatro Lido	1957	Carrera 6 Calle 16	Re-used-Bank offices
	Teatro Tequendama	1957	Carrera 13 Calle 20	Re-used Storage
	Teatro Sua	1957	Carrera 7 Calle 22	Destroyed-Commercial Store
	Teatro Caracas	1958	Carrera 14 Calle 12	Mobile Phone store
	Teatro Mexico	1959	Carrera 5 Calle 22	Re-used- Central University Auditorium
DECADENCE 1961-1970	Teatro Ariel	1960	Carrera 13 Calle 20	Abandoned
	Teatro La Carrera	1960	Carrera 7 Calle 23-07	XXX film projections
	Teatro Opera	1964	Carrera 13 Calle 26-81	Re-usedOpera Shopping Mall
	Teatro Bogotá	1965-1972	Carrera 5 Calle 22	Re-used Central University multipurpose space
	Teatro Tisquesusa	1967	Carrera 10 Calle 27-27	Abandoned
	Teatro Embajador	1969	Carrera 6 Calle 24	Re-used-Cine Colombia Multiplex Embajador
	Teatro Metropol	1970	Carrera 6 Calle 24	Re-used-Concerts room Metropol
	Teatro Trevi	1960-1970	Carrera 13 Calle 46	Demolished - Car dealer

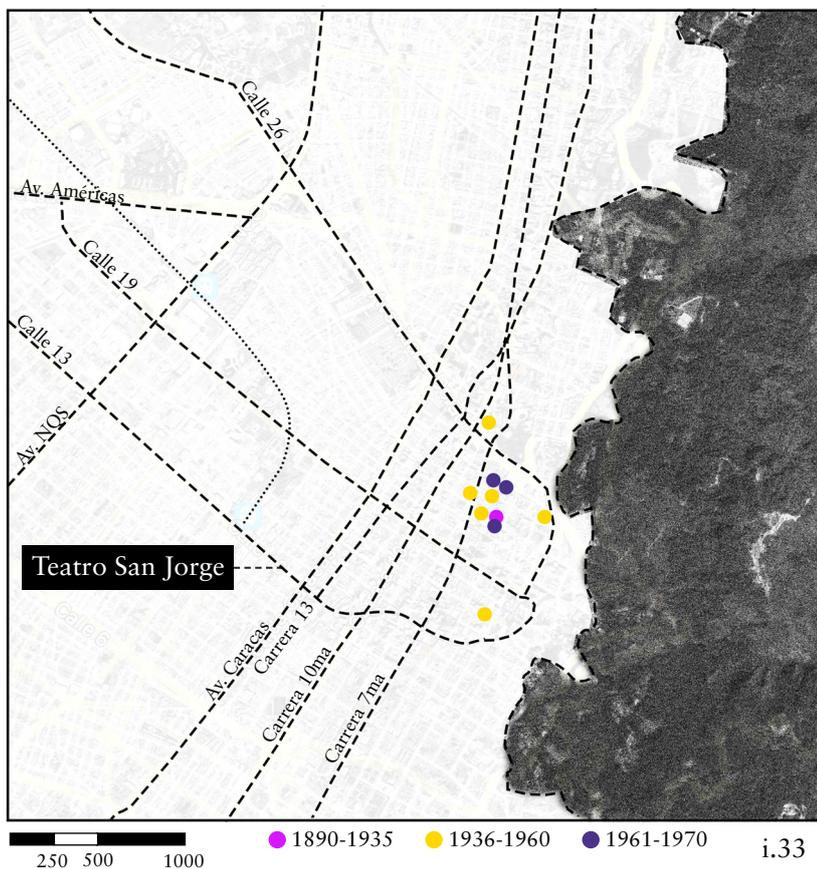
In the first years of the new century, the gradual appearance of cinemas was forging the small urban landscape of the growing city of Bogota, in the first 40 years, there were few buildings in the city that were dedicated to the projection of films, according to the newspaper El Tiempo in its section of "billboard of cinema", by May 1938 there were only 13 cinemas: "Apolo, Astral, Atenas, Alhambra, Caldas, Granada, Nuevo Teatro, Nariño, Real, Rex, Rivoli, Santa Fe and Salón Olympia". This period marked the boom period with the first "temples" for the cinema and some constructions of buildings that opened the way to modernity in the city, where modern buildings were built such as the San Jorge Theatre, the Jorge Eliecer

CINEMA EVOLUTION 1890-1970



Gaitan Theatre. Subsequently, the golden age of cinema began, where the functions were decentralized and began to permeate throughout the city, specifically in peripheral areas such as Chapinero, Teusaquillo, Las Cruces, El Ricaurte among others; these were known as neighbourhood cinemas, which had different characteristics to the large emblematic theatres of the centre, these were smaller spaces, with capacity for approximately 200-500 people, less ornate facades and no seating areas. In addition, these new theatres were categorised according to their facilities and the type of films they could show, categorised into first, second and third category, which influenced the ticket price. By March 1970, according to the newspaper "El Tiempo" in its section "Cartelera de cine" Bogotá had 52 theatres, located in different parts of the city.

CINEMA CURRENT SITUATION 2021



There are currently 10 theatres in the city centre still standing and functioning, all of which are now owned by educational institutions and have been adapted for a more educational function, with the exception of the Teatro Jorge Eliecer Gaitan and the Metropol which continue to open their doors for events of different types, such as concerts, theatrical plays, among others.

TRANSFORMATIONS ON CINEMA'S TYPHOLOGIES

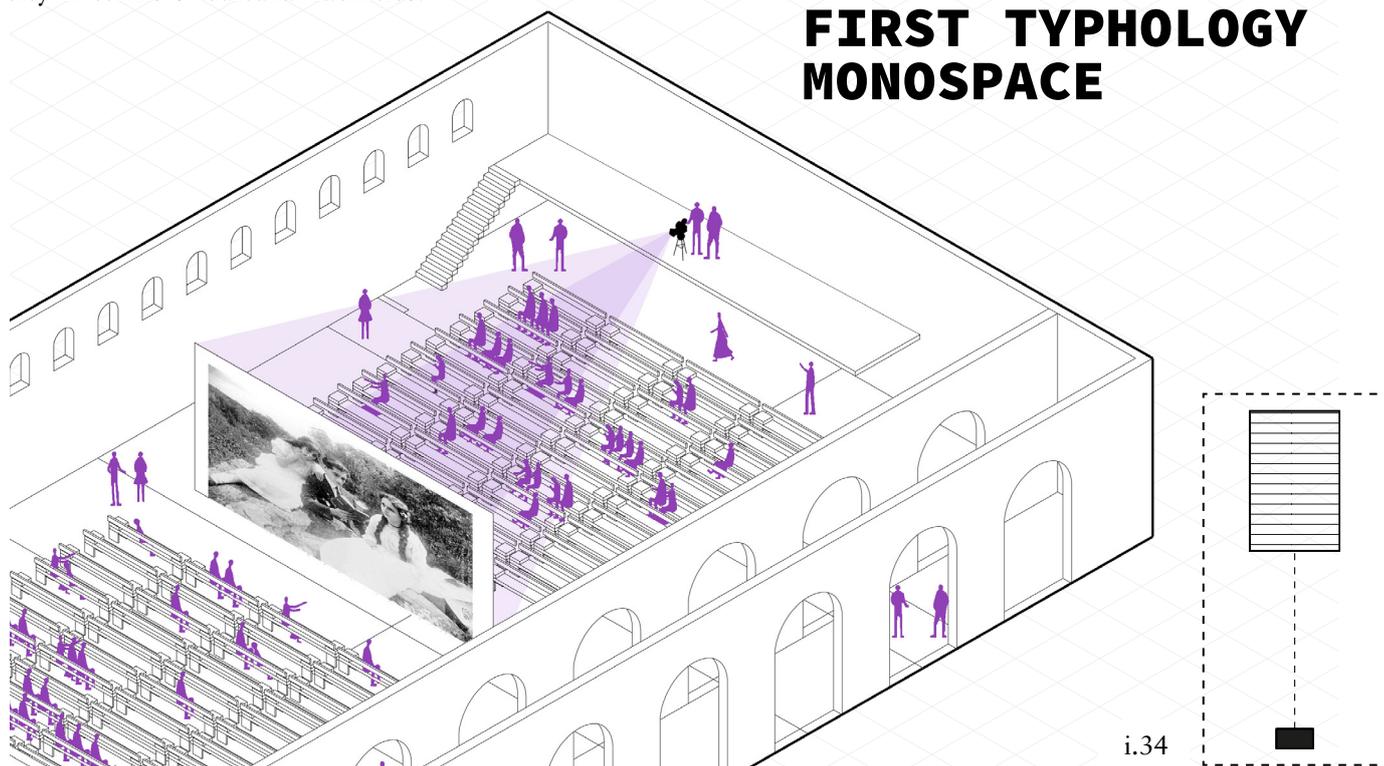
As mentioned earlier, the spaces where cinema initially developed tended to have an air of spontaneity rather than planning. The first cinema typologies in Bogotá were the reuse of buildings intended for other uses which, for some reason, were falling into disrepair and the growing fame of the cinema was the perfect pretext for their re-functionalisation: "It seems that the decent arrangement of the tramway station in Chapinero to establish a cinematograph, roller skates and other amusements there and thus create a good income for the tramway company is a fact" (Nieto and Rojas, 1992: 44). As is evident in the above quotation, the nascent cinema spaces were not only spaces for the projection of films, in reality they were spaces for any type of activity that would attract the attention of the capital's thirsty society for new activities, for example, in the Salón Olympia, where skating, artistic events such as dances, and even boxing fights could be practised. This first typology of a wide and free hall allowed the development of such activities, the sillettera was mobile and was located at the front and back of the cinema, thus generating an inverted image for a part of the hall.

Two clear examples of this new typology are the Faenza Theatre and the San Jorge Theatre, buildings that at the time represented the splendour of the city in terms of cultural facilities.

These buildings normally had a large façade, the attracting element with the greatest impact, with an entrance area where the ticket sales area was located, which in turn functioned as a large lobby. From this the space was directed towards the different areas of the theatre/cinema, such as lounges, bars, tea rooms, among other functions. From this central point it also led to the box area or to the fixed points, which led to the upper floors where the horseshoe-shaped boxes were located. The central space of the cinema was usually a very large space with a direct view of the stage, giving a sense of spaciousness and intimacy that had not been seen before.

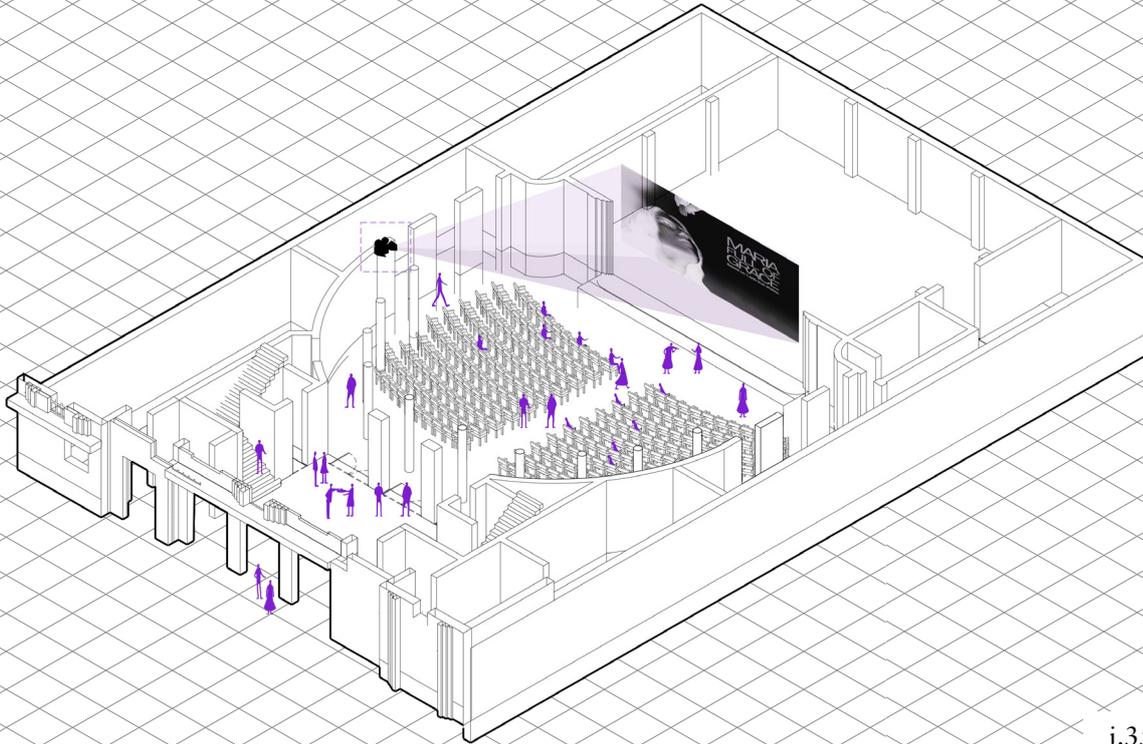
In contrast to the emblematic cinemas of the mid-twentieth century, these removed the focus on the "architecture" element and shifted the focus to the mass reproduction of films, thus generating spaces for the projection of films, where it was also easy to find other activities, thus reaching the hybridisation between cinemas and shopping centres. It was now convenient to go there because it had parking, food shops, games and many other services and activities. This new typology is defined by a theatre where in the central area are the services, such as toilets and food for the show, and from this central space branches out to the different exhibition halls.

FIRST TYPOLOGY MONOSPACE



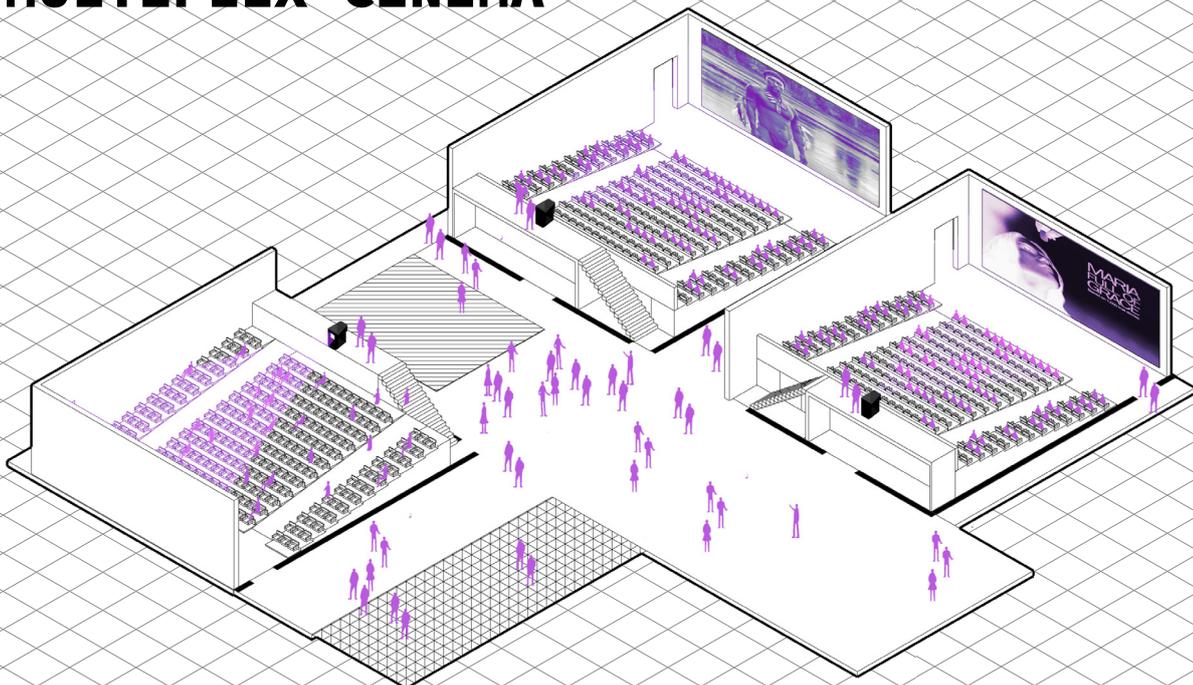
i.34

SECOND TYPHOLOGY CINEMA BUILDING



i.35

THIRD TYPHOLOGY MULTIPLEX CINEMA



i.36

3

HISTORY AND CURRENT STATE



SAN JORGE CI
SAN JORGE

CINEMA THEATER



SAN JORGE CINEMA THEATRE

The San Jorge theatre was inaugurated on the 7th of December 1938, on a cold night in the Colombian capital, located in the “Carrera 15 n. 13-53”. Its owner, Jorge Enrique Pardo, a businessman from Boyaca, was born in the small city of Chiquinquirá. According to Peña (2007), “The sound was so powerful and the immense screen projected such sharp images that it was difficult not to be enchanted by the love story of the legendary Marie Antoinette”. That night, many surely hid their tears in the darkness of the hall”.

Marie Antoinette was the theatre’s first screening, marking a high start as it was Metro Goldwyn Mayer’s most prestigious film at the time, with which the theatre was assured an exclusive contract for its films, ensuring a deluxe and up to date line-up at all times. This opened the doors to the Bogota elite of the time and the golden age of the San Jorge.

The theatre was conceived by the architect Alberto Manrique Martin, who decided to follow the current of the time and design his project with an evident “Art Deco” style with flat façades and orthogonal decorations as the main organising axis.

The façade of the San Jorge theatre is made up of three volumes, a rectangular volume in the centre and two slender towers of different heights on either side, the tallest with a clear sign that reads TEATRO-CINE, San Jorge. In the centre are three bas-reliefs that enhance the façade. Two of these, located on the upper sides, are a replica of the bas-relief on the façade of the Folies Bergere cabaret theatre in Paris in 1920.

The theatre was built in order to be a space for cinema and other artistic and cultural events, such as plays and theatrical performances. At the entrance, there was a large lobby, arranged for the users as a waiting and socialising space, then passing through three large doors one arrived at the main exhibition hall, which had two lateral corridors and a central one for the location of the silleteria. On the second level there was a tea room, a bar and a horseshoe-shaped balcony with a capacity for approximately 200 people. The third level, on the other hand, was a private area of the theatre complex, destined for the projection room and rooms for sound and video equipment, among others, and spaces for the theatre workers.



Marie Antoinette, first San Jorge Theatre movie advertising.

i.42

"The San Jorge theatre included a smaller, adjacent "radio theatre", where radio programmes were recorded and broadcasting in the pre-video era".
(Pardo, 2017)



*Teatro San Jorge. Sociedad de Mejoras y Ornato y organización Pedro Gómez & Cía., (1998)
Bogotá: de la devastación a la esperanza, Bogotá: Editorial Nomos. P.117*



t

San Jorge Theatre Facade.

**“NO EXAGERAMOS AL DECIR QUE EL
TEATRO SAN JORGE ES UN ORGULLO
PARA BOGOTÁ. DIFÍCILMENTE SE
PUEDE LEVANTAR AQUI, Y EN
MUCHAS OTRAS PARTES UNA FABRICA
DE ARQUITECTURA Y DECORADA
TAN BELLA, TAN ELEGANTE, TAN
SOBRIA Y DE TAN ADMIRABLE
COMODIDAD”**

Font: Diario El tiempo. 8 Diciembre 1938.

FACADE ANALYSIS

The San Jorge theatre was designed in the Art Deco style, whose values are evident in its sober façade, the pure geometric elements highlighting its verticality, giving it to be understood as the main compositional element. In its central nucleus there is evidence of symmetry which is broken at the ends, with one tower being higher than the other. Possibly this design decision was influenced by the elements of neon advertising lights so emblematic of the Art Deco style, precisely, the lighting and the sign that says Teatro-Cine San Jorge were located in the highest element of the theatre, as if it were a hoisted flag. On its façade are three bas-reliefs, which seem to represent the legend of St. George, music and dance. One of them represents an almost identical copy of the bas-relief of the Folies Bergère cabaret theatre in Paris.



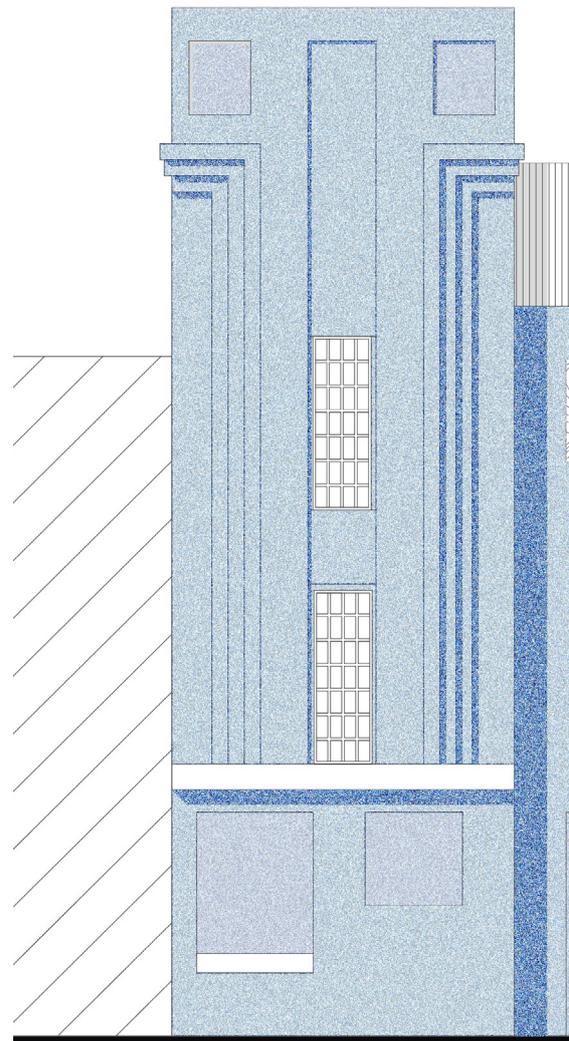
Basso Relieve detail.

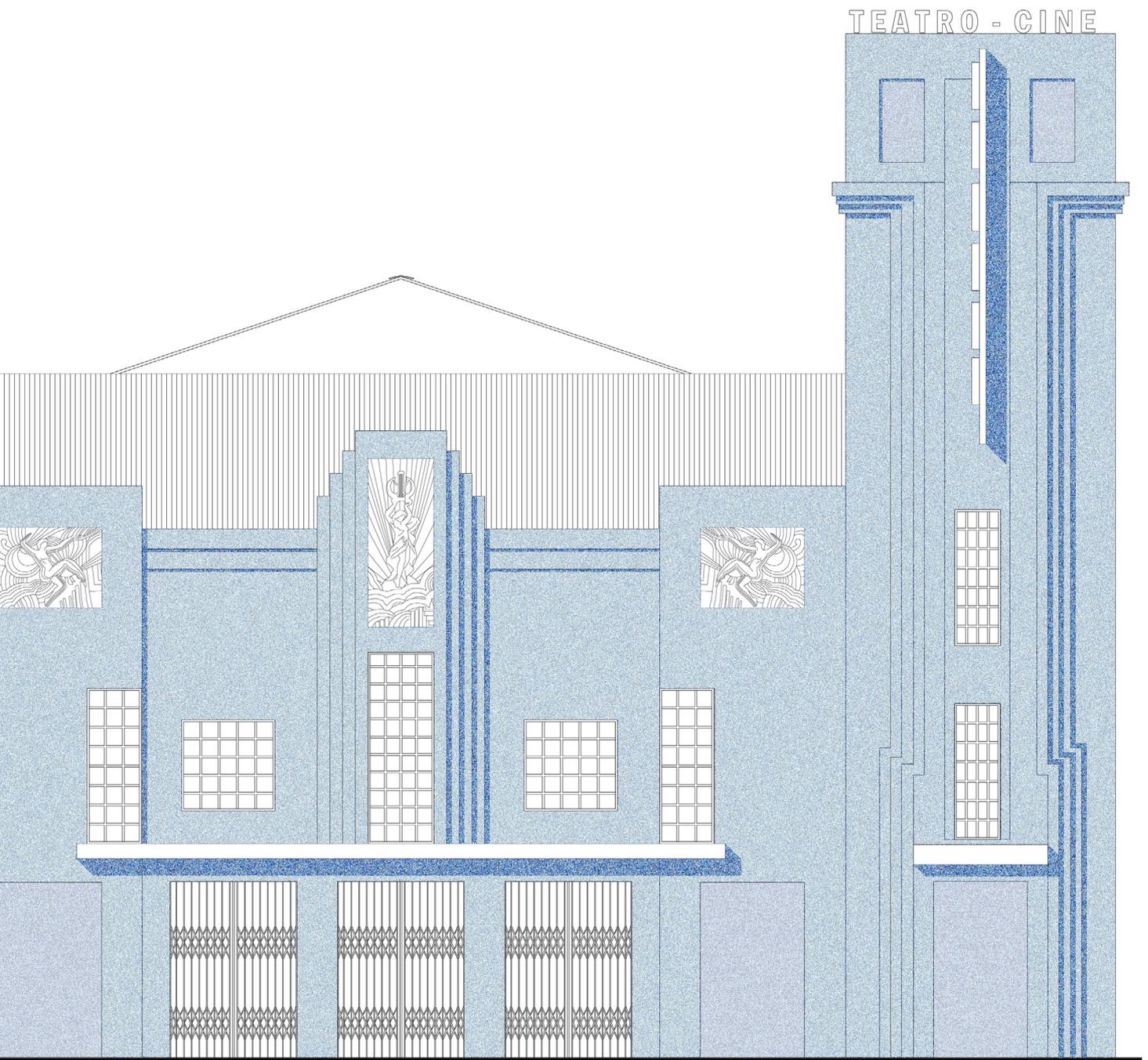
i.45



Basso Relieve detail.

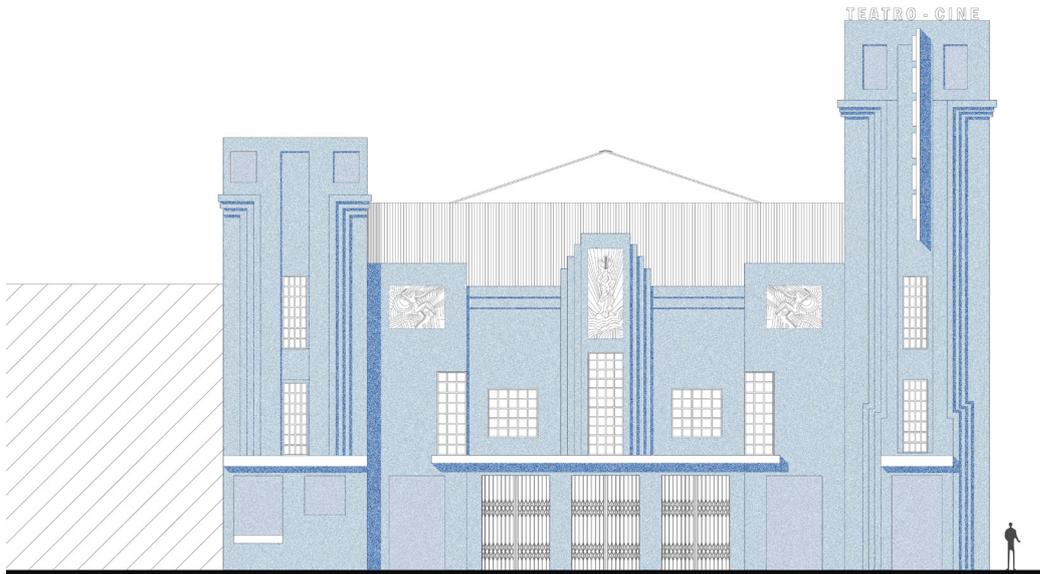
i.46





EAST FACADE ANALYSIS

COLOR FACADE



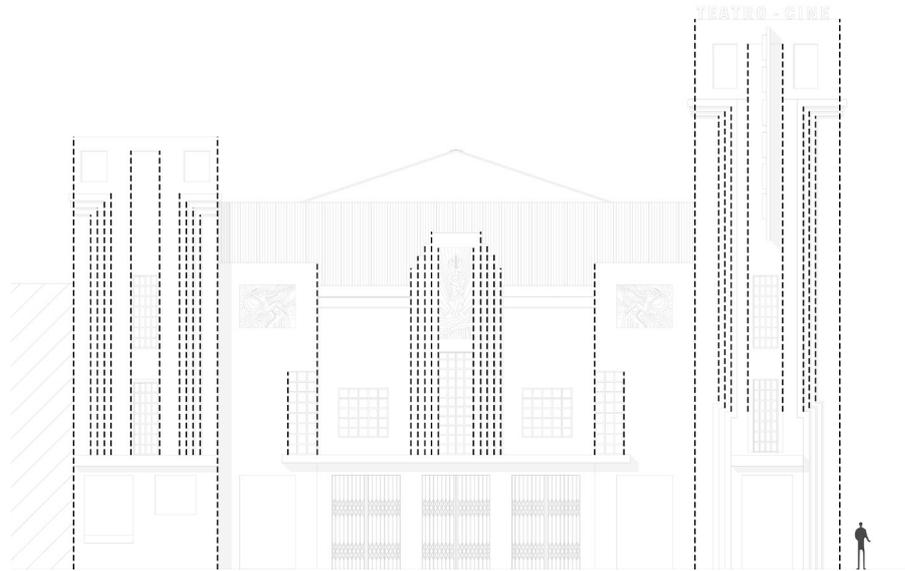
Blue is one of the colours most used by the Art Deco movement, which emphasised an aesthetic value related to elegance and sobriety. This was the colour that accompanied the theatre in its moments of greatest splendour and decadence.

BASSO RILIEVO



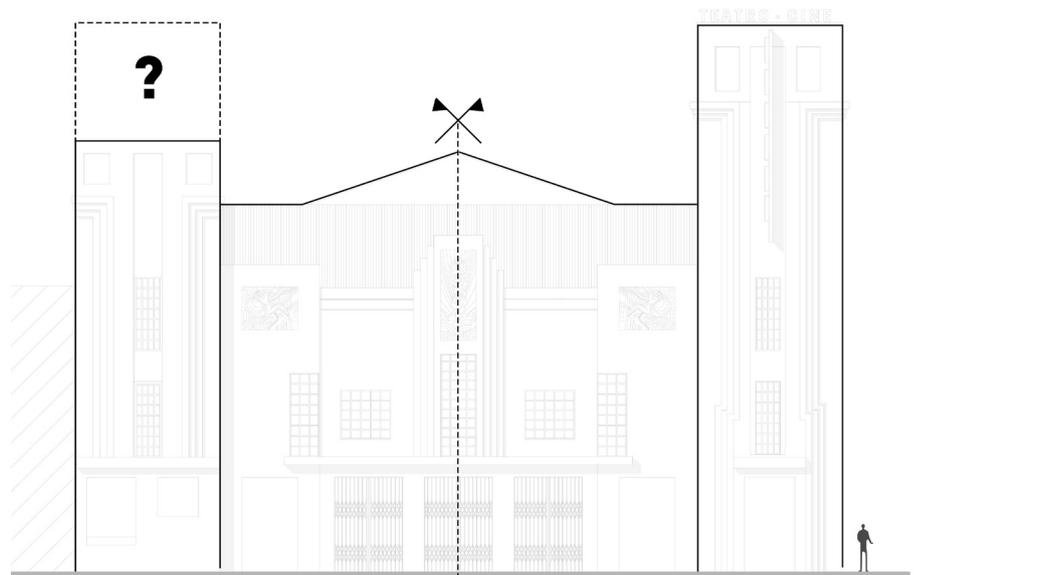
On its façade are three bas-reliefs, which seem to represent the legend of St. George, music and dance. One of them represents an almost identical copy of the bas-relief of the Folies Bergère cabaret theatre in Paris. Now a days, they are the only element without major decays on the facade.

VERTICALITY



The verticality of the façade is the composing and structuring element of the design, accentuated at its central point and at the same time on its two lateral sides, the towers. The aim was to highlight the pure geometric forms that would give the theatre an iconographic value, as well as directing the view towards the upper part, thus revealing the most important elements of the façade, its bas-reliefs.

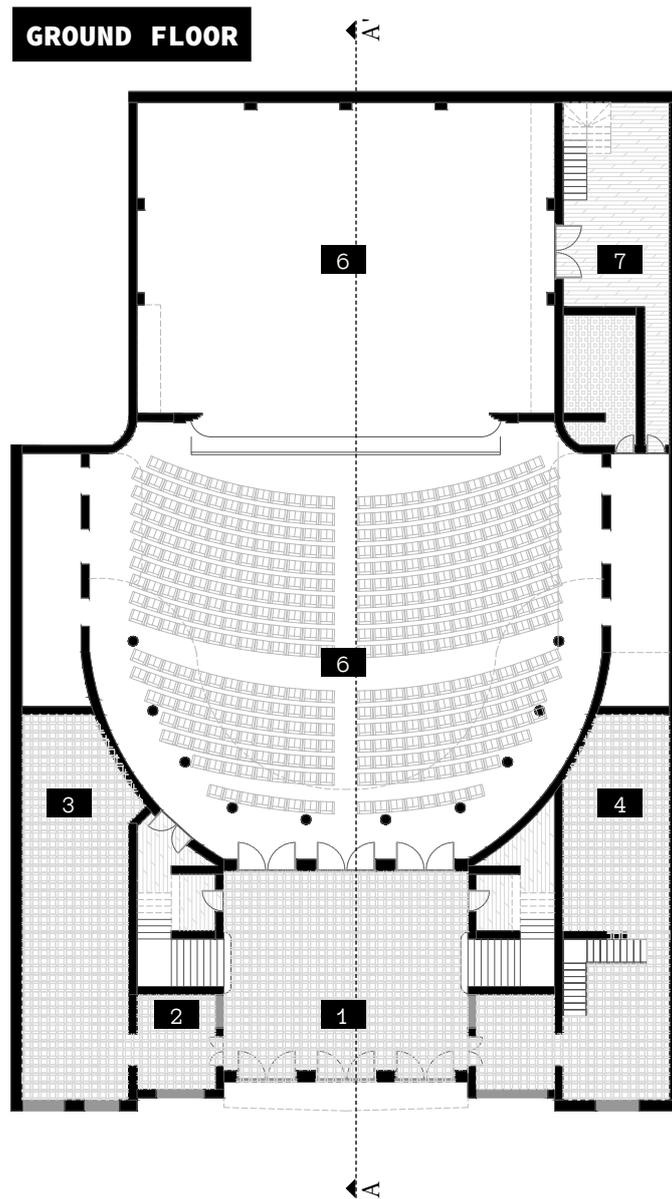
SIMETRY



In its central nucleus there is evidence of symmetry which is broken at the ends, with one tower being higher than the other. Possibly this design decision was influenced by the elements of neon advertising lights so emblematic of the Art Deco style, precisely, the lighting and the sign that says Teatro-Cine San Jorge were located in the highest element of the theatre, as if it were a hoisted flag.

ORIGINAL FLOOR PLANS

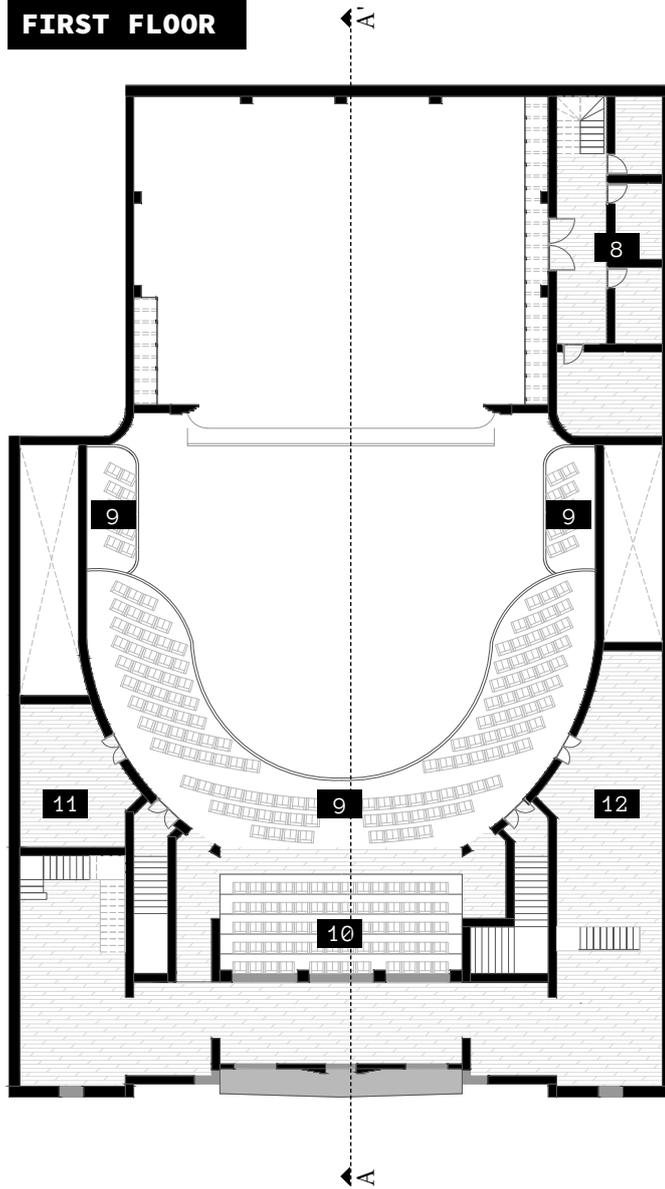
- 1 Lobby
- 2 Ticket area
- 3 Tea salon
- 4 Bathrooms
- 5 Stall
- 6 Stage
- 6 Dressing rooms



Font: Own elaboration. based on Laura Viviana Agudelo's drawings

FIRST FLOOR

- 8** Dressing rooms
- 9** Balconies
- 10** Gallery
- 11** Tea salon
- 12** Bar

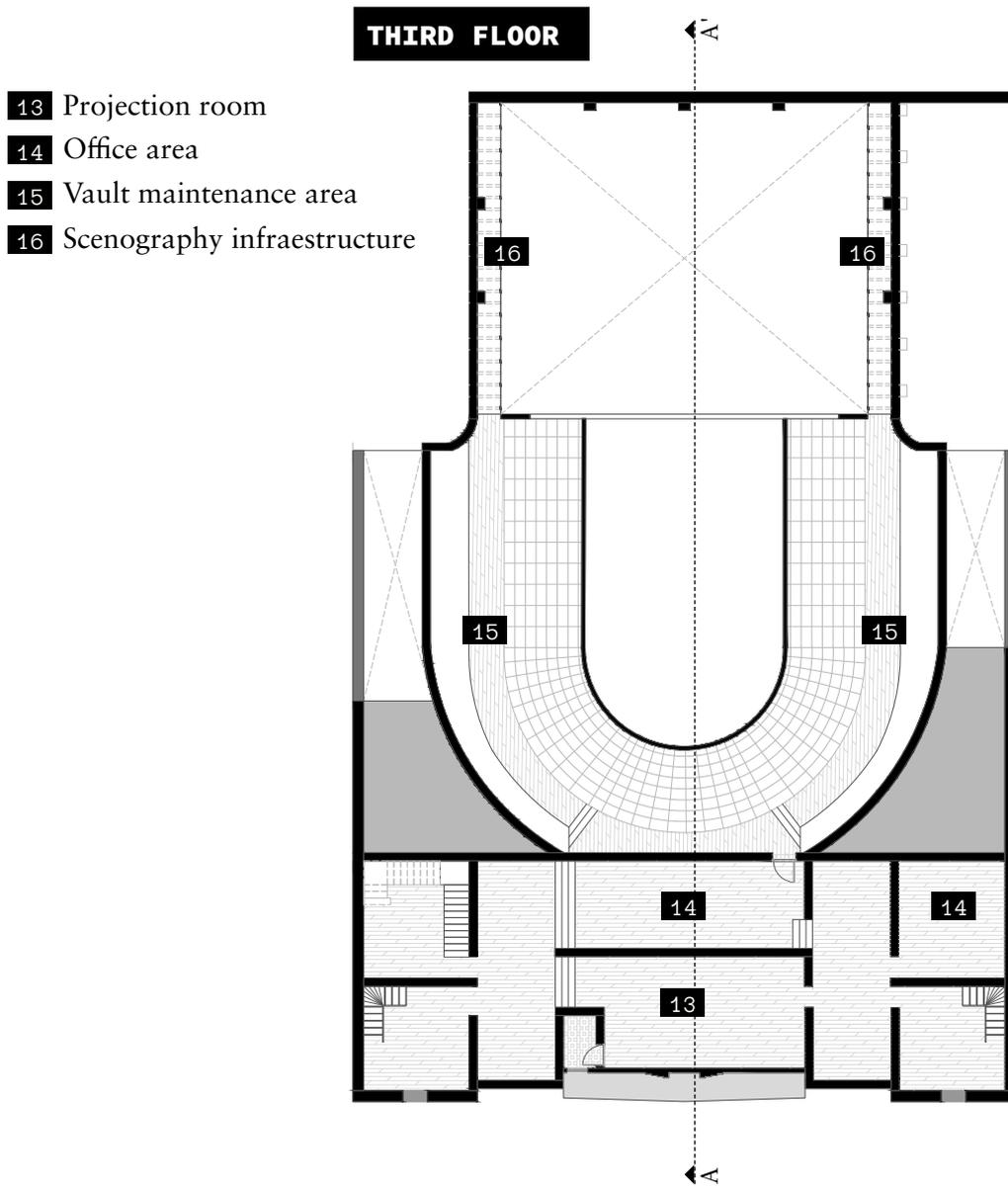


5

10

20

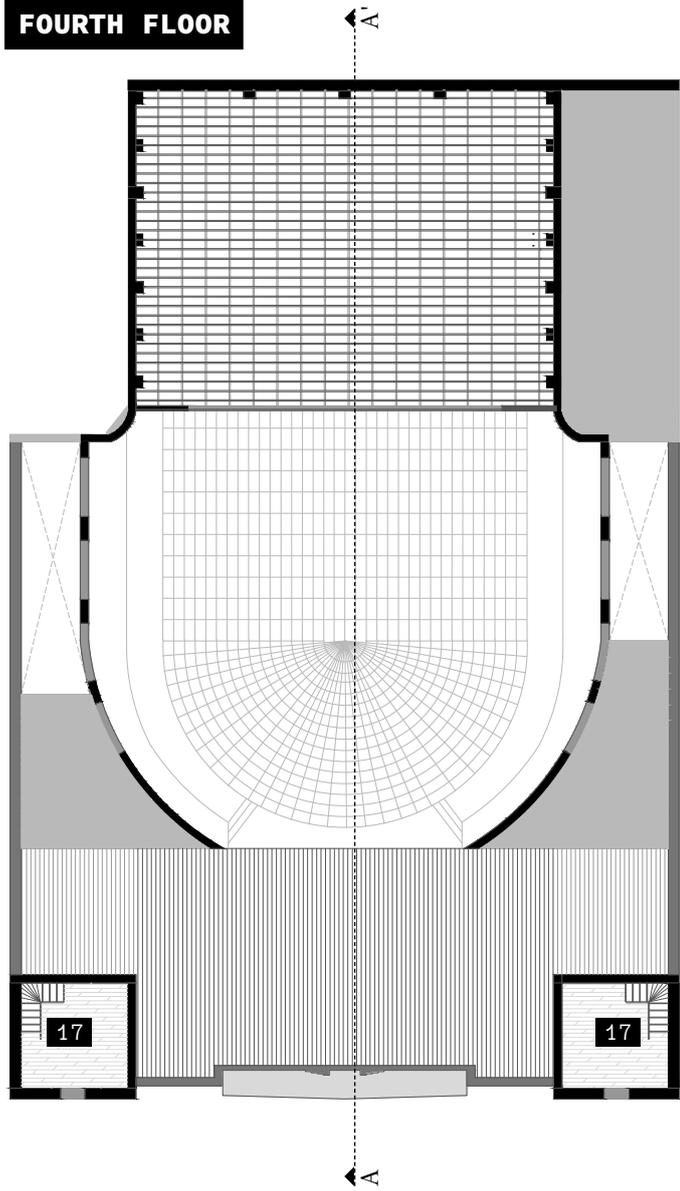
ORIGINAL FLOOR PLANS



Font: Own elaboration. based on Laura Viviana Agudelo's drawings

FOURTH FLOOR

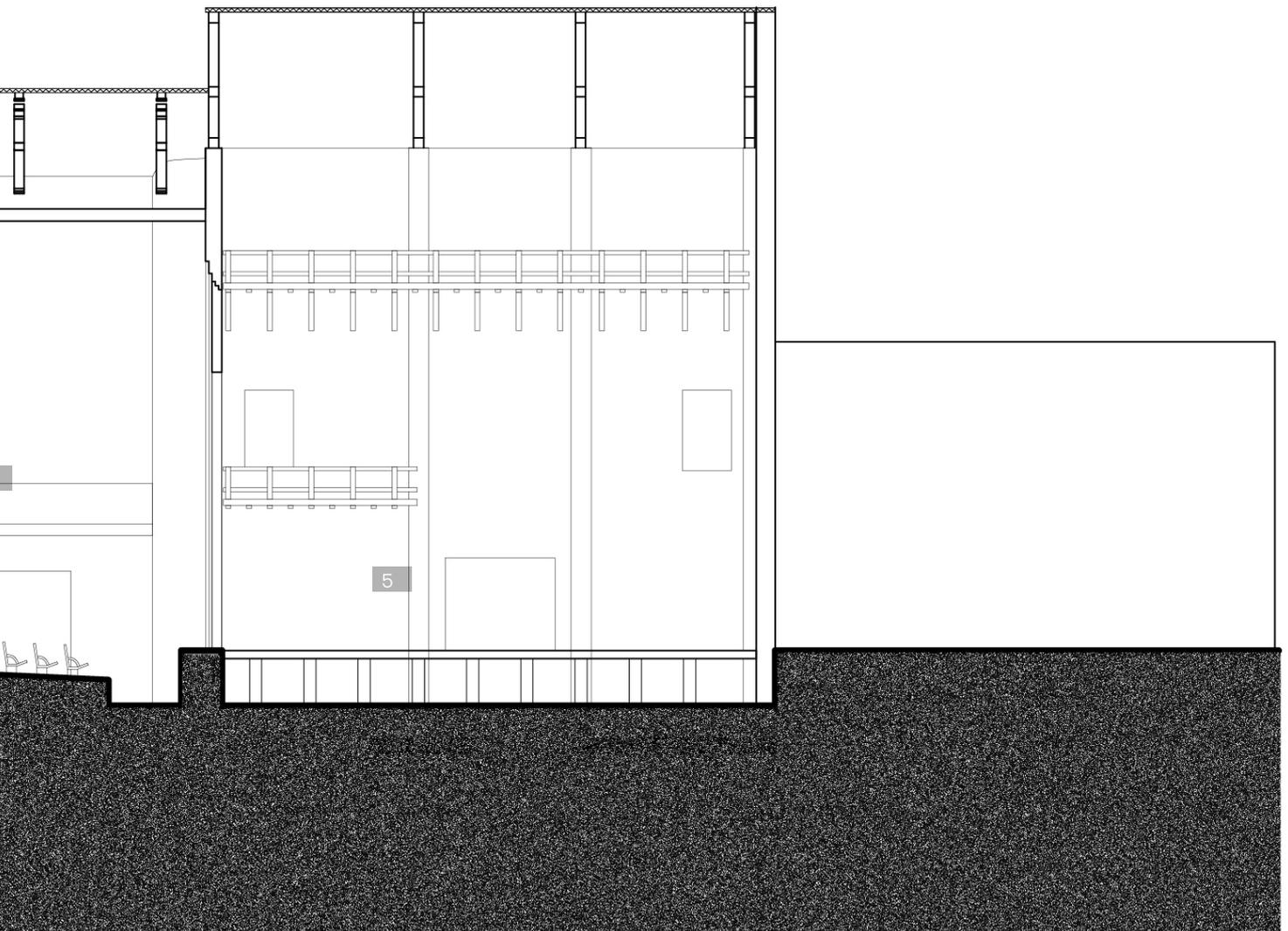
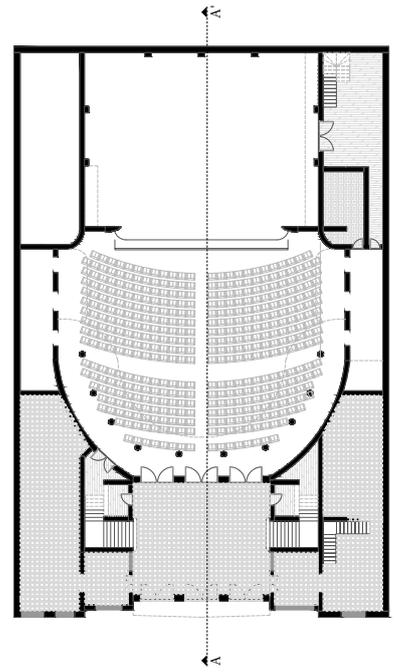
17 Storage rooms



SECTION A-A'

- 1 Lobby
- 2 Gallery
- 3 Stalls
- 4 Balconies
- 5 Stage
- 6 Vault maintenance area
- 7 Office area
- 8 Projection room





THE BOGOTAZO

72 HOURS OF RIOTS



i.47

Riots 9 abril 1948, Bogotazo.

3 DAYS THAT CHANGED THE HISTORY OF BOGOTA

A few years before the event that divided the history of the country in two, within the territory there was already a constant struggle between the two and only actors of Colombian politics; the conservative and liberal party. It was then entered into a period that would be known later by historians and chroniclers as the period of "violence" in which the assassination of the leader Jorge Eliecer Gaitan only managed to fuel and further ignite the national scene.

Gaitan being the only leader of the liberal party, he prepared and advanced his political campaign throughout the country. Being a prodigious speaker and an innate leader, he had the great support of the masses and was shaping up to be the next president by 1950. In the speeches made by the leader, strong criticism of the country's upper classes was breathed, where he pointed out the constant perpetual inequalities, the obtaining of wealth at the cost of taxes and corruption, and an evident rural territory in a state of abandonment, were fixed as indispensable elements in his political discourse.

On April 9, 1948, the ninth Pan-American conference was held in the capital, where several countries in the region discussed large-scale policies for the continent. The North American government represented one of the most powerful countries in the conference where it logically sought to extend its control and interests throughout the South American territory, due to the growing affinity of the Latin peoples for communist policies and thoughts.

At that time, the unknown and young Cuban student leader Fidel Castro was in Bogotá due to the Latin American congress of students, an event that served as a replica of the Pan-American conference. However, Fidel's presence was not fortuitous, the nascent leader sought to meet with the caudillo Jorge Eliecer Gaitan, an appointment that never achieved.

On April 9, 1948, the top leader of the liberal party Jorge Eliecer Gaitan was assassinated in the mythical historical center of Bogotá, on the seventh race. The events after his assassination will be known as "El bogotazo" events that were marked in the history of Colombians and were reflected in various stories, stories, columns, songs, photographs and of course, memories. The center of the city, it was indeed partially destroyed, hundreds of buildings ended in ashes, not only small businesses, but also theaters, cinemas, government buildings, among others. The travia that was the preferred transportation system for the citizens of the capital was totally incinerated.

The final balance of these three fateful nights concluded with approximately 3,000 people dead and hundreds of material damages in Bogotá, but above all, it marked the memory and history of Colombia forever.

**“SHORTLY BEFORE MIDNIGHT, WHEN
TO THE ROOF TO SEE THE INFERNAL
ILLUMINATED BY THE EMBERS OF TH
THE HILLS OF MONSERRATE AND GUA
SHADOWS AGAINST THE SKY CLOUDED**



i.48

Burning vehicle, Bogotá, 9 abril 1948. Bogotazo

**IT STOPPED RAINING, WE WENT UP
THE LANDSCAPE OF THE CITY
THE FIRES. IN THE BACKGROUND,
MADALUPE WERE TWO HUGE LUMPS OF
SMOKE”**

GABRIEL GARCIA MARQUEZ WITNESS AT THE EVENTS.



i.49

Jorge Eliecer Gaitan speech. 1948

MEMORY TRACES



Taxi drivers strike. Jiménez avenue, 1940.

i.50

— NADA DIS-
TINGUE LOS RE-
CUERDOS DE —
LOS MOMENTOS
CORRIENTES: NO SE
DESCUBREN HAS-
TA MÁS TARDE, POR
SUS CICATRICES.

CHRIS MARKER (LA
JETÉE 1962) .
—





WHAT IS THE PURPOSE OF KNOWING, ANALYSING AND UNDERSTANDING THE VALUE OF MEMORY?

Memory brings with it the testimony of history, daily life, customs and other elements that make up the cultural structure of a people, thus giving key indications for the future projection of new project hypotheses. The *recognition* of memory is the first ingredient for the *renewal of a heritage asset*, creating a dual connection between the past and the needs of the present.

The re-signification of memory will serve as a *bridge* to understand both the processes of transformation in the film heritage of Bogota and the diverse urban dynamics present in the territory over the years.

"Place, space and memory reveal an inseparable connection, which makes sense in the corporeality of the heritage site".

Martha Liliana Ramos Rodriguez

SAN JORGE THEATER CURRENT STATE



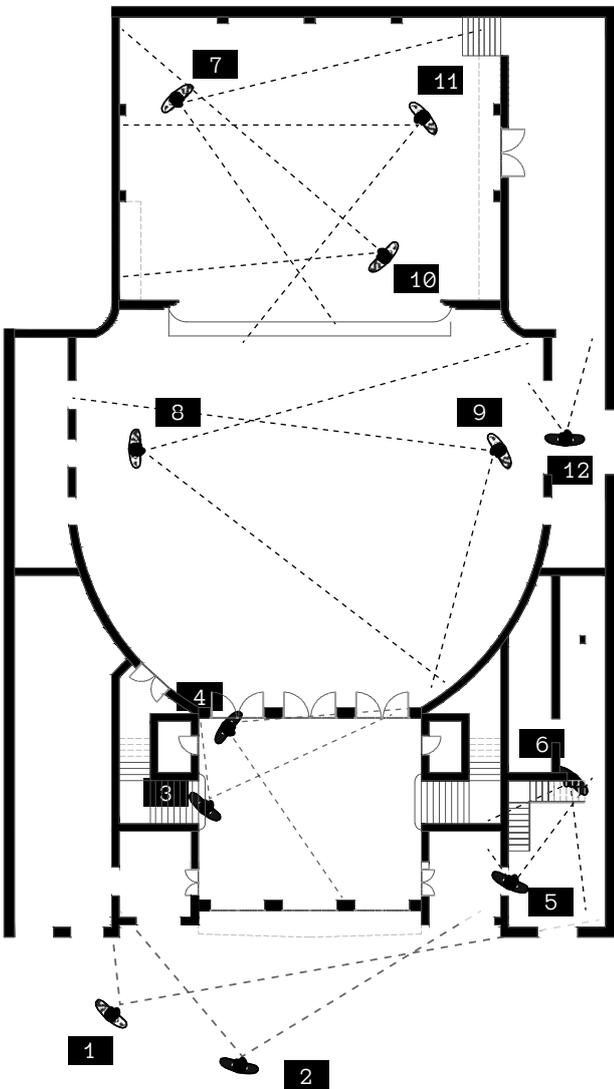


SAN JORGE THEATER

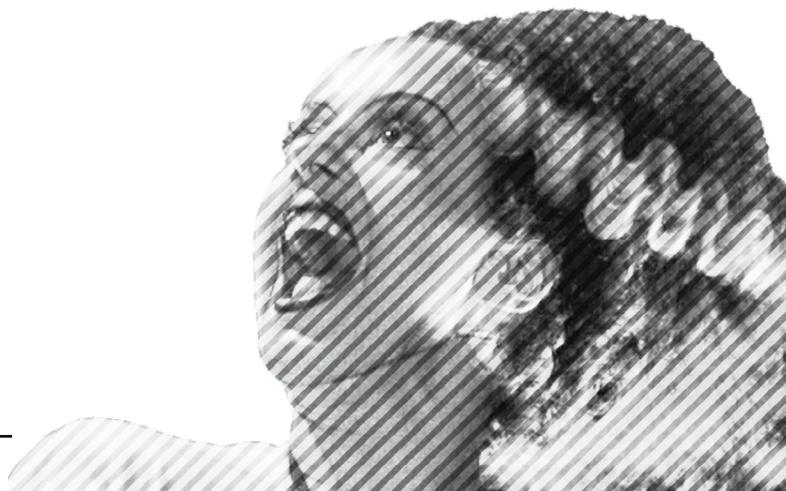
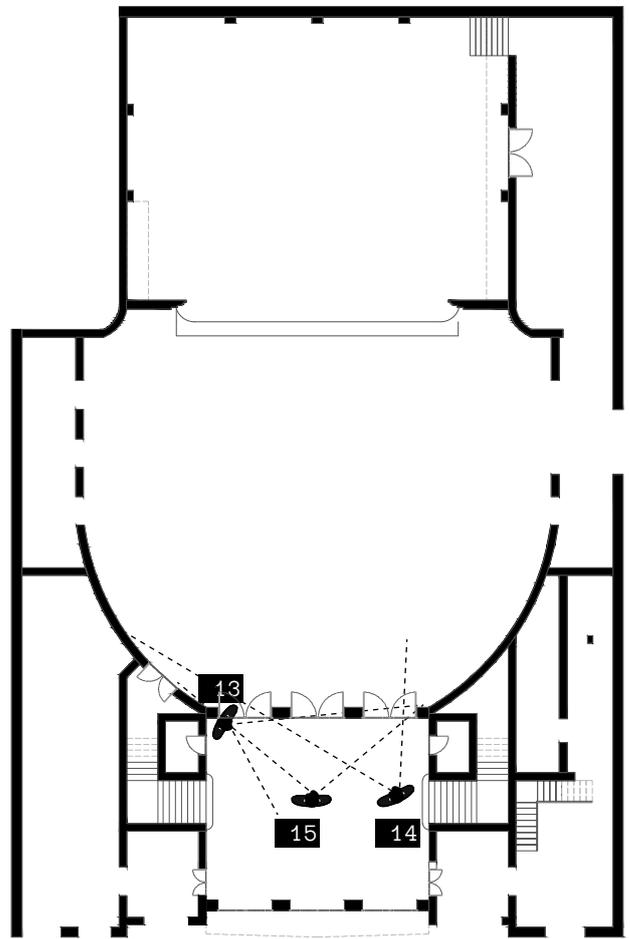
CURRENT STATE OF CONSERVATION



GROUND FLOOR



FIRST FLOOR





The façade of the San Jorge Theatre currently conserves part of its original chromatic layer, but as is evident, there is a high level of exfoliation on its surface. In addition to this, its openings have been sealed in order to prevent the entry of street dwellers into its interior. The emblematic sign on the north tower is evident, reminding us of what the San Jorge represented in its best moments.



This space on the ground floor, which is part of the northern part of the theatre, just below the tower, is one of the most deteriorated areas of the building, the floor slabs are completely destroyed and the stairs are partially destroyed.



The platform that formed the floor of the stage area is now completely destroyed, with only the remains of some supports and ruins.



This is the area of the theatre that is currently completely uncovered, exposed to any weather conditions, which has become evident in its degradations, where the growth of biological patinas predominates, as well as other degradations such as the detachment of elements on the walls.



An important characteristic of the theatre is the creation of a sloping terrain for the location of the silleteria, which meant that the San Jorge was a space designed only for the projection of films or plays, and that the same morphology of the stalls did not allow the development of other types of activities, unlike other theatres of the time. The original silleteria has now been dismantled.



14

i.59

From the gallery area, traces of the former stalls or balconies of the theatre can be seen, which have now been destroyed in the process of converting the theatre into a storage warehouse. There is currently no access to the first level from the planned stairs.



i.60

The bas-reliefs are the only element on the façade that are still perfectly preserved today. They are an icon of the façade as they are faithful representatives of the Art Deco style that dominated the design of the Theatre.



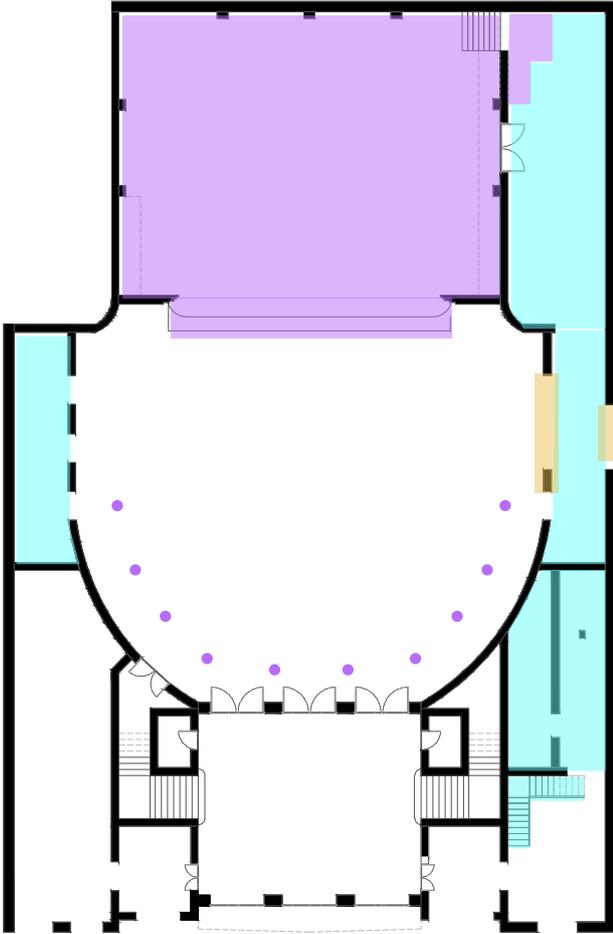
The front curtain still retains the Theatre's logo, a St. George on his horse, wielding a sword. This was the same logo that appeared on the theatre's admission tickets.

SAN JORGE THEATER

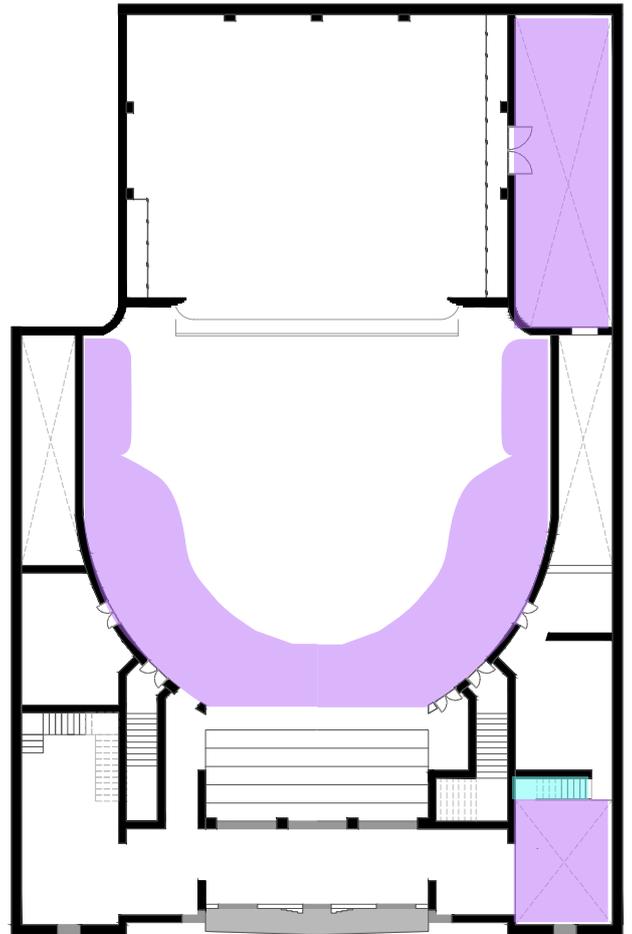
STATE OF CONSERVATION ANALYSIS

BUILDING DECAY

GROUND FLOOR

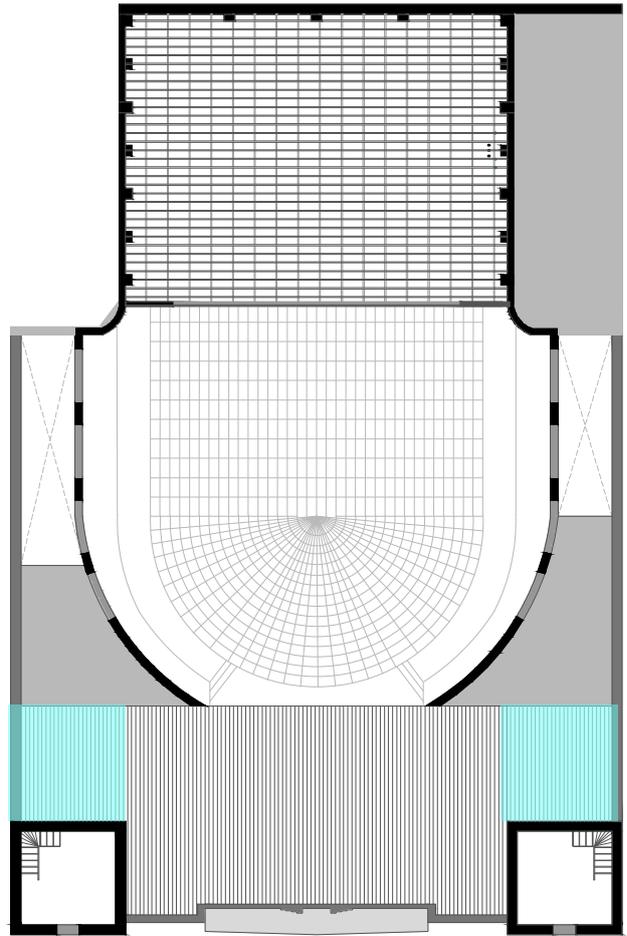
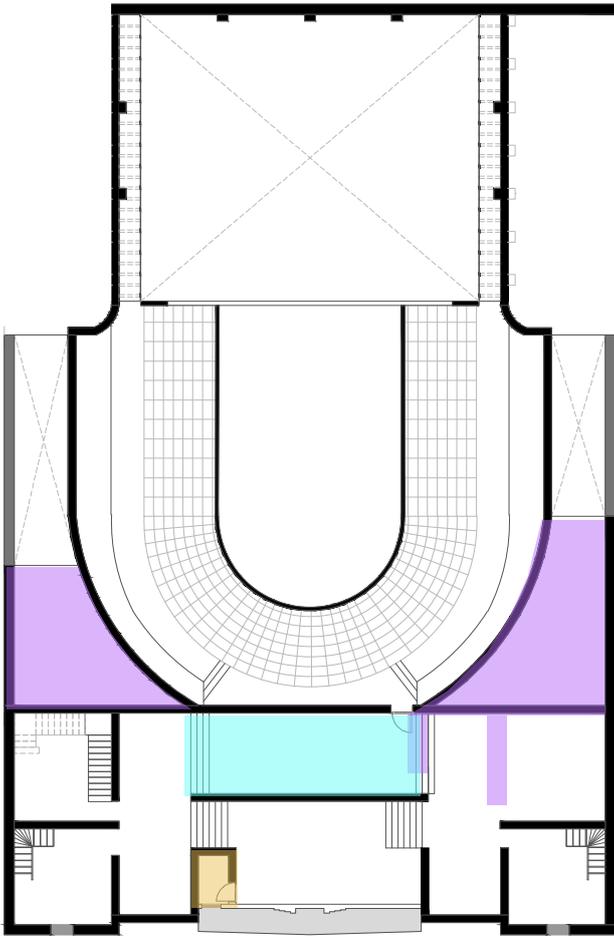


FIRST FLOOR



THIRD FLOOR

FOURTH FLOOR



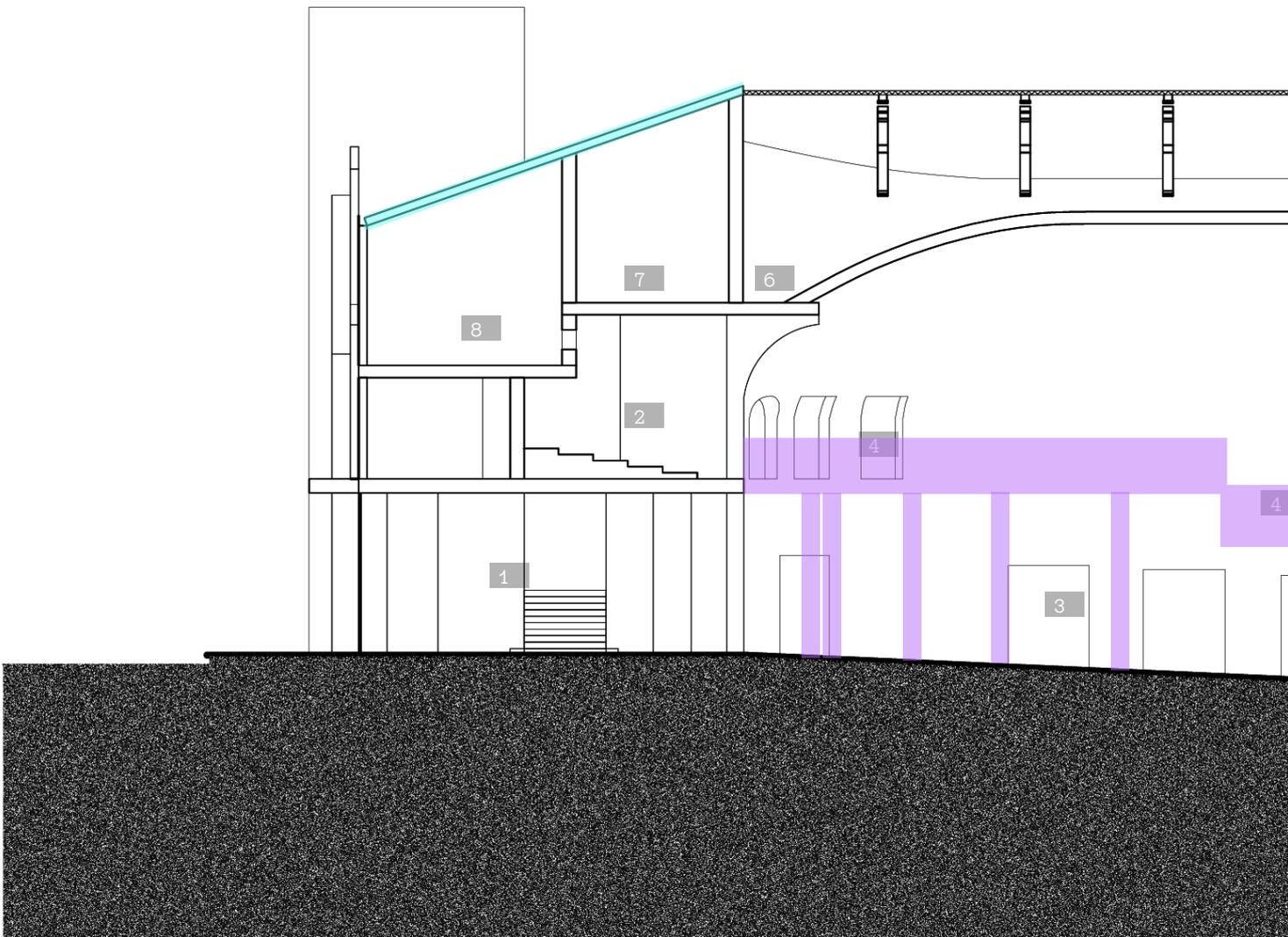
 Demolished or destroyed

 Advanced decay

 Transformed

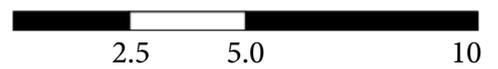
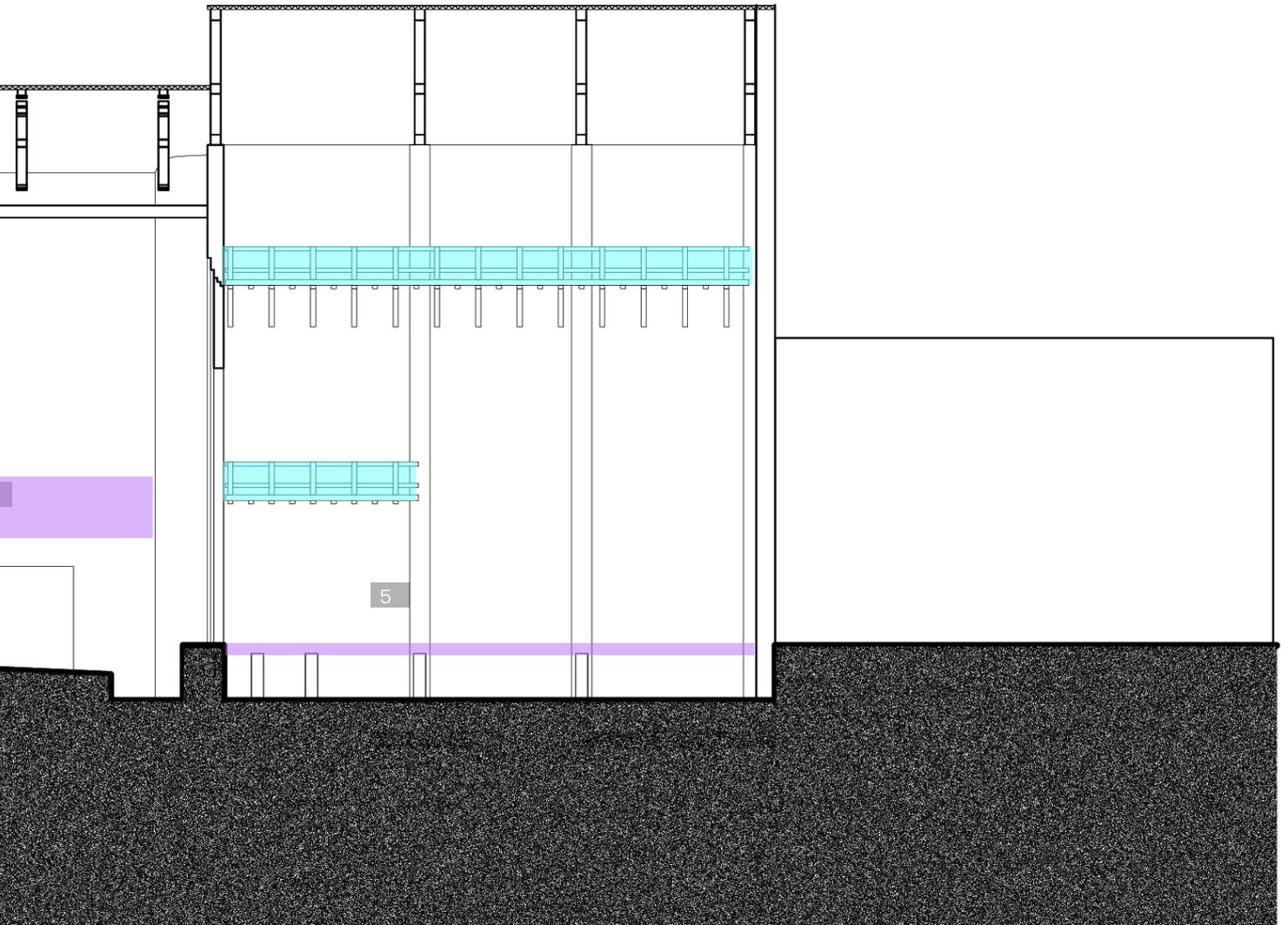
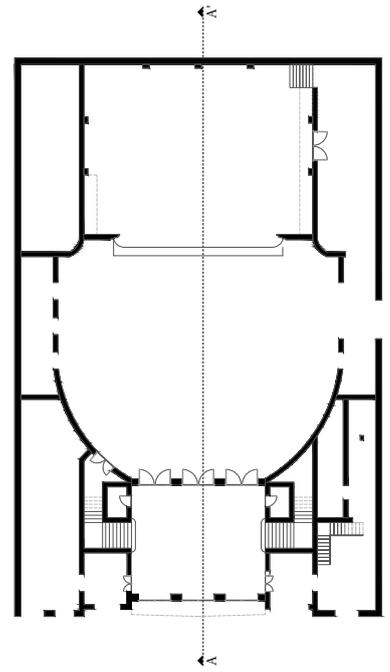
SECTION A-A'

- 1 Lobby
- 2 Gallery
- 3 Stalls
- 4 Balconies
- 5 Stage
- 6 Vault maintenance area
- 7 Office area
- 8 Projection room



Demolished or destroyed

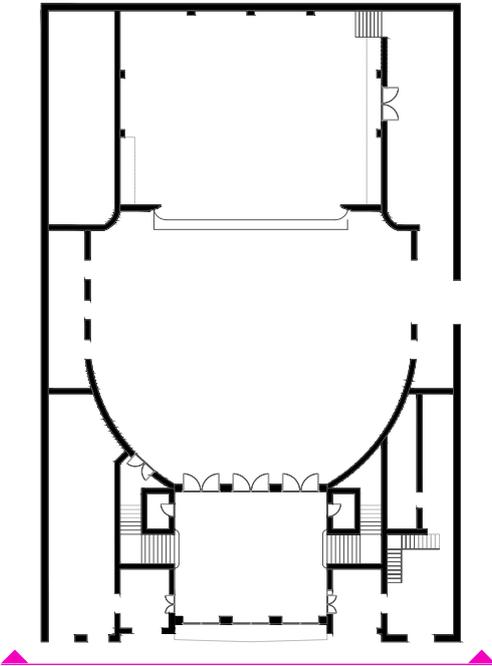
Advanced decay



STATE OF CONSERVATION ANALYSIS

EAST FACADE

Ground floor 1:250



East facade 1:75



DECAYS



Fissures

Degradation that occurs with the formation of continuity solutions in the material and that may involve the mutual displacement of parts. The most common causes are frost and thaw cycles, the failure of the supporting masonry, or physical-mechanical incompatibility between the support and the finish.



Graffiti

Engraving, scratching, cutting or application of paint, ink or similar matter on the stone surface. Commonly the cause of this degradation is the lack of use of the property, allowing it to be perceived as abandoned, leading to possible vandalism.



Lost

Loss of three-dimensional elements. In this case, the loss of the enclosure elements such as window frames and glass, some are missing partially and some are missing completely.

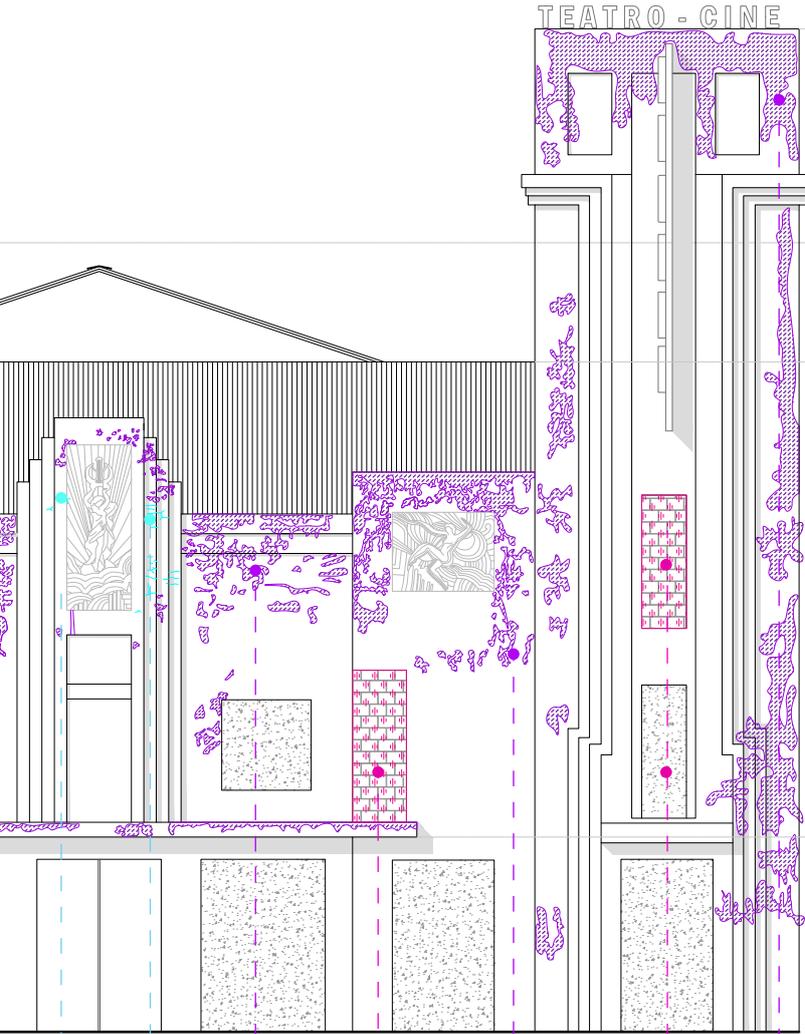


Exfoliation

Detachment of multiple thin stone layers (cm scale) that are sub-parallel to the stone surface. The layers may bend, twist in a similar way as book pages. One of the main causes is the movement of water within the sub-layer, the action of micro-organisms or the application of pelliculating paint products on traditional substrates.

-ICOMOS-ISCIS Illustrated glossary on stone deterioration patterns. -77* UNI 11182, Cultural heritage, natural and artificial stone materials, Description of the form of alteration - Terms and definitions Italian standard 2006.

PHOTOGRAPHIC SURVEY



Fissures



Graffiti



Exfoliation



Lost



PROPOSED INTERVENTIONS

Fissures

1. Cleaning of dust and loose deposits with a sorghum brush.
2. Grouting and application of surface finishing layer.
3. Application of paint with a protective layer.

Graffiti

1. Wet/dry cleaning to remove deposits, also the use of gel products containing terpenes and surfactants is permitted.
2. Use of thickening solvents, laser removal.
3. Application of a new anti-graffiti paint that prevents degradation.

Lost

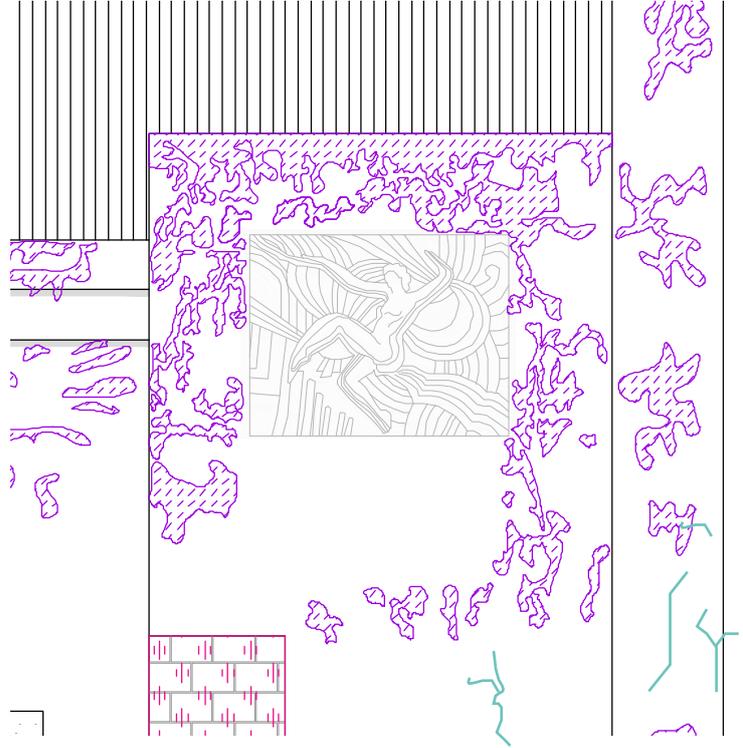
1. Removal of the still existing window frames and glass parts.
2. Replacement of the altered window frames with new ones following the original aspect.

Exfoliation

1. Total removal of chromatic layer with the aid of spatulas.
2. Dry cleaning of the wall using sorghum brushes.
3. Grouting, repointing of joints and application of a new chromatic layer according to original color.

SAN JORGE THEATER

STATE OF CONSERVATION ANALYSIS



i.62

FRONT FACADE DECAY

Exfoliation

Detachment of multiple thin stone layers (cm scale) that are sub-parallel to the stone surface. The layers may bend, twist in a similar way as book pages.



Exfoliation/Esfoliazione

- **Material**
Chromatic layer surface
- **Possible causes of deterioration**
One of the main causes is the movement of water within the sub-layer, the action of micro-organisms or the application of pelliculating paint products on traditional substrates.
- **Diagnostic investigations**
Direct observation by means of photographic documentation on site of the state of affairs
- **Suggested interventions**
 1. Total removal of chromatic layer with the aid of spatulas.
 2. Dry cleaning of the wall using sorghum brushes.
 3. Grouting, repointing of joints and application of a new chromatic layer according to original color.

Fissures

Degradation that occurs with the formation of continuity solutions in the material and that may involve the mutual displacement of parts.



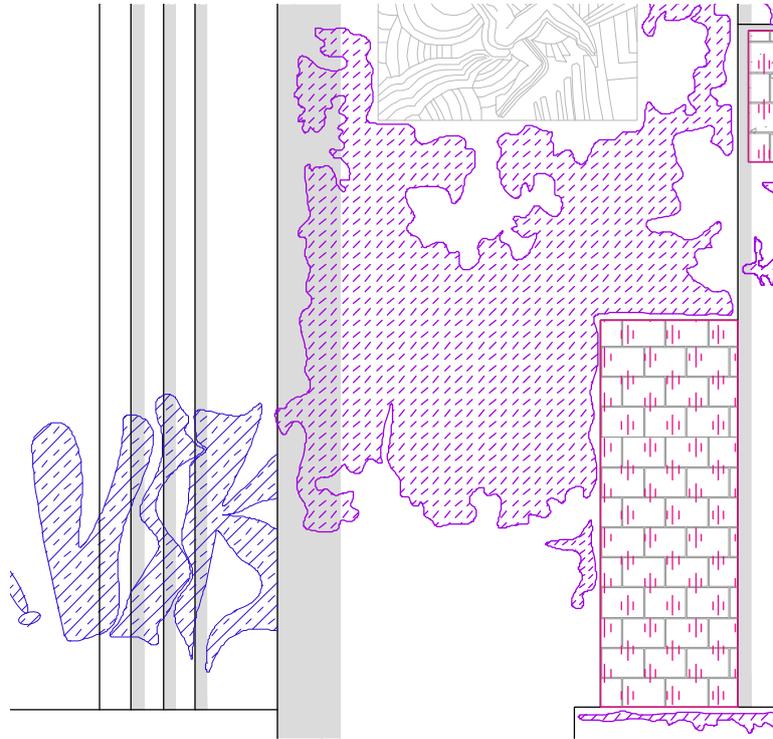
Fissures/Fissure

- **Material**
Plaster
- **Possible causes of deterioration**
The most common causes are frost and thaw cycles, the failure of the supporting masonry, or physical-mechanical incompatibility between the support and the finish
- **Diagnostic investigations**
Direct observation by means of photographic documentation on site of the state of affairs
- **Suggested interventions**
 1. Cleaning of dust and loose deposits with a sorghum brush.
 2. Grouting and application of surface finishing layer.
 3. Application of paint with a protective layer

• -ICOMOS-ISCS Illustrated glossary on stone deterioration patterns. -77* UNI 11182, Cultural heritage, natural and artificial stone materials, Description of the form of alteration - Terms and definitions Italian standard 2006.

SAN JORGE THEATER

STATE OF CONSERVATION ANALYSIS



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FRONT FACADE DECAY

Loss

Loss of three-dimensional elements. In this case, the loss of the enclosure elements such as windows frames and glass, some are missing partially and some are missing completely.



Loss/Mancanza

- **Material**
Glass and Metal
- **Possible causes of deterioration**
caused by neglect and lack of maintenance. Other activities diverse from the original use may have increased the risk of changes to the physical elements.

Diagnostic investigations

- Direct observation by means of photographic documentation on site of the state of affairs

Suggested interventions

- 1. Removal of the still existing window frames and glass parts.
- 2. Replacement of the altered window frames with new ones following the original aspect.

Graffito

Engraving, scratching, cutting or application of paint, ink or similar matter on the stone surface.



Graffiti

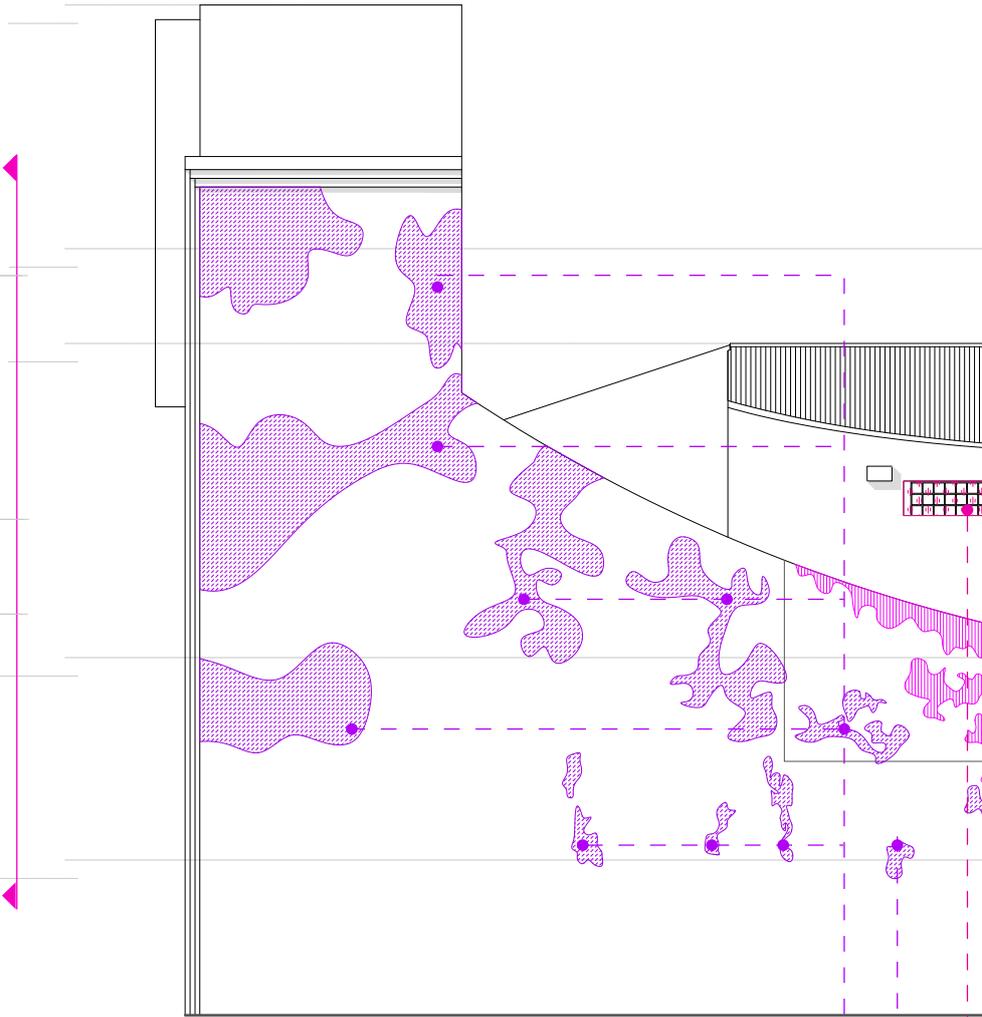
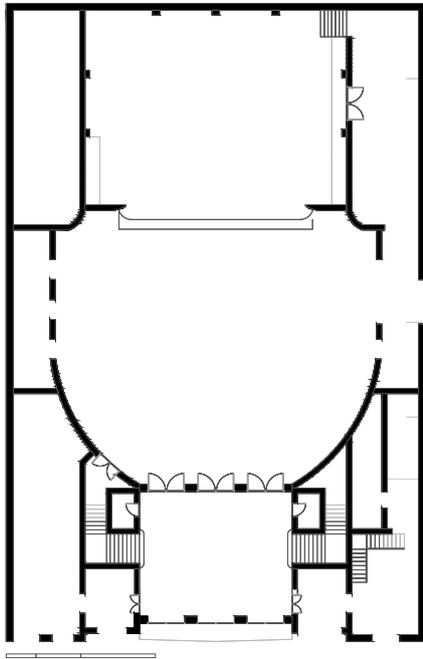
- **Material**
Plaster
- **Possible causes of deterioration**
Commonly the cause of this degradation is the lack of use of the property, allowing it to be perceived as abandoned, leading to possible vandalism.
- **Diagnostic investigations**
Direct observation by means of photographic documentation on site of the state of affairs
- **Suggested interventions**
 1. Wet/dry cleaning to remove deposits, also the use of gel products containing terpenes and surfactants is permitted.
 2. Use of thickening solvents, laser removal.

• -ICOMOS-ISCS Illustrated glossary on stone deterioration patterns. -77* UNI 11182, Cultural heritage, natural and artificial stone materials, Description of the form of alteration - Terms and definitions Italian standard 2006.

STATE OF CONSERVATION ANALYSIS

NORD FACADE

GROUND FLOOR 1:250



PHOTOGRAPHIC SURVEY

Casting



Casting



Ditachment



Ditachment



Lost



Exfoliation



DECAYS



Casting

Series of vertical and parallel traces, typically due to the percolation of rainwater as a result of inefficient or missing gutters and downpipes



Ditachment

Disruption of continuity between surface layers of the material, either between them or in relation to the substrate: This usually precludes the fall of the layers themselves. The term is used in particular for plasters and mosaics. In the case of natural stone materials, the detached parts often take on specific forms depending on the structural and textural characteristics, and terms such as crust, spalling, exfoliation are preferred.



Lost

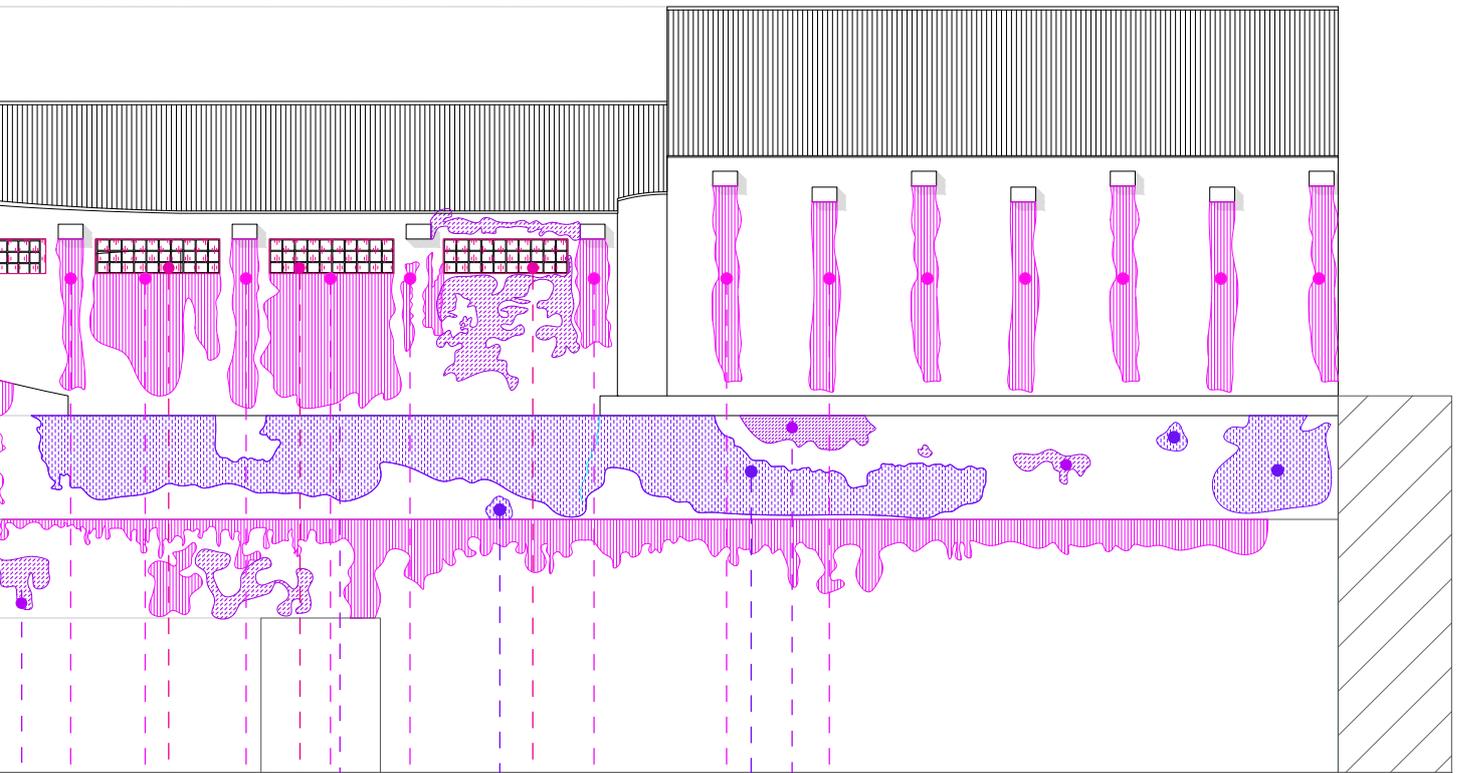
Loss of three-dimensional elements. In this case, the loss of the enclosure elements such as windows frames and glass, some are missing partially and some are missing completely.



Exfoliation

Detachment of multiple thin stone layers (cm scale) that are sub-parallel to the stone surface. The layers may bend, twist in a similar way as book pages. One of the main causes is the movement of water within the sub-layer, the action of micro-organisms or the application of pelliculating paint products on traditional substrates.

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-77* UNI 11182, Cultural heritage, natural and artificial stone materials, Description of the form of alteration - Terms and definitions Italian standard 2006.



PROPOSED INTERVENTIONS

Casting

1. Total removal of chromatic layer with the aid of spatulas.
2. Dry cleaning of the bricks using sorghum brushes.
3. Grouting, repointing of joints and application of a layer of plaster and a layer of finish with plaster.
4. New downpipes installation

Ditachment

1. Total removal of chromatic layer with the aid of spatulas.
2. Dry cleaning of the bricks using sorghum brushes.
3. Grouting, repointing of joints and application of a layer of plaster and a layer of finish with plaster.

Lost

1. Removal of the still existing window frames and glass parts.
2. Replacement of the altered window frames with new ones following the original aspect.

Exfoliation

1. Total removal of chromatic layer with the aid of spatulas.
2. Dry cleaning of the wall using sorghum brushes.
3. Grouting, repointing of joints and application of a new chromatic layer according to original color.

SAN JORGE THEATER

STATE OF CONSERVATION ANALYSIS

LATERAL FACADE DECAY

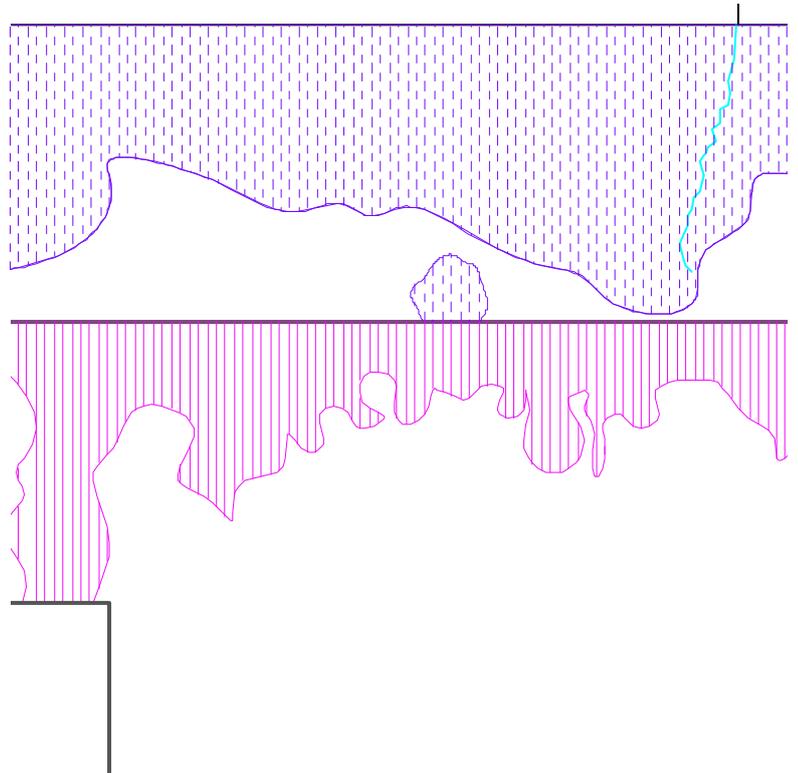
Ditachment

Disruption of continuity between surface layers of the material, either between them or in relation to the substrate: This usually preludes the fall of the layers themselves. The term is used in particular for plasters and mosaics. In the case of natural stone materials, the detached parts often take on specific forms depending on the structural and textural characteristics, and terms such as crust, spalling, exfoliation are preferred.



Ditachment/Distacco

- **Material**
Plaster
- **Possible causes of deterioration**
Presence of moisture in walls, water seepage
- **Diagnostic investigations**
Direct observation by means of photographic documentation on site of the state of affairs
- **Suggested interventions**
 1. Total removal of chromatic layer with the aid of spatulas.
 2. Dry cleaning of the bricks using sorghum brushes.
 3. Grouting, repointing of joints and application of a layer of plaster and a layer of finish with plaster.



- -ICOMOS-ISCS Illustrated glossary on stone deterioration patterns. -77* UNI 11182, Cultural heritage, natural and artificial stone materials, Description of the form of alteration - Terms and definitions Italian standard 2006.

LATERAL FACADE DECAY

Casting

Series of vertical and parallel traces, typically due to the percolation of rain-water.



Casting/Colatura

- **Material**
Plaster

- **Possible causes of deterioration**

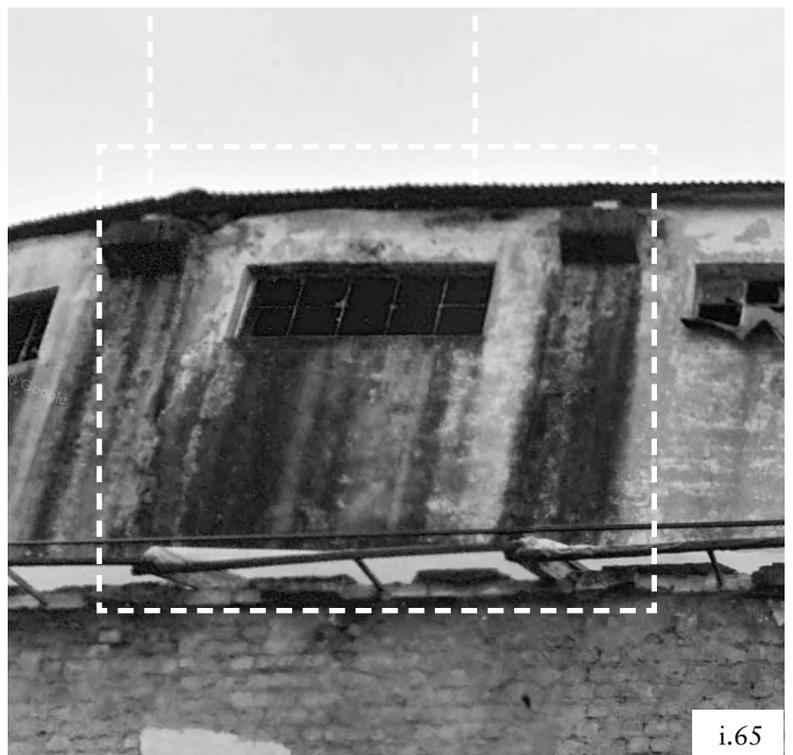
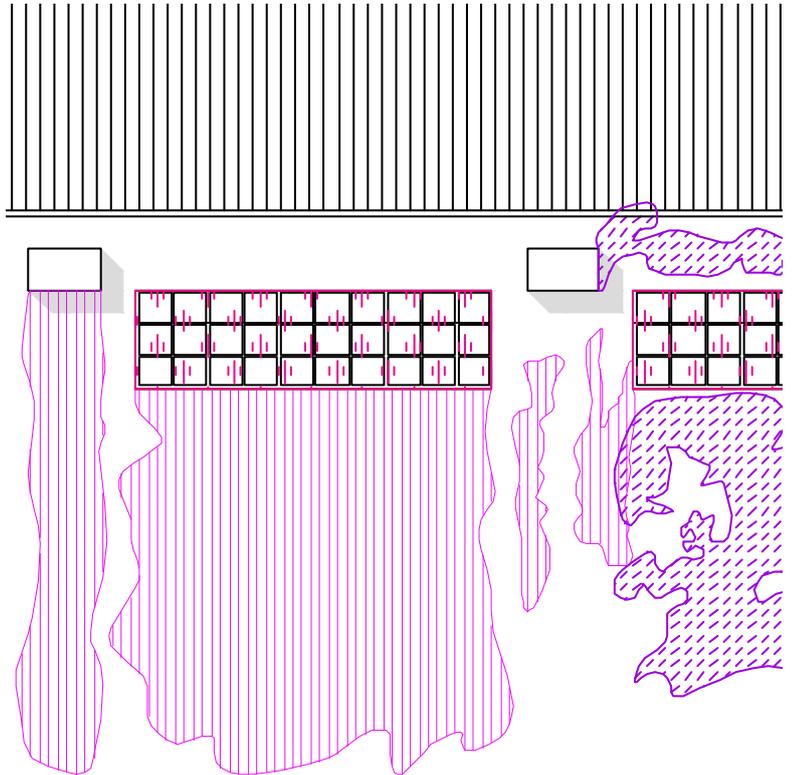
Rainwater run-off due to inefficient or missing gutters and downpipes. Presence of moisture in walls.

- **Diagnostic investigations**

Direct observation by means of photographic documentation on site of the state of affairs

- **Suggested interventions**

1. Total removal of chromatic layer with the aid of spatulas.
2. Dry cleaning of the bricks using sorghum brushes.
3. Grouting, repointing of joints and application of a layer of plaster and a layer of finish with plaster.
4. New downpipes installation.



i.65

- -ICOMOS-ISCS Illustrated glossary on stone deterioration patterns. -77* UNI 11182, Cultural heritage, natural and artificial stone materials, Description of the form of alteration - Terms and definitions Italian standard 2006.

■ 4



i.66

MAR

LOS



TIRRES

LOS MARTIRES TODAY

GENERAL INFORMATION

Located to the west, a few blocks from the historic centre of the city, is the district of Los Mártires, bounded on the south by Calle 1ra and Calle 8va Sur, on the north by Calle 26 as Avenida El Dorado and Avenida de las Américas, and on the east and west by Avenida Caracas and Carrera 30 respectively. The locality is divided into two UPZ (Zonal Planning Units), Santa Isabel to the south and La Sabana to the north, divided by Calle 6, also known as Calle de los Comuneros.

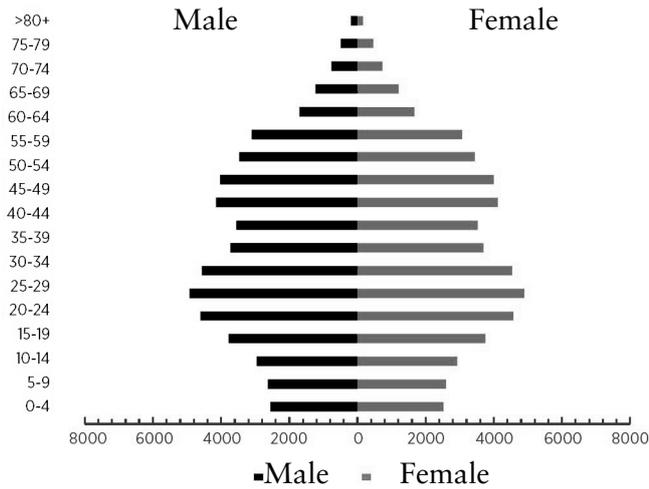
The Santa Isabel UPZ presents a use of space mostly linked to residence and housing, on the contrary, the La Sabana UPZ concentrates almost all the commerce and first-hand services of the locality. This locality has the characteristic of being the area of the city with the highest percentage of lots destined for commercial use in the whole of Bogotá, with 22.3% destined for commercial use. The locality is made up of a total of 20 neighbourhoods, 14 of which are located in the Sabana UPZ, many of them are neighbourhoods of great historical and cultural importance, however, they currently stand out mainly for being nuclei of metropolitan scale at a commercial level, some of these are: San Victorino, one of the areas with the greatest economic activity and with one of the highest floor area values in the capital. The Paloquemao neighbourhood also stands out, with one of the main market places and commerce focused on the construction sectors. The Santa Fe neighbourhood, historically one of the most important and distinguished neighbourhoods at the beginning of the 20th century, is today one of the most deteriorated areas of the city, where highly complex social dynamics are concentrated, such as prostitution and drug trafficking. Within this area is also the Central Cemetery, an iconic space of

the city for its architectural and historical value, where several of the most important figures of the national scene of the twentieth century are found. The neighbourhood La favorita and El Listón, two neighbourhoods that grew hand in hand and are a faithful representation of the rise, glory and later decadence of this area of the city. The El Listón neighbourhood is home to one of the most important national spaces of the 20th century.

The Sabana Station functioned as the first nucleus and port of connection of the city with the rest of the country, positioning Bogotá in a favourable scenario for the eventual export and import of raw materials to the interior of the country, consolidating its title of capital. With the construction of the Estación de la Sabana, the demographic and urban development of this sector in the first half of the 20th century reached significant levels in a period of constant transformations throughout the city, thus generating new dynamics and needs to be met, such as housing for workers who worked for the companies in the area, which led to the division and disintegration of the large plots and estates in the sector into smaller lots, which were later divided and designated for the construction of worker's neighbourhoods. In addition to this, there was an increase in the demand for places such as brothels, hostels and hotels, spaces for the accommodation of people who came to the Savannah station for possible business trips and, at the same time, a growing trade in first-hand products that spread throughout the sector.

WHO INHABITS THE PLACE?

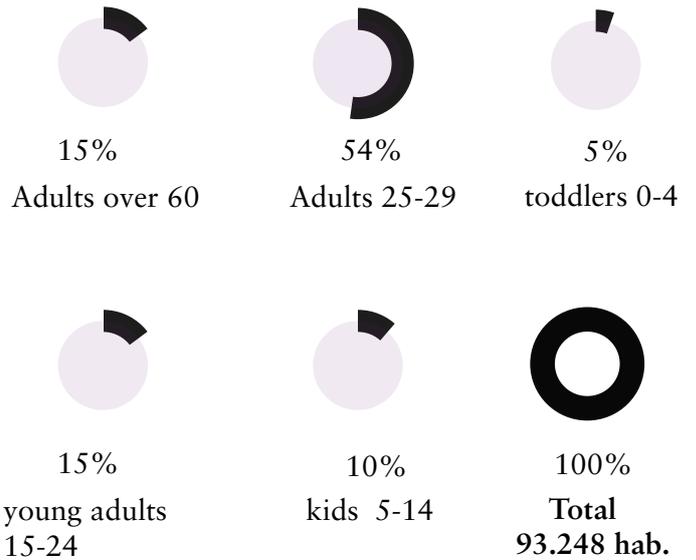
POPULATION PYRAMID



i.67

Font: Secretaria distrital de planeación (2018)

POPULATION AGE DISTRIBUTION



DATA

30% 27.974 hab. 0-24 years old live in the sector. 7.162 hab. 0-24 years old will arrive to the sector.

35.136 kids and young people that will need new educational and cultural centers

141.6 HAB/HA

27.955 ENTREPRISES

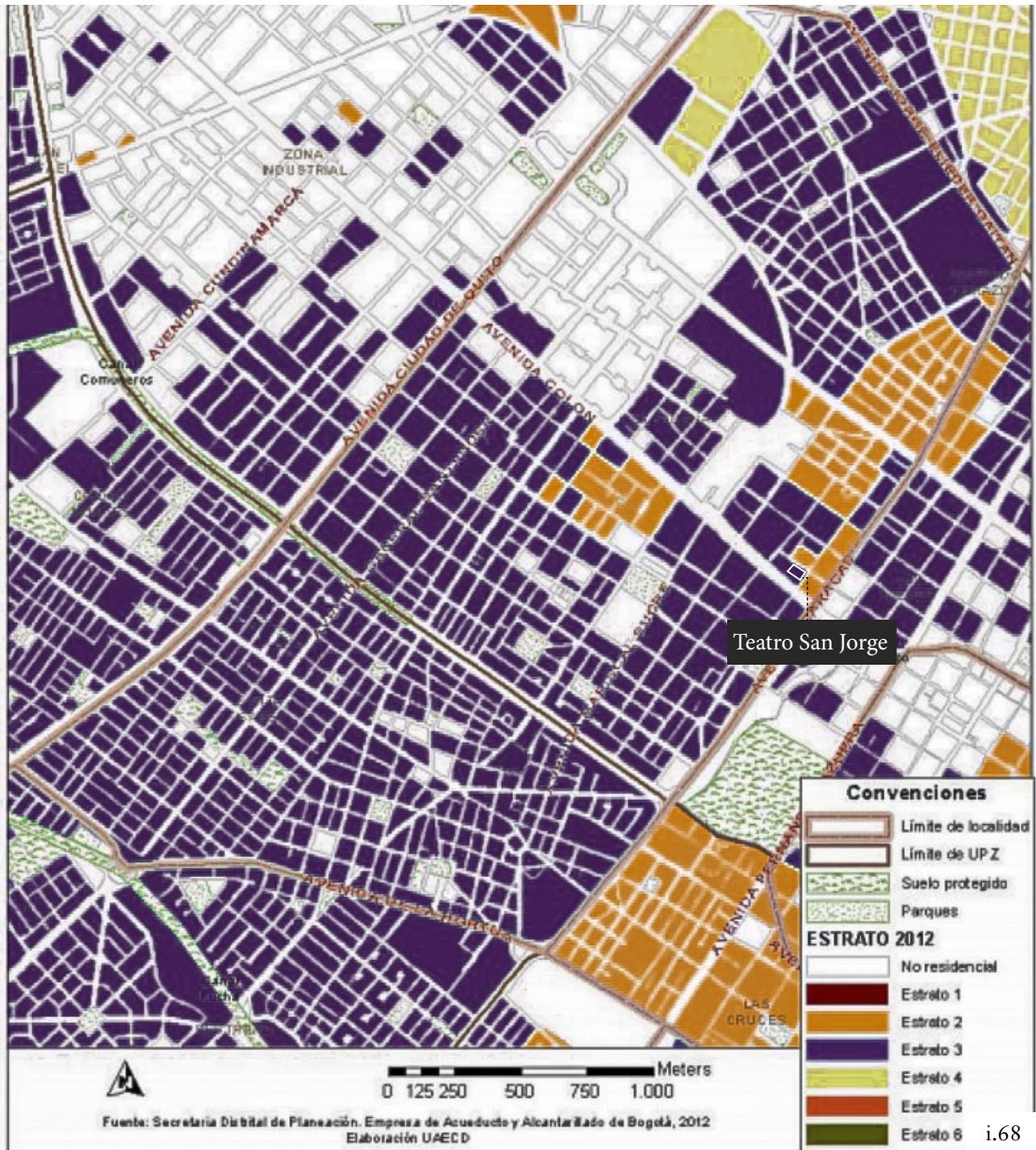
93.248 INHABITANTS

49.5% COMMERCE

18.2% INDUSTRY

651 HECTARES (0.4% BTA)

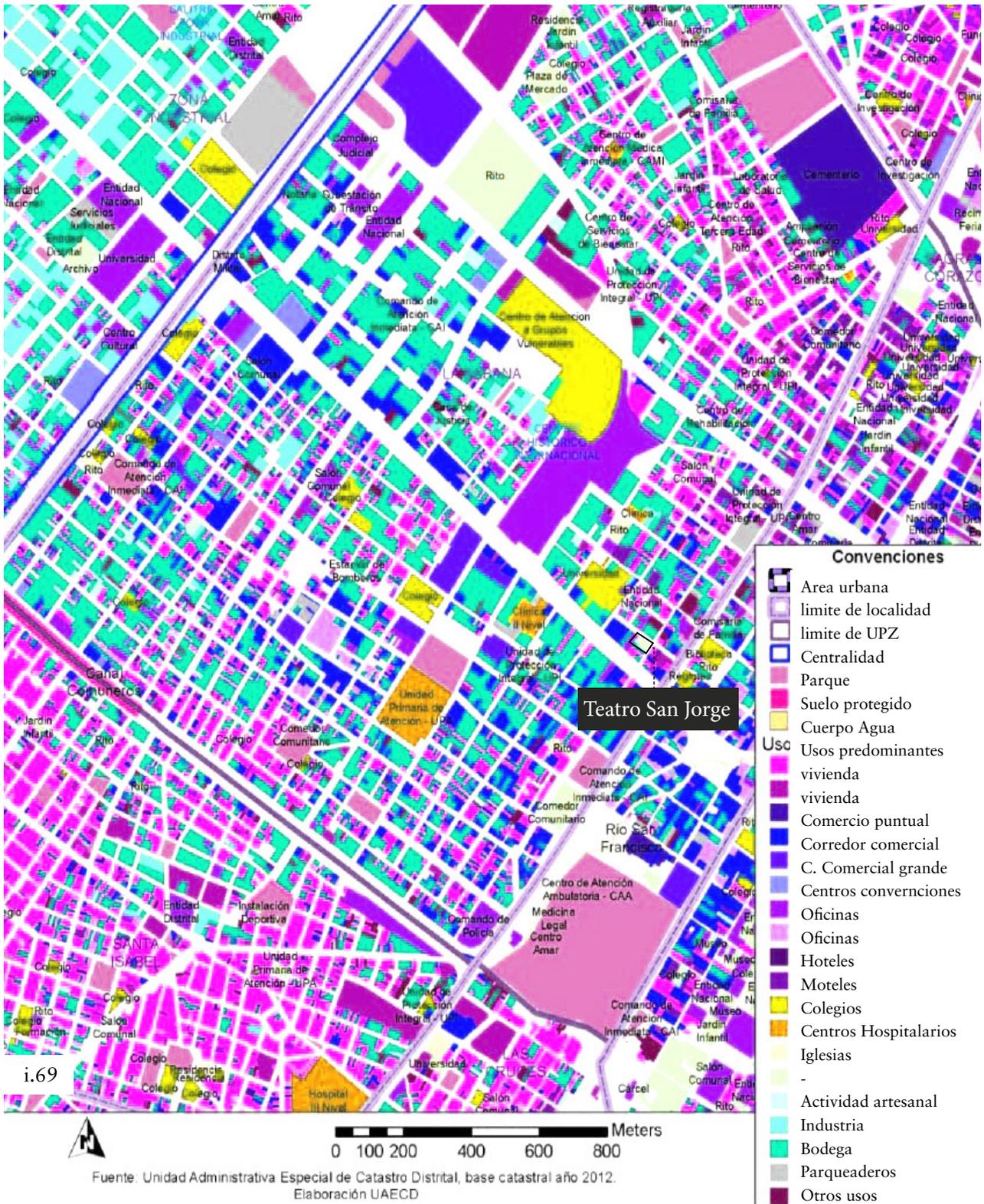
STRATIFICATION



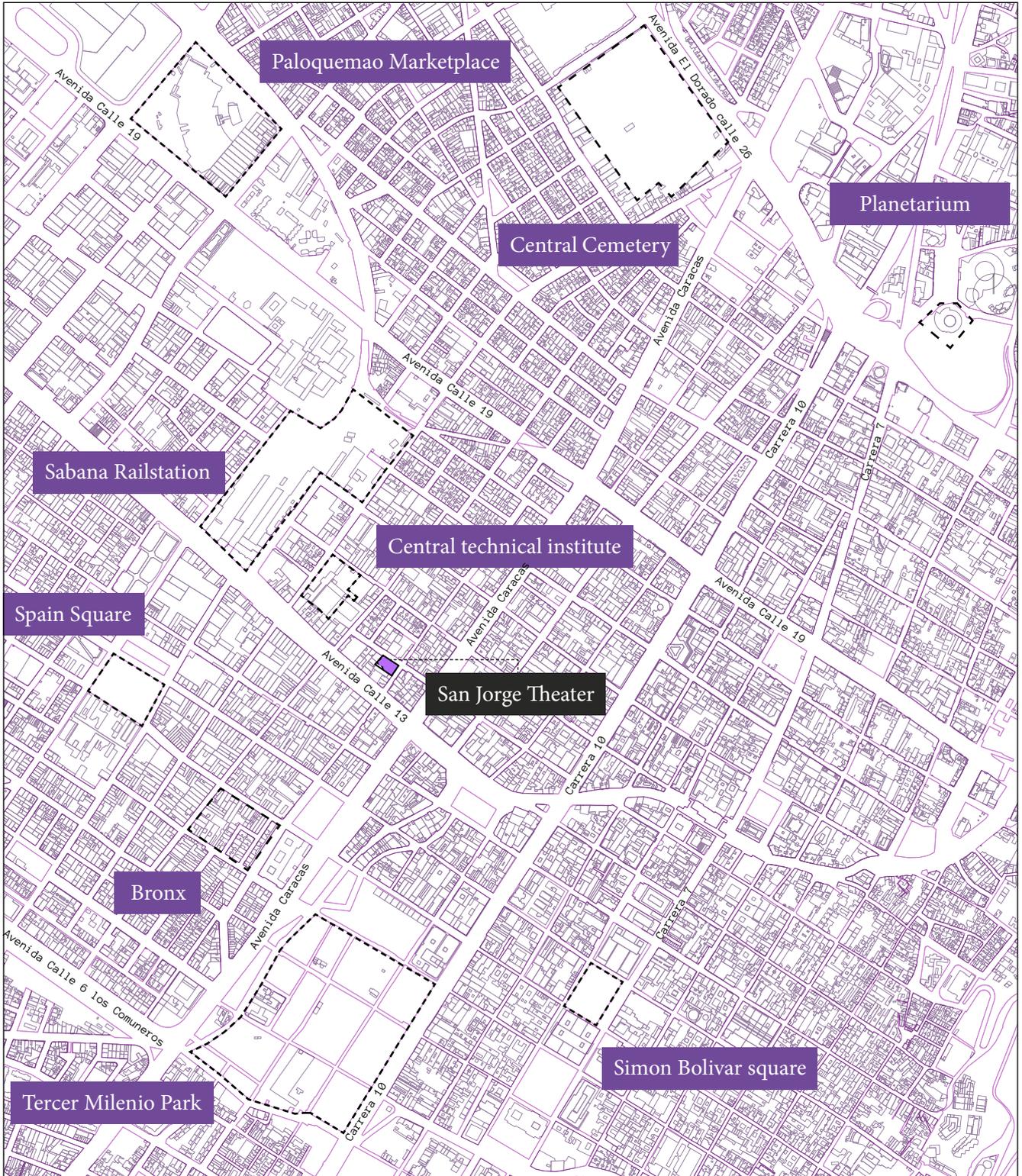
i.68

Font: VIHOPE 2018 (DANE). Base geografica manzana censal, excluye vías, parques y demás espacio público.

LAND USE



LOS MARTIRES HIGHLIGHTS



100 200 400



Calle 80

Aeropuerto El Dorado

Autopista Norte

Avenida Boyaca

Avenida 68

Avenida NQS

Avenida el Dorado

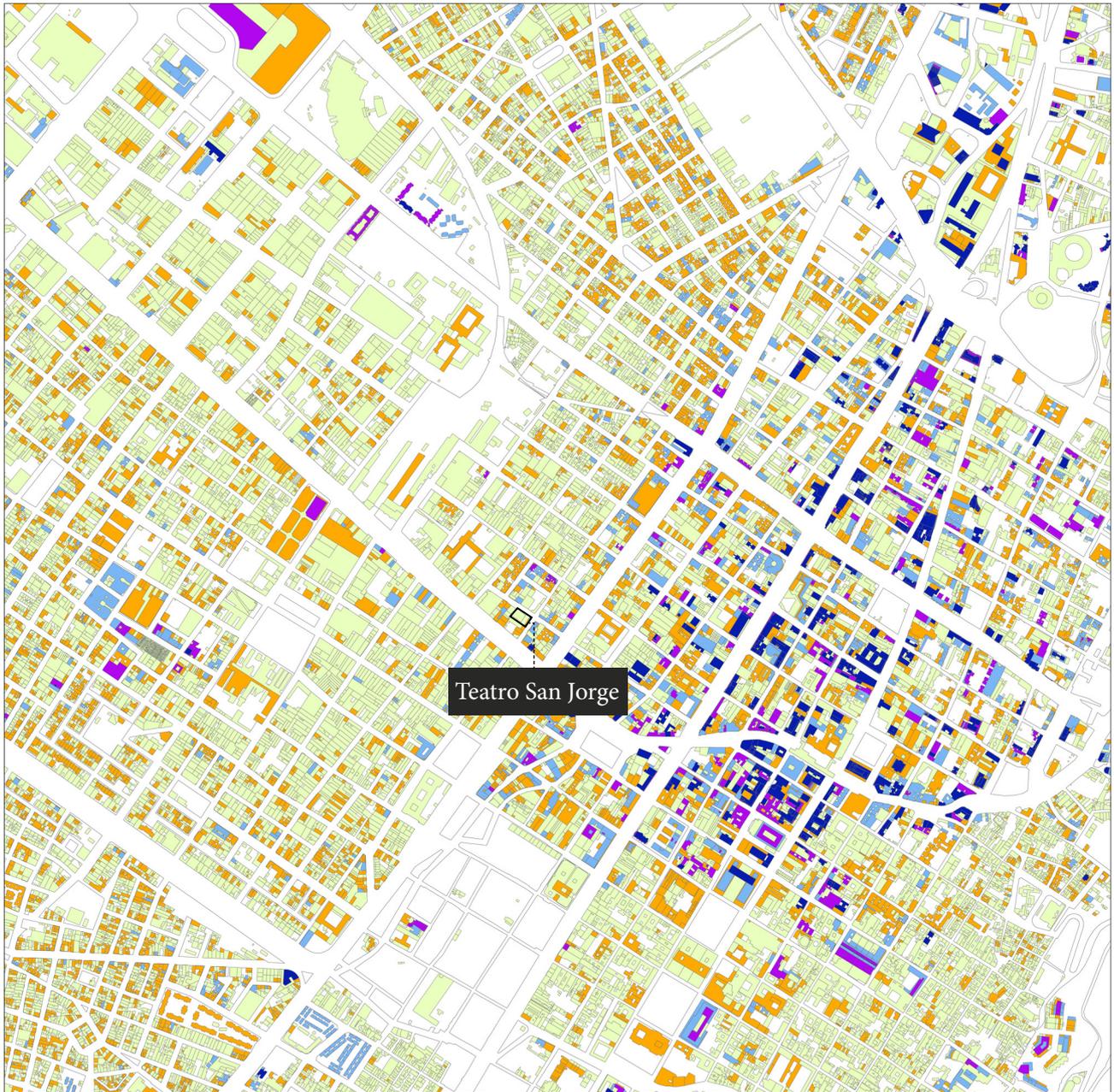
Carrera Septima

Calle 13 Los Comuneros

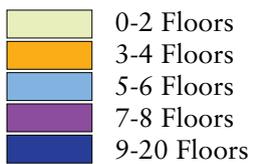
Avenida Caracas

Teatro San Jorge

HEIGHTS

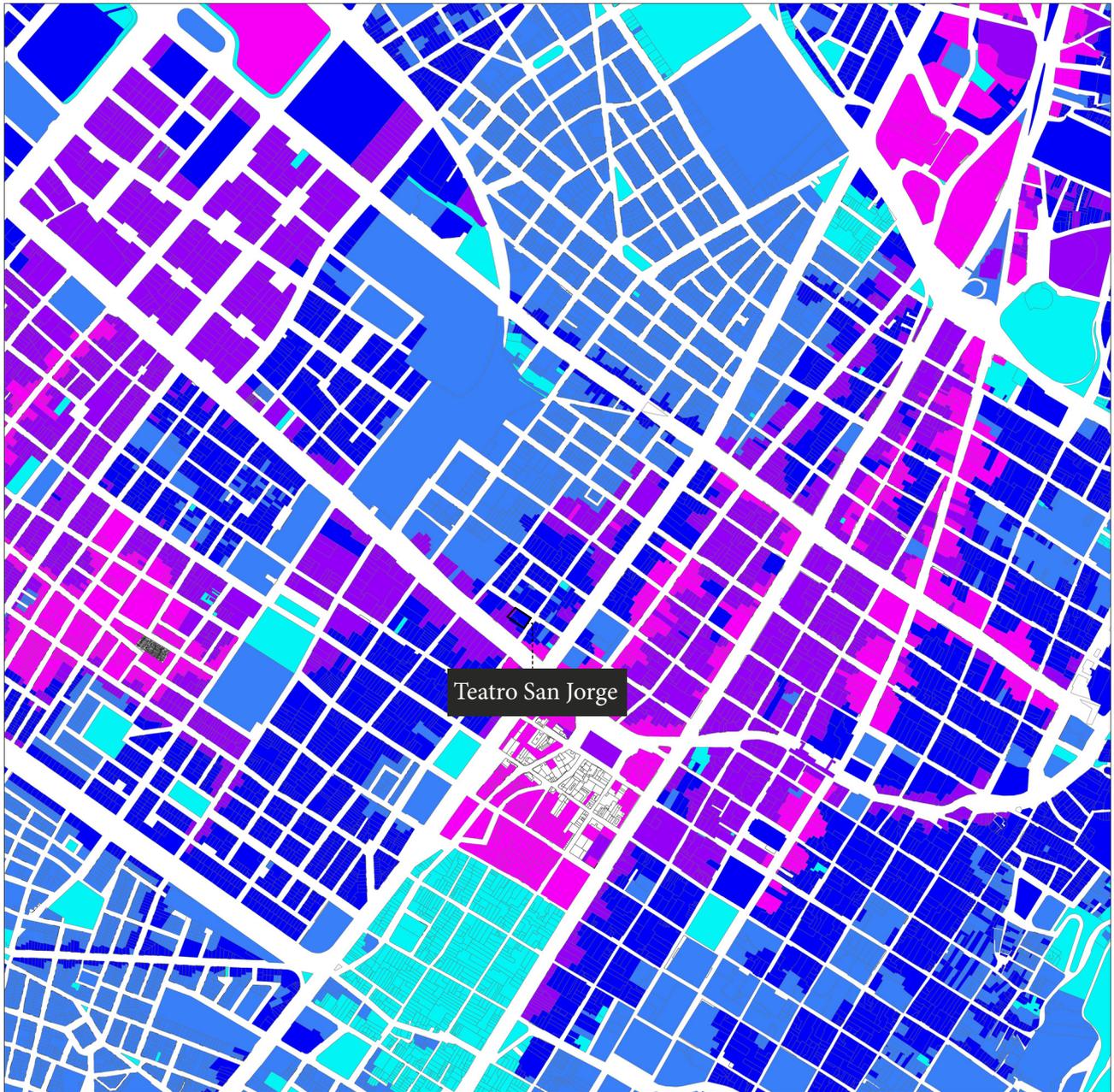


Range

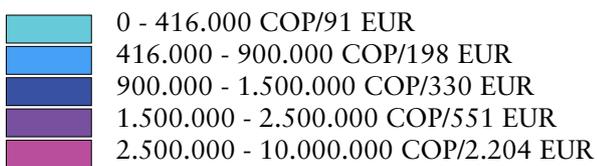


It is clearly evident that a large part of the study sector presents a homogeneity in the height of its buildings, with 2 to 4 storeys being the predominant values. Caracas Avenue represents a dividing element between two areas that were originally interpreted as a single element, the historic centre and its expansion area to the west of the capital. Most of the buildings with heights of more than 6 storeys are used as commercial and office areas.

SQUARE METER VALUE



Range



100 200 400

The Avenida Caracas continues to be a dividing axis even in the prices of the square metre of the sector, with the Liston and La favorita neighbourhoods being the areas with the cheapest land values, information that correlates with the socio-economic strata of the area. It is important to highlight the importance and economic muscle of the San Victorino and San Andresito sectors for the entire city of Bogotá.

POT LOS MÁRTIRES

LAND-USE PLANNING



Consolidation with change of pattern: areas where changes have irreversibly modified the conditions of the original pattern and it is necessary to adjust the construction patterns.

Consolidation of special urban sectors: unifying areas that are already developed or built, such as specifying heights and balancing land use intensity with public space.

Urban consolidation: areas that, due to their urban and environmental characteristics, deserve to be preserved.

Renovate: is to recover, revitalise and transform urban and socially deteriorated areas. They can be redeveloped, which is practically to demolish and rebuild the urban structure (roads, green areas).

Reactivate: which is to leave the urban structure and make more specific changes.

Conservation: seeks to protect the built heritage of the city. For its historical value.

Font: VIHOPE 2018 (DANE). Base geografica manzana censal, excluye vías, parques y demás espacio público.

PLANES PARCIALES



WHAT DOES A PARTIAL PLAN REPRESENTS IN PRACTICAL TERMS?

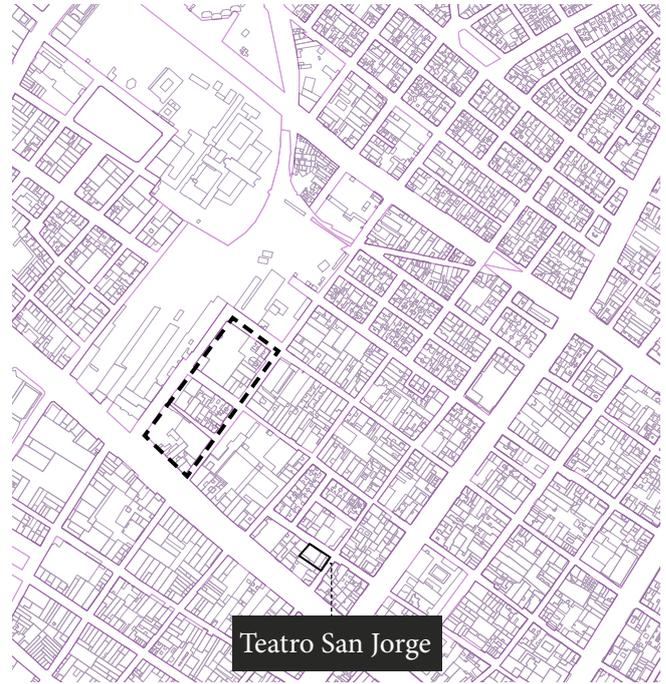
It is an intermediate scale planning instrument that develops and complements the provisions of the Land Use Plan, in order to define the physical and integral development of a specific sector where the aim is to develop the future land with quality urban standards, meeting the requirements of the city and the environment, emphasising its construction as a public good.

Font: Ministerio de Vivienda, Ciudad y Territorio de Colombia.

PLAN PARCIAL LA SABANA

"Based on the intervention and densification guidelines defined in the urban scale, a volumetry is planned that not only enhances the value of the surrounding heritage elements but also generates a public space powerful enough to become the trigger for urban activities that reactivate the sector and generate a development pattern for future interventions. The proposal consists of two built nuclei in whose interior a system of passages and voids is generated, in such a way that a permeable first floor is achieved, which effectively articulates the assets of heritage interest present, generating pedestrian networks that can be replicated within the neighbourhood unit.

Font: Tomás del Gallego Rico y Carolina Henao Salazar 1st prize.

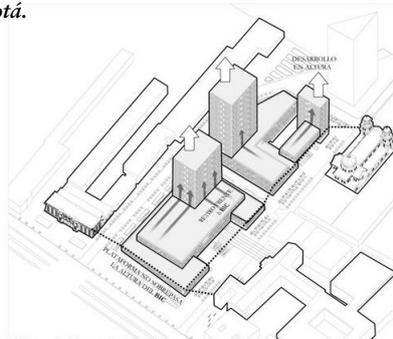


The Transformation of La Sabana Station sector through the configuration of a system of public spaces that mainly privileges and values the presence of the Cultural Sites and city facilities present in the sector; the development of an occupation model that incorporates new commercial and service uses that meet the demands originated by the recovery of La Sabana Station as an intermodal integration node.

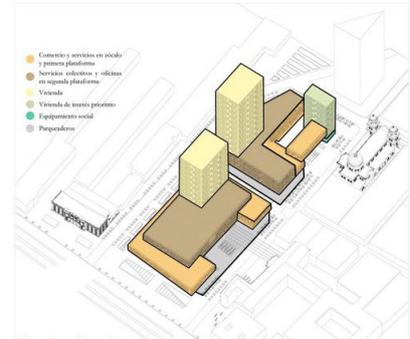
Font: Secretaría Distrital de Planeación de Bogotá.



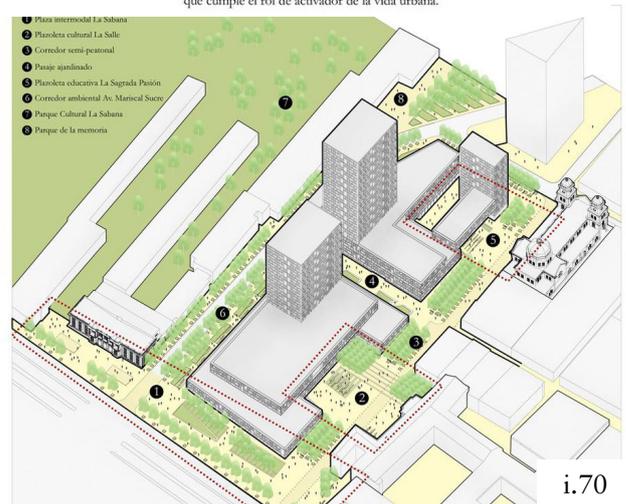
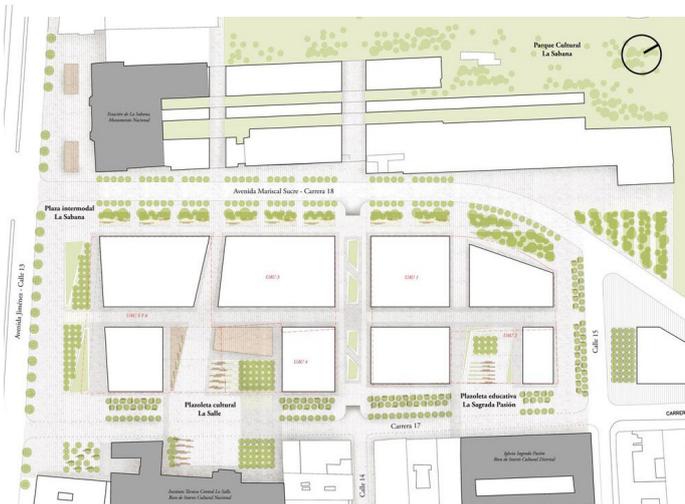
Sistema de vacíos
Sucesión de vacíos públicos articulados por pasajes peatonales que se integran a la estructura urbana.



Disposición volumétrica
Morfología que pone en valor los bienes de interés patrimonial mediante la generación de criterios de desarrollo en altura.



Distribución de usos
El zócalo entendido no sólo como el nivel de contacto con el espacio público sino también como plataforma, generando un zócalo ampliado que cumple el rol de activador de la vida urbana.

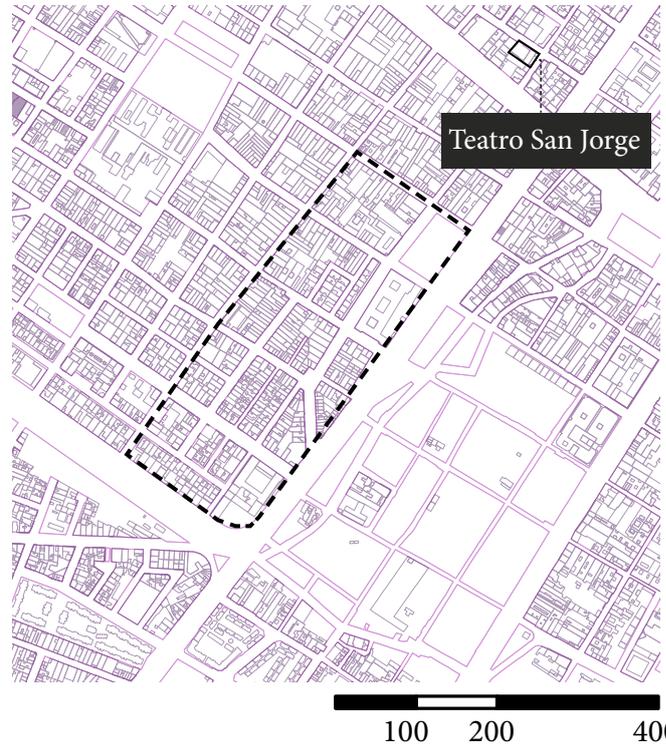


PLAN PARCIAL VOTO NACIONAL LA ESTANZUELA

In this planning environment, and in a pre-existing context composed of multiple layers and problems, the proposal for the El Voto Nacional and La Estanzuela neighbourhoods is developed under the premises of restructuring, rehabilitation, regeneration, recycling and adaptation (from an ecological approach). The memory of the place will be linked as a tangible value in the physical-spatial and socio-cultural relationships, seeking to generate a model of progressive urban renewal that recognises these relationships and promotes a more conscious, balanced and diverse development.

The reconstruction of the old Bronx area is proposed as the centrepiece and trigger for the urban renewal process in the sector, with a mixed-use development that will consolidate the area's centrality and encourage the emergence of new urban dynamics that will drive the transformation of the rest of the planning area.

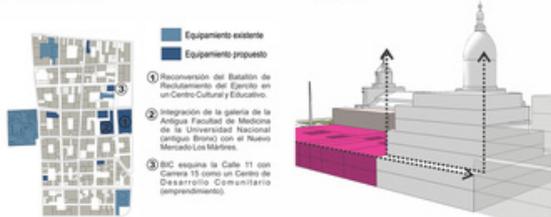
Font: César Saldarriaga, José Cárdenas y Zully López 1st prize.



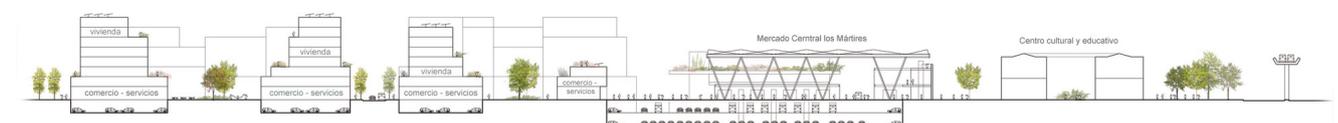
Memoria y patrimonio

- Rehabilitación y/o reciclaje de los bienes catalogados como Bienes de Interés Cultural (BIC), conservando en algunos casos la vocación actual o cambiándola en otros para el desarrollo de nuevos equipamientos o servicios básicos complementarios.

- Continuidad de la altura máxima de los Bienes de Interés Cultural (BIC) en el basamento de los predios colindantes a estos, estableciendo un retranqueo mínimo de 3 metros a partir de la línea de paramento para el desarrollo de los pisos superiores.



- 1 Reconversión del Estación de Ferrocarril del Estado en un Centro Cultural y Educativo.
- 2 Integración de la galería de la Antigua Facultad de Medicina de la Universidad Nacional (antigua Bienes) con el Museo Manuel Los Mártires.
- 3 BIC esquina la Calle 11 con Carrera 13 como un Centro de Desarrollo Comunitario (ampliación).



ESTRATEGIAS DE PLANEAMIENTO SEGÚN ÁMBITOS DE ACTUACIÓN

Compacidad, espacio público y movilidad.

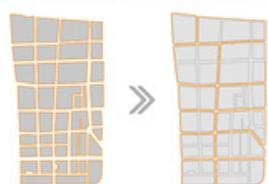
- Definición de una nueva estructura de supermanzanas a partir de la agrupación de las manzanas existentes.

- Reagrupación predial con diversidad de frentes y áreas de lotes (conservación BIC's y posibilidad de mantener predios existentes (> 4 pisos))

- Configuración de una nueva red de espacialidades públicas a partir de vacíos en centros de manzana y vías internas de super manzana.

- Composición de un perfil urbano de alturas variables de acuerdo a criterios bioclimáticos (de 4 a 8 pisos al interior del sector de planeamiento y de 6 a 12 pisos hacia las zonas perimetrales frente a las vías de mayor sección).

- Primeros pisos abiertos e integrados tanto a centros de manzana como a calles, con usos comerciales o de servicios que generen una alta interacción y favorezcan un adecuado aprovechamiento de dicho sistema y generar sus conexiones.



- Estructura de Manzanas Existente
- Propuesta de Supermanzanas

- Predio existente
- Bienes de Interés Cultural
- Predios existentes (alturas mayores a 4 pisos)
- Predio propuesta (agrupación)

- Sistema de Espacio Público propuesto

- Línea de altura en manzana

- Primeros pisos abiertos e integrados
- Pisos superiores una residencial y

i.71

SITE PHOTO SURVEY



Cra 15-Cll.14 Sagrada Pasión



Cra 17-Cll.15 Inst. Tecnico C.



14a2 Cra. 15



Avenida Caracas - Cll. 14



Avenida Caracas - Cll.13



Avenida Caracas - Cll.13



Cll. 13



Cr. 15 - Cll.14 Teatro San Jorge



Cll.13 - Cr. 15



Cll. 14 Teatro San Jorge



Cll.11-Cr.19 Plaza España



Cll.13-Cr.18 Estación de la Sabana

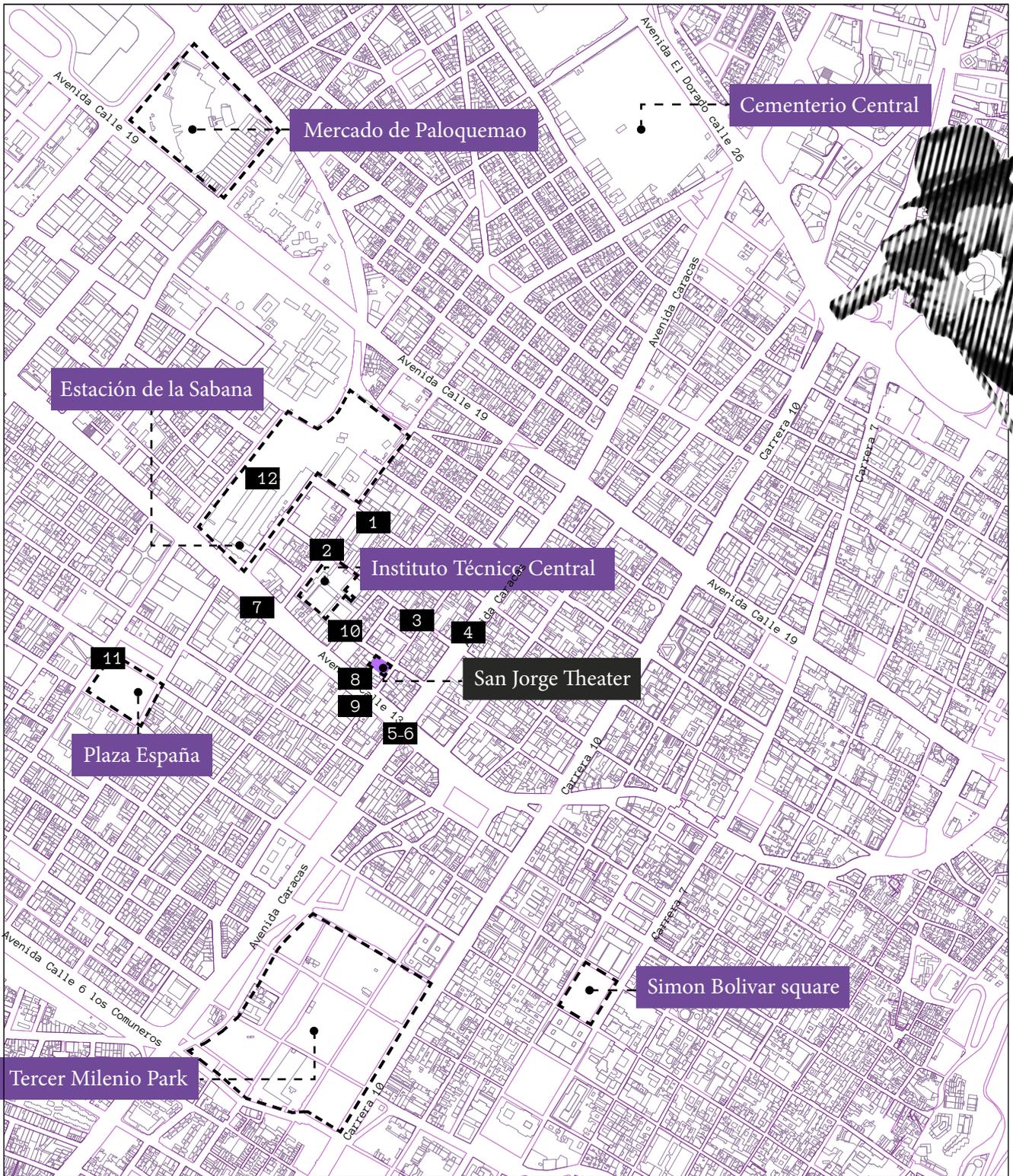
SAN JORGE BLOCK ELEVATION



Calle 13 elevation



Carrera 15 elevation



San Jorge Theatre

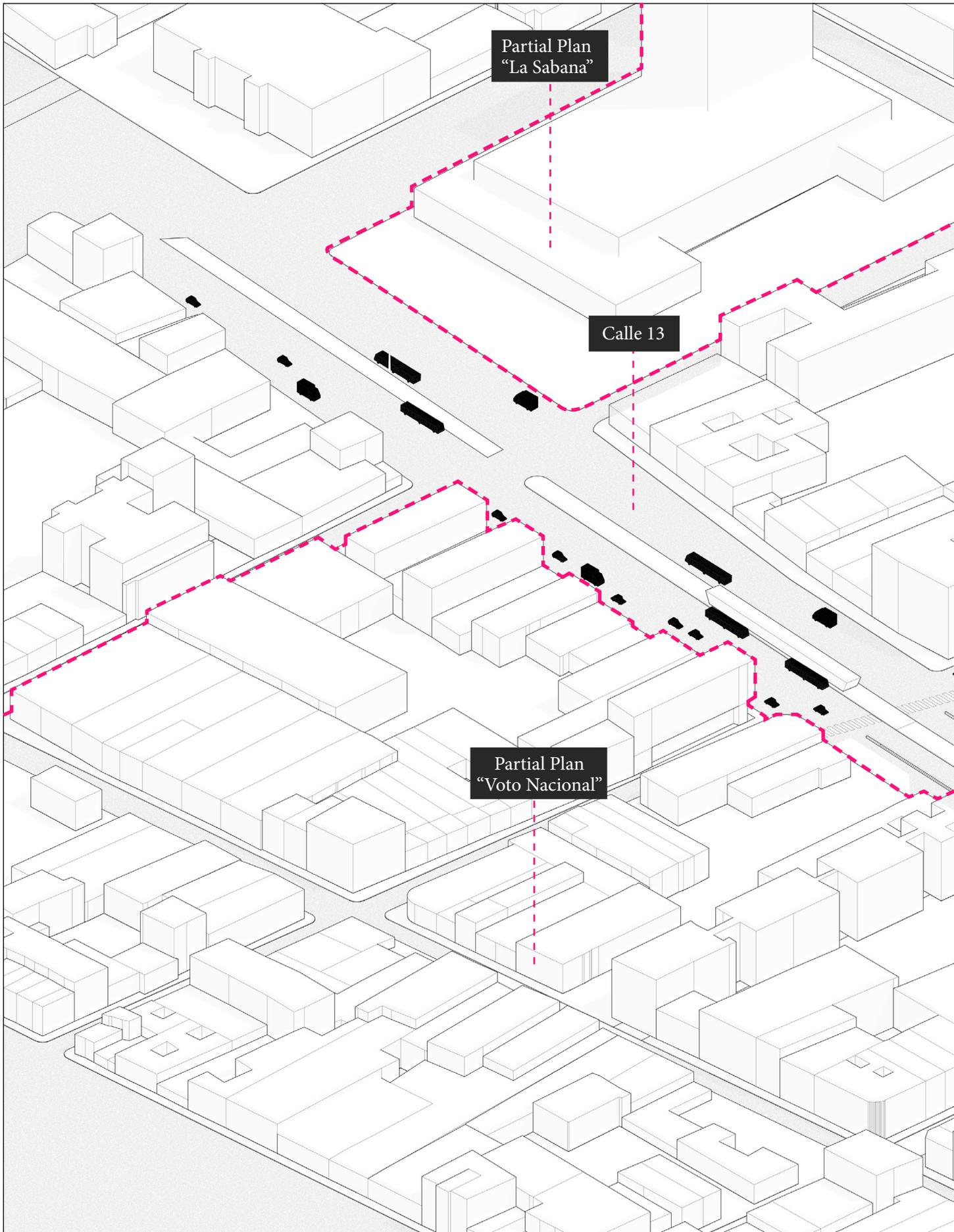


Calle 14 elevation

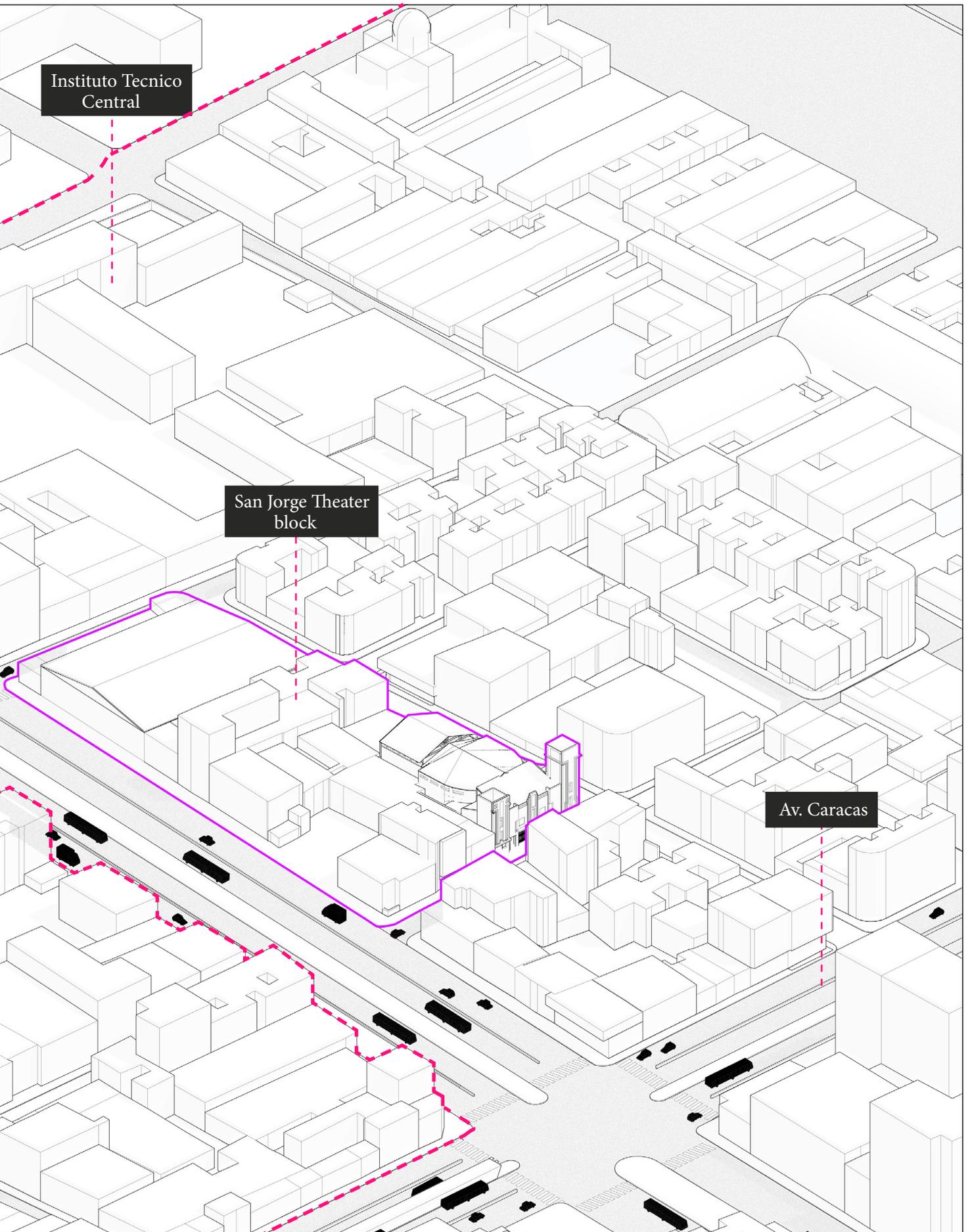
Carrera 16 elevation

EXISTING TERRITORY

HOW DOES

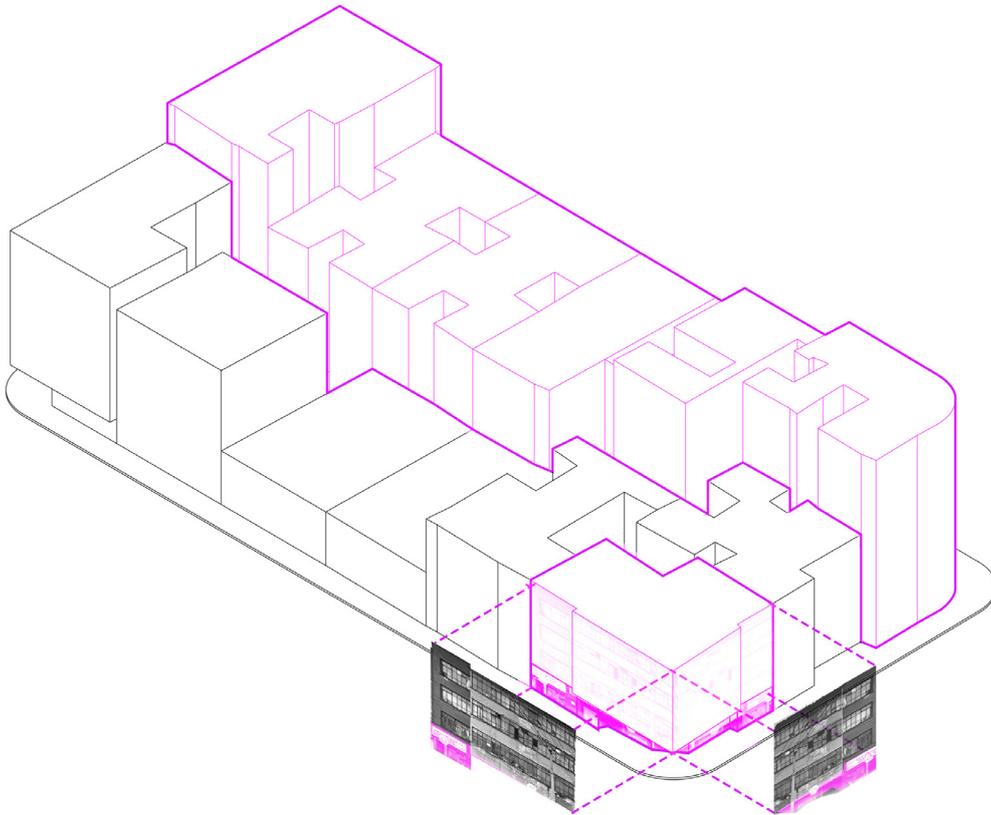


WHAT DOES THE TERRITORY LOOK LIKE?



GENERIC CODES

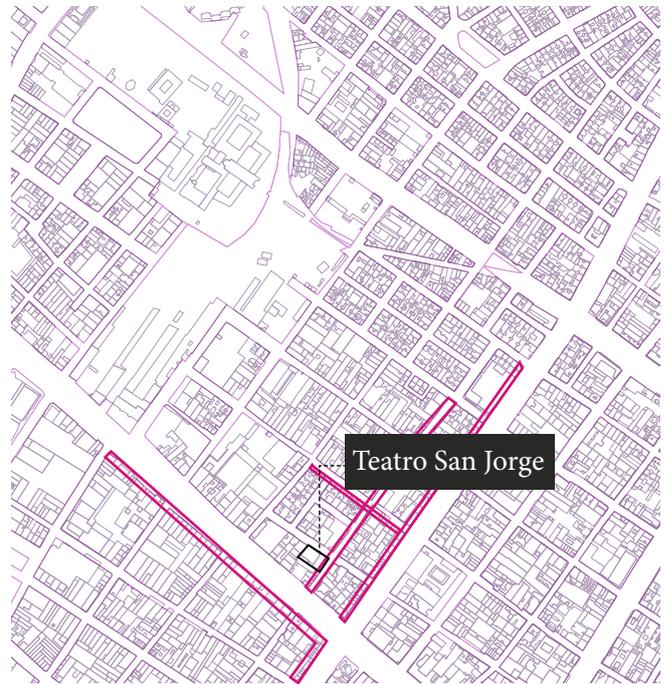
MIXED USED BUILDINGS



MIXED USED BUILDINGS

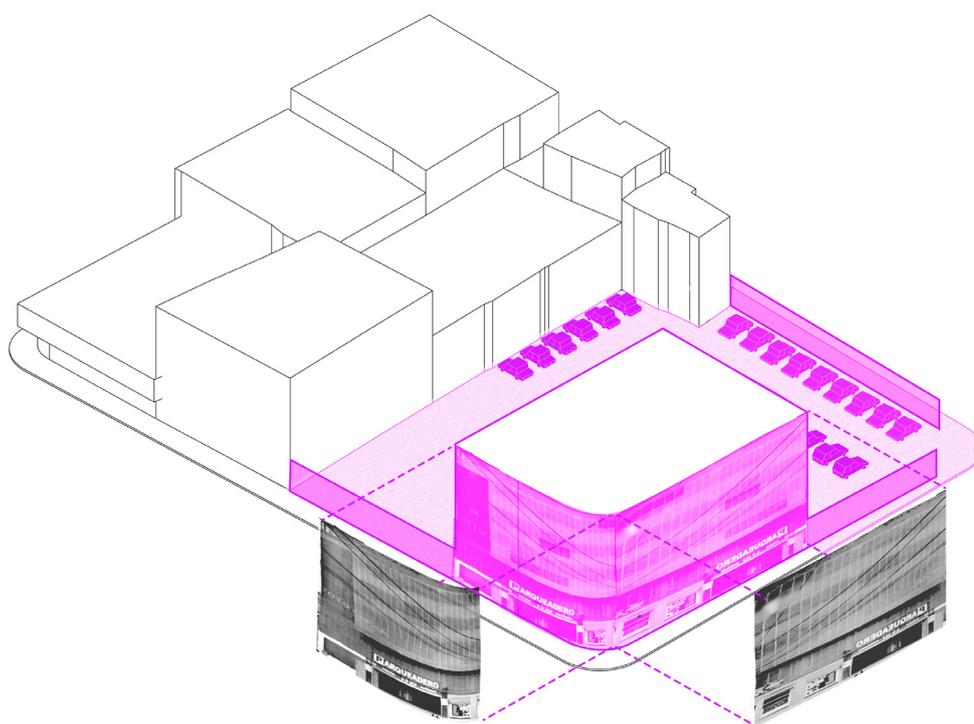
“These buildings of approximately 4-6 storeys, built between the 1960s and 1990s, were originally intended for residential use. Currently, they are abundant throughout the sector and represent the majority of the typology, however, they have transformed part of their functions, with the first levels being spaces for commercial use. They are mainly located in areas adjacent to secondary or primary roads, as a result of the flow of people who pass along these roads.

This generic code is widely spread through out the whole territory



GENERIC CODES

PARKING AREA-BUILDING

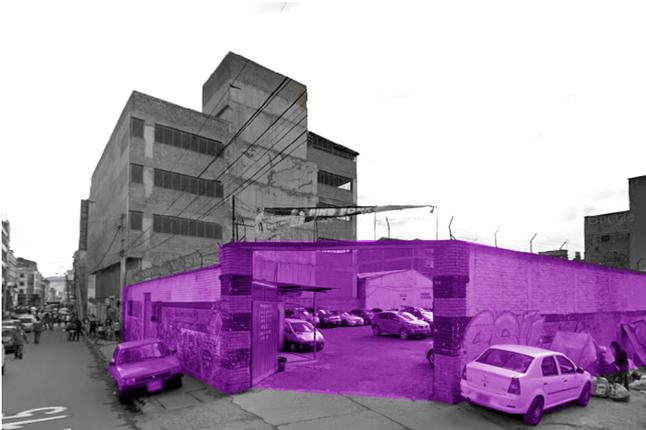
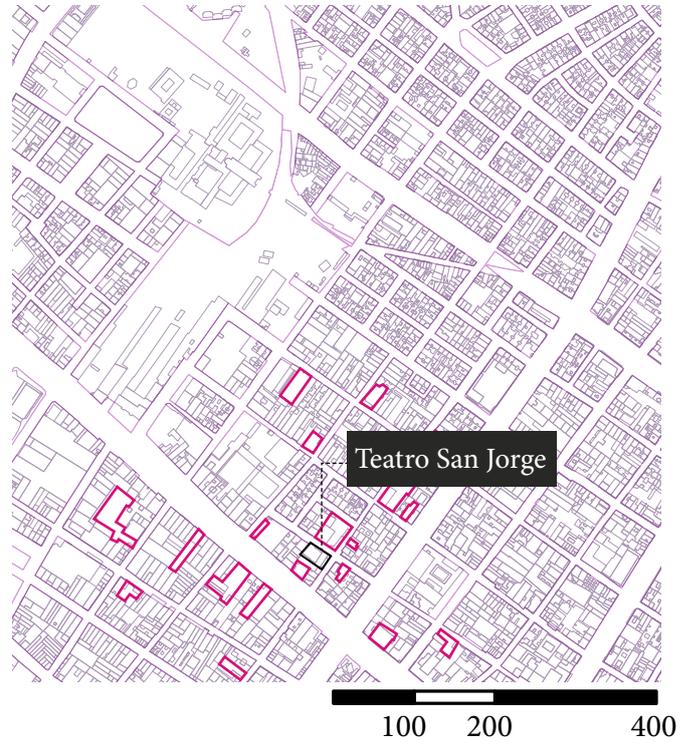


PARKING AREA-BUILDING

In Los Martires there is a considerable amount of buildings and empty lots destined to house cars, parking spaces that are gradually occupying more and more areas within the territory. This phenomenon has two main factors: The first is the proximity to the city centre, where a large number of workplaces are concentrated. People who work in these areas tend to leave their vehicles in nearby areas, and the Los Martires sector has the space to do so. The second reason is the presence of workshops related to mechanics, which increases the presence of vehicles and consequently, areas where to park them.

In some parts of the territory, even buildings constructed at the end of the 19th and beginning of the 20th century have been demolished in order to build parking areas.

This generic code is widely spread through out the whole territory



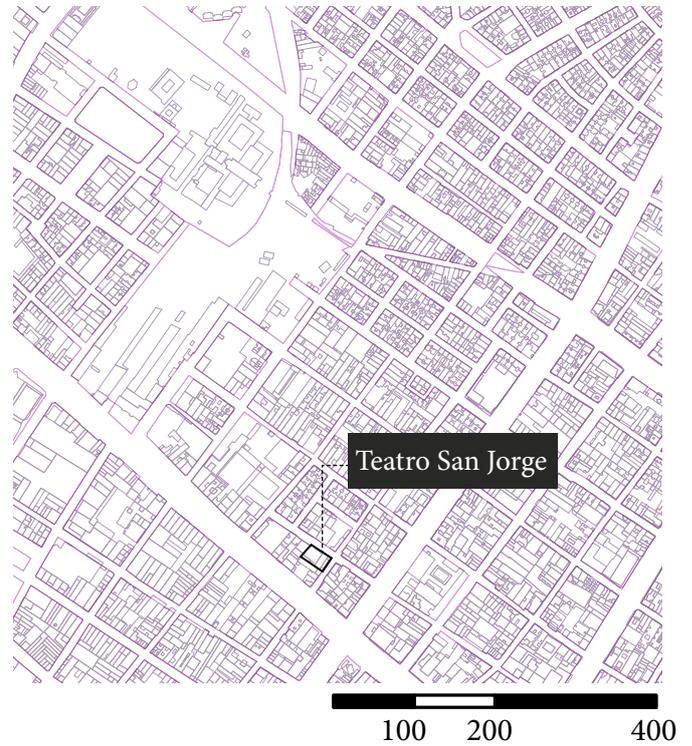
GENERIC CODES

ATELIER-STORAGE BUILDINGS



ATELIER/STORAGE BUILDING

This building typology is part of the mixed-use + residential group that is present in the majority of middle and low income buildings in Colombia. They are usually buildings of 2 to 4 floors where the first level usually has a different function than the rest of the building; it varies greatly depending on the area of Bogotá, however, the common denominating factor is shops or some type of commerce, such as workshops, laundries, hardware stores, cigar shops, etc. In the locality of Los Martires, this typology follows the same patterns but, unlike the generality, in the UPZ La Sabana, this typology of building is found with a hybridisation between workshops and housing or workshops and warehouses, thus following the industrial and economic dynamics that guide the territory. It is important to mention that in the distribution of uses of the sector, industry and commerce account for 67.7% and this is evident in this generic code.



This generic code is widely spread through out the whole territory

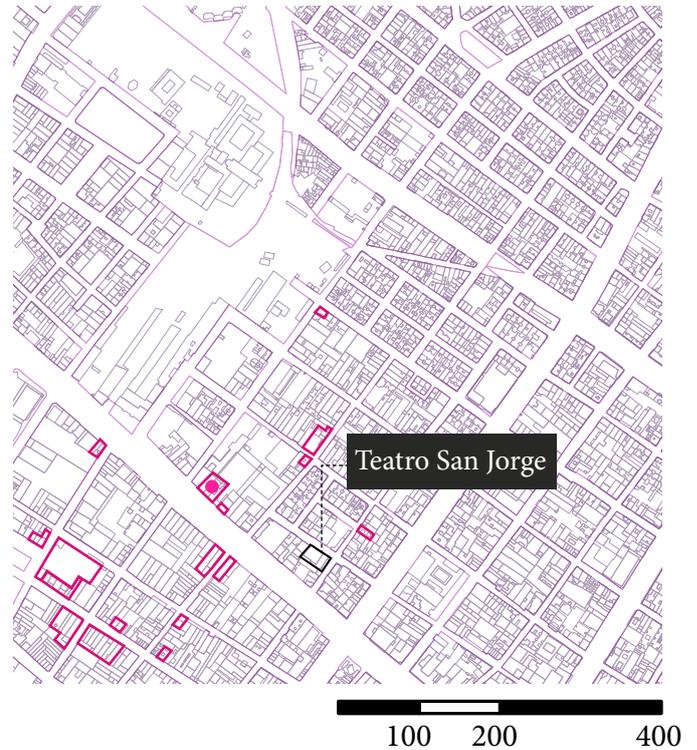


GENETIC CODES

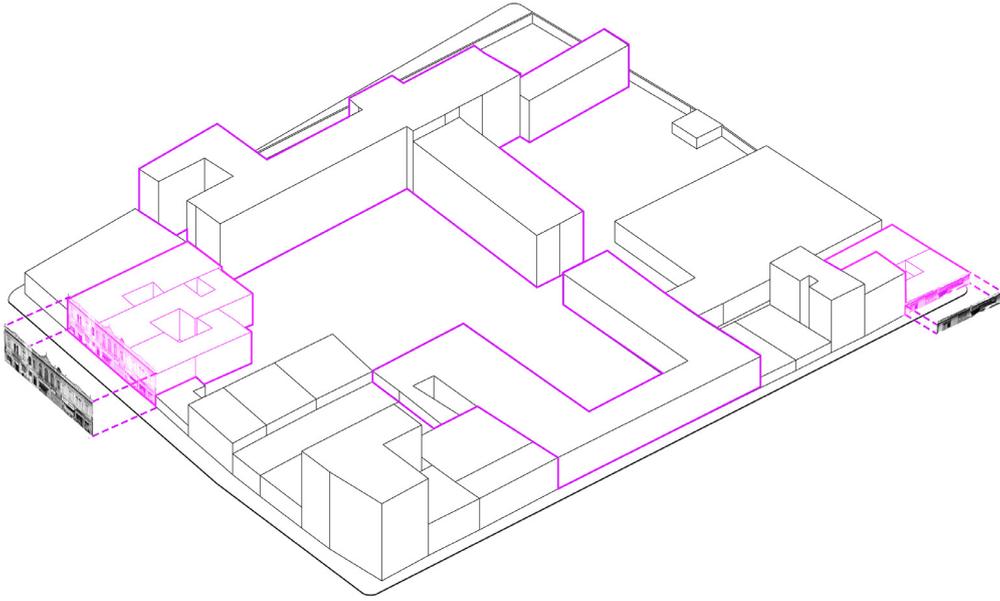
19TH-20TH C. BUILDING MUTATION

The locality of Los Martires has a great historical tradition in the development of Bogotá. Countless buildings from the 19th and 20th centuries are still part of the urban landscape that characterises the sector. Many of these buildings were built to house residential functions or market centres for spices and grains. However, with the dismantling of La Sabana Station, many of these buildings began to undergo internal mutations, thus adapting to the new needs and dynamics of the inhabitants and the city, especially of an economic nature.

According to the photographic survey, most of these buildings are in a state of constant deterioration, lacking a large part of their original enclosures, ornaments and finishes. The structural condition of the dwellings has not been verified.



19TH-20TH C. BUILDING MUTATION

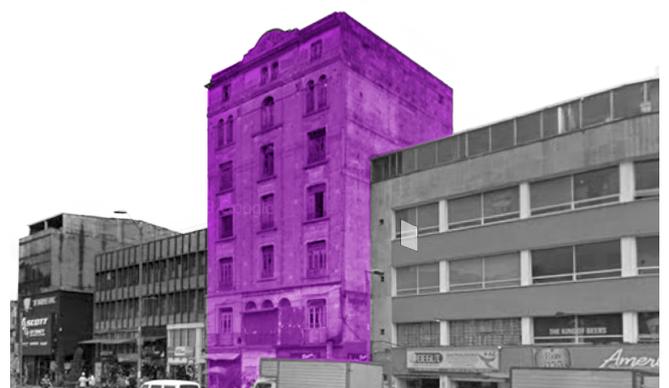
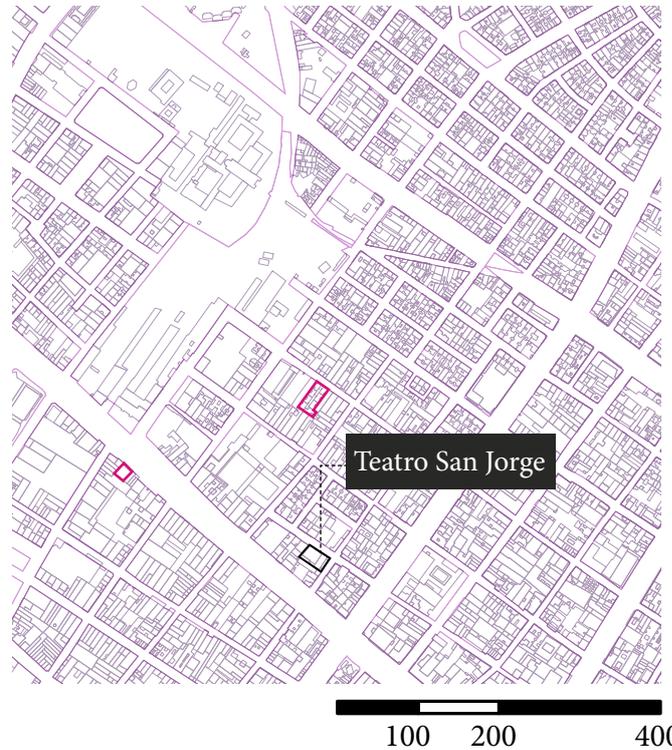


GENETIC CODES

HERMETIC HERITAGE ENCLAVE

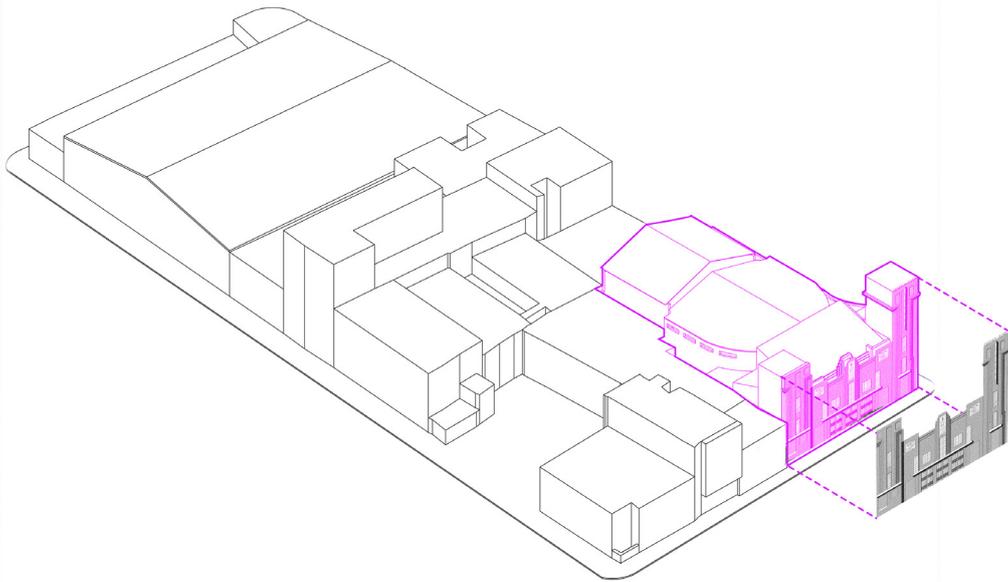
These buildings, instead of adapting and responding to the new dynamics of the sector, were over the years forgotten; different reasons led to their deterioration and decadence, mainly political decisions. Nowadays there are several buildings within the territory that marked an important period in the development of the sector, both present and not present, remembering that at one time they represented a place of value and prosperity. These buildings do not currently have a relationship of use with the inhabitants of the sector, and on the contrary, they are often identified as points of negative character.

The San Jorge theatre, the Manuel M. Pedraza building and the “Pasaje Gomez” represent these enclaves.



HERMETIC HERITAGE ENCLAVE

Teatro San Jorge



GENETIC CODES

HERITAGE ARCHIPELAGO

Understood as buildings categorised as buildings of heritage interest, which occupy large tracts of land in the “Los Martires” sector. These buildings currently represent a barrier element within the territory, making it impossible for the inhabitants to have a direct relationship with the site or neighbouring sectors, generating on their edges spaces known as “no” places, residual spaces within the city that tend to become points of insecurity, due to their low permeability and activity.

Today in the sector can be identified 4 large areas that conformed this genetic code, la Estacion de La Sabana, el Insituto Tecnico Central, el colegio de Hnas Dominicas de la Presentacion y la Academia Superior de Artes de Bogotá. All of them considered as heritage site buildings that do not have a clear response to the territory they are located in.

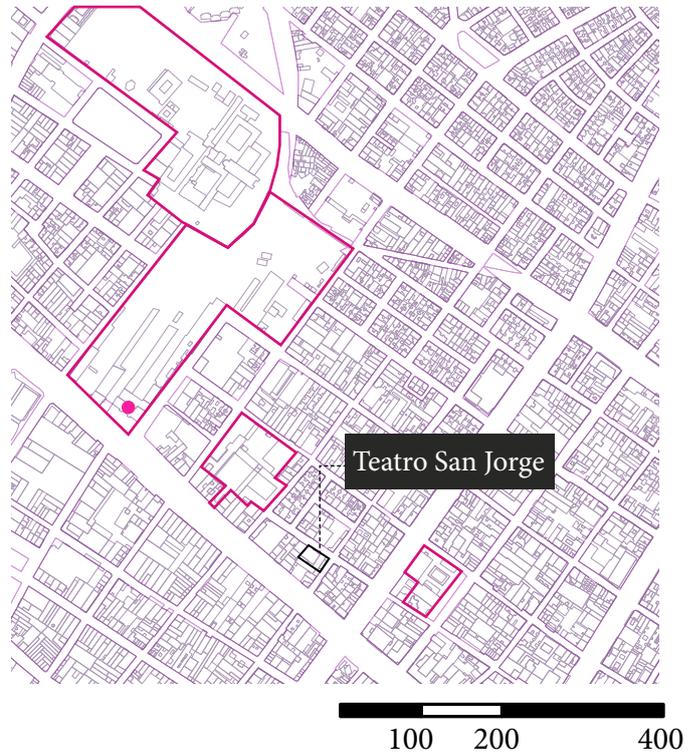
This genetic code represents on the territory around 158.025 m² that are distributed in this way:

ITC: 13.281 m²

ASAB: 4.369 m²

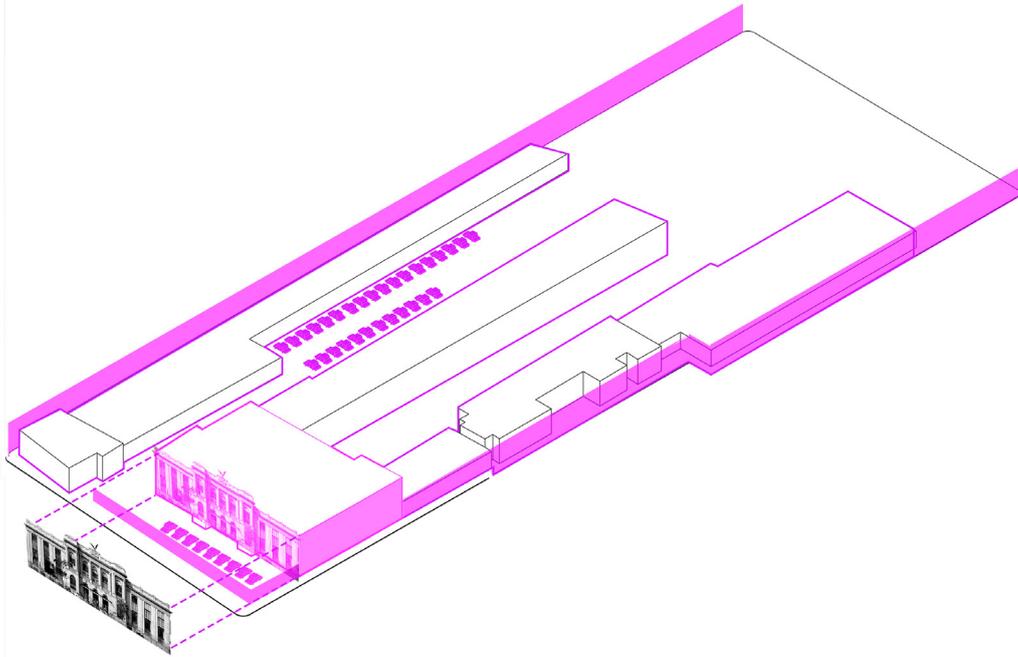
Sabana station: 68.659 m²

Hnas Dominicas: 71.716 m²



HERITAGE ARCHIPELAGO

Estacion de La Sabana



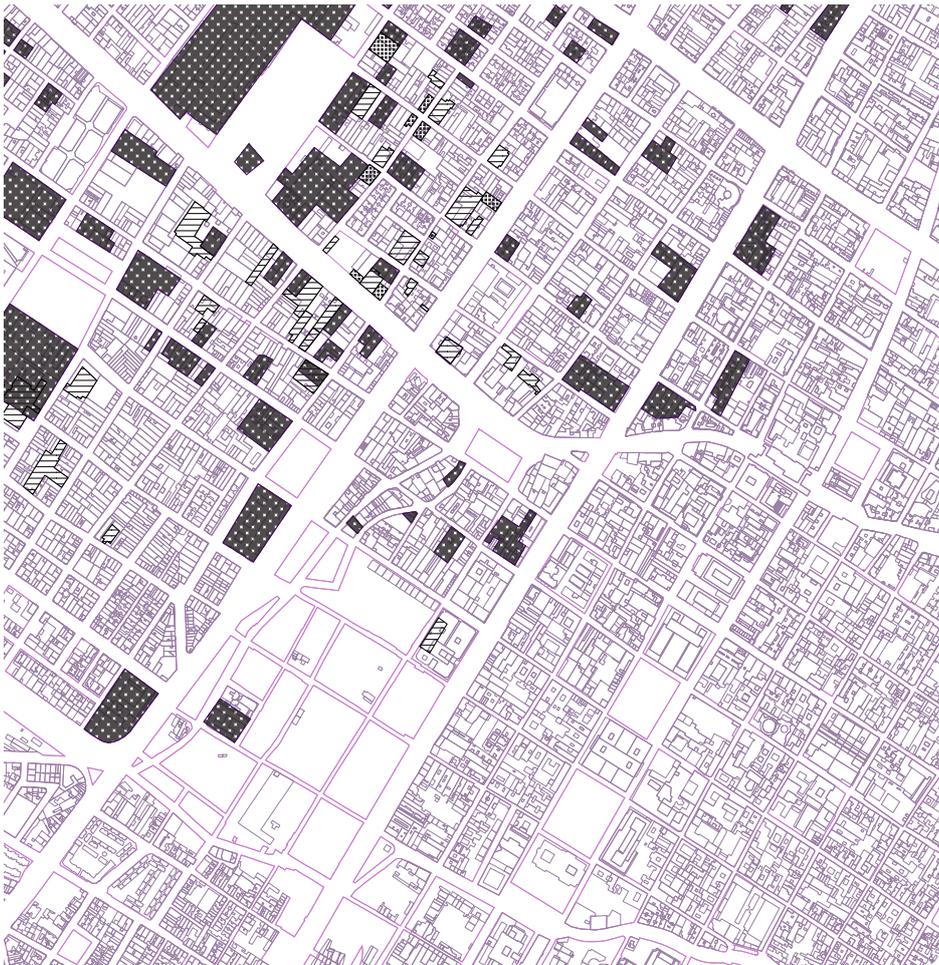
SWOT

STRENGTHS

- Centrally located sector, connected to the city center
- Sector with an important historical value, presenting several buildings of patrimonial interest
- Sector with a consolidated economic activity

WEAKNESSES

- Lack of public spaces and green areas
- Compact, non-permeable blocks, in which there is a disconnection among the inhabitants
- Excess of warehouses and parking areas that do not generate social interaction.
- Deterioration of buildings and urban infrastructure
- Homogeneity of commercial activities
- Lack of solutions and answers to the needs of the people.



Heritage buildings



Parking areas



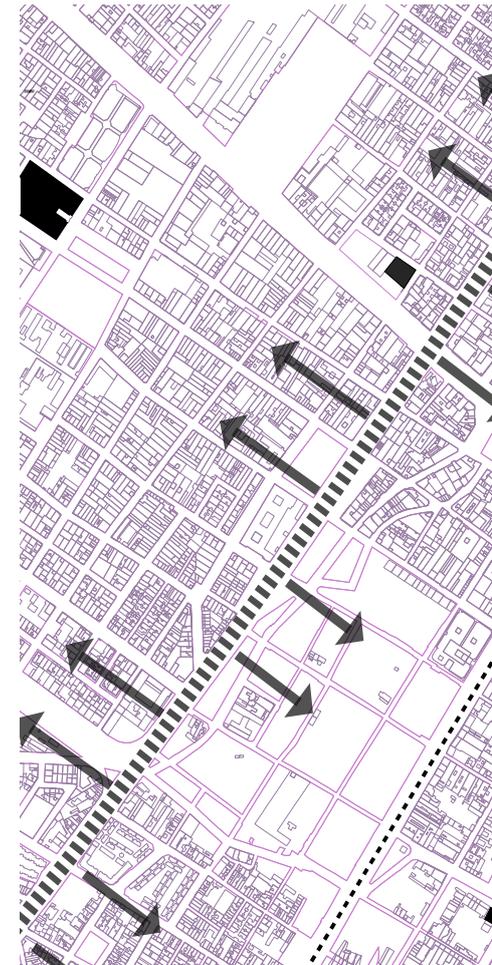
Ruin areas



Parks



Cultural



to the city's main road arteries.
 value in the consolidation of the city,
 monial character.
 c engine

as.
 increasing the feeling of insecurity and
 cs.
 areas, generating activities that do not

n areas throughout the sector.
 ies.
 the needs and problems of homeless

OPPORTUNITIES

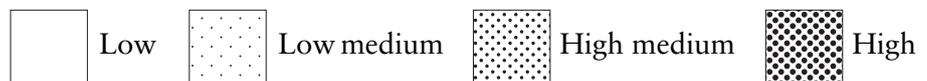
- Steady flow of money from adjoining sectors such as San Victorino and San Andresito.
- Buildings in a state of demolition or abandonment as possible points of transformation.
- Interweave actual proposals from existing partial plans with the aim of consolidating the transformation of the sector by intervening in the San Jorge theatre block as a zip point.
- Connecting what was originally connected. The arrival of the Avenida Caracas fractured the connection between the expanded centre and the historic centre; with the transformation of the sector, it can be reconnected.

THREATS

- Growth of massive storage areas.
- Constant increase of insecurity in the sector.
- High-impact activities with little regulation, such as heavy commerce and tolerance zones.
- Increasing pollution due to an inefficient waste disposal system and the lack of natural buffering elements.



Center Candelaria



Font: Cartografía social, cartografía base IDECA. Elaborado por la oficina de análisis de información y estudios estratégicos. Secretaría distrital de seguridad, convivencia y justicia. 2020.

5





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EXPERIMENTATIONS ON POST-FILM HERITAGE PROJECT PROPOSAL

LEGISLATIVE FRAMEWORK

“The Strategic Operation of the Centre (Plan Zonal Centro), approved by District Decree 492 of 2007, is defined on paper as a policy with *the aim of rehabilitating and modernising the Centre of the capital*. It contains urban planning actions, physical, social and economic interventions and management instruments to consolidate the planning strategy established in Bogotá’s Territorial Planning Plan (Plan de Ordenamiento Territorial-POT).

This operation aims to strengthen one of the centralities with the highest concentration of economic activities and great potential for the design of integration strategies for the city with the region, the country and other nations, *through the protection of cultural heritage and the promotion of urban renewal (Article 24 of Decree 190 of 2004)*. The Downtown Plan has effects in four localities and nine UPZs as follows: Candelaria locality: UPZ Candelaria (94); Santa Fe locality: UPZ Sagrado corazón (91), La Macarena (92), Las nieves (93), Las cruces (95) and Lourdes (96);

Los Mártires locality: UPZ Sabana (102) and Santa Isabel (37) and Teusaquillo locality: UPZ Teusaquillo (101). Territorially, the Zonal Plan for the Centre of Bogotá involves the redistribution of land, the rehabilitation of architectural and public infrastructures, and the generation of interconnections through equipment or pedestrian forums.

The Downtown Zonal Plan, in the locality of Los Mártires, will intervene in UPZ 37 and 102 as follows: *UPZ 102 La Sabana sector with predominance of commerce and emblematic sites, in this, the zonal plan centre, proposes renovation for urban projects and ecological corridors in addition to strengthening commercial uses*. UPZ 37 Santa Isabel, is a sector with predominance of housing, in this UPZ, the zonal plan of the centre proposes the consolidation of the sectors in uses and activities and the urban renovation for the edges of the avenues comuneros, La Hortúa, Caracas and NQS”.

Font: Plan ambiental local. Alcaldía local de Los Mártires



FERROCARRILES NACIONALES

1917

1917

PROJECT PROPOSAL

METODOLOGY

The proposed intervention to the urban space of the San Jorge theatre will be carried out through a multi-scale methodology, size L (metropolitan), size M (neighbourhood), size S (block) where there will be a joint vision for the territory. At each scale, specific strategies will be addressed, seeking, as a whole, a cohesion and joint reading. This with the aim of proposing an urban renewal plan that potentiates the sector of Los Mártires, establishing new dynamics, both with the new cultural nucleus of the San Jorge Theatre and with the rest of the city.

GENERAL OBJECTIVES

SIZE L

- Create a cultural loop, where the area of the historic centre of Bogotá has total connection with the western area of the expanded centre, thus generating a route that seeks to strengthen and give identity to the territory, this through various points of interest, such as cultural centres, theatres, museums, squares, markets, churches, cinemas, among others, in order to generate an exchange of activities and economic flows.
- Analyse and identify areas within the territory, which currently concentrate problematic points for the population, in order to evaluate their reactivation by means of different strategies contemplated in the zoning plan for the centre of Bogotá.

SIZE M

To make the Teatro San Jorge block a point of reference for the inhabitants of the sector and the entire city of Bogotá, through processes related to art, education and culture.

SPECIFIC OBJECTIVES

SIZE L

- Identify points within the territory that are currently not responding to the future dynamics of the sector, or that in turn are generating problems between the inhabitants and their immediate urban context, these points will be taken as opportunities for the renewal plan of the expanded centre of Bogotá.
- Through different urban strategies, the character of the territory will be transformed, turning it into a new cluster of activities related to education and culture.

SIZE M

To make a transformation process in the block identifying which are the buildings that are currently not generating activation dynamics within it, and on the contrary turn it into a hermetic enclave. In addition to this, the direct relationship of the block with its immediate urban environment will be sought, thus generating continuity between the existing urban layout and the proposed new space.

Through different interventions, we will seek to give a character to the new urban space of the block, creating a unity between Excinema San Jorge and the proposed new buildings.

The new San Jorge theatre will be complemented by 3 buildings that will complement and strengthen its interpretation as a space for education and culture.

URBAN STRATEGIES

SIZE L

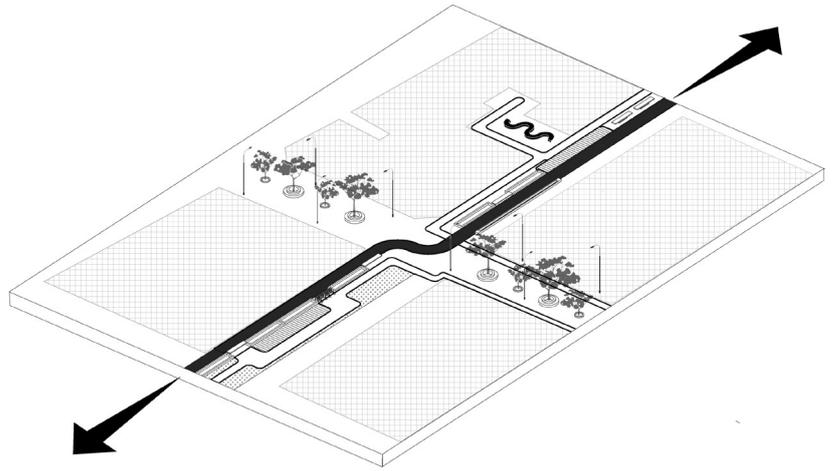
EMPTY

- Connecting and activating currently empty spaces with the new system of support facilities in the sector.
- Creation of pedestrian axes for mobility inside and outside the intervention loops. These axes will have exclusive spaces for bicycle mobility, which will be connected to existing major mobility networks.
- Intervention in existing reunion and gathering spaces, such as squares, small squares and parks, which will be transformed into new spaces with activities that respond to the new needs of the inhabitants of the sector.

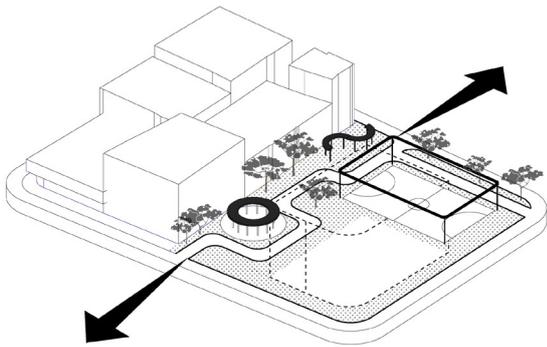
FULL

- Use of spaces that are currently blind, such as the dividing walls, to transform them into spaces that trigger activities.
- Modification of the first level of the buildings located along the loop axes. This transformation will lead to a change in the morphology of the buildings on the block, allowing an increase in pedestrian space, with commercial activities on the first level and on the upper levels, existing activities such as storage and housing will be assigned. Thus creating a coexistence between new and existing dynamics.
- Transformation and intervention in blocks with little permeability. Current causes of insecurity problems, increased transport time, prioritisation of dead spaces such as parking and storage areas.
- Consolidation and recovery of assets/buildings of cultural and architectural interest.

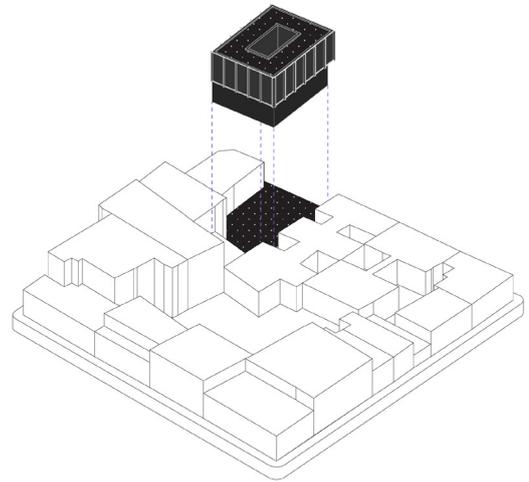
A ZIP



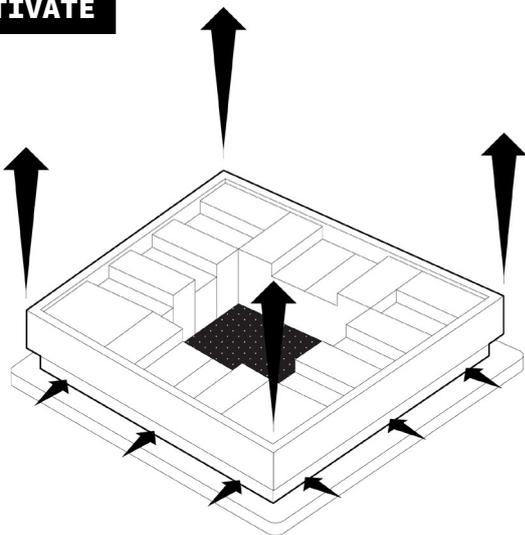
B RECOVER



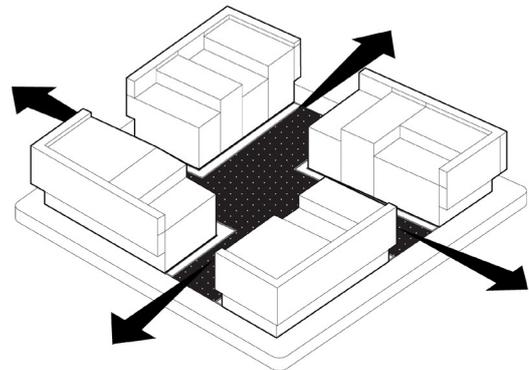
C INSERT



D ACTIVATE



E OPEN

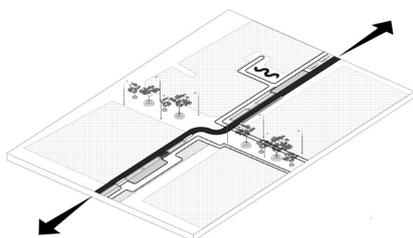


MASTERPLAN

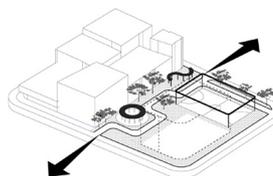
SIZE L



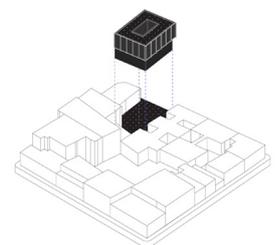
A Zip



B Recover



C Insert





INFRASTRUCTURE

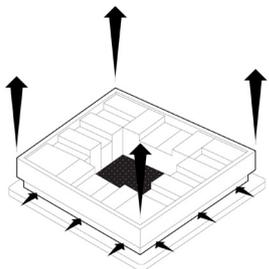
The expanded centre of Bogotá will include the construction of several **metro stations**, creating a space even more connected to the north and south of the city. In addition to this, new transmilenio stations are currently under development, one of them, adjacent to the San Jorge theatre, Sabana station and Avenida Jimenez station.

CULTURAL HERITAGE LOOP

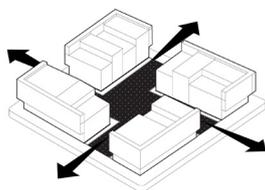
Through the **heritage connection loop**, the aim is to reconnect the territories of Candelaria and Los Martires, spaces that have always been **W** since their creation. In the middle of the 20th century, with the process of expansion of the city, different physical and perceptive barriers broke the connection between these localities. This will be achieved through a series of rings, which will connect them in two areas, the physical one by means of pedestrian axes and the activity of the route of the heritage centres of interest.

-  Existing cultural equipment
-  Sport equipment
-  Cultural equipment
-  Educational equipment
-  San Jorge performing art center
-  Cultural highlights
-  Transmilenio
-  Pedestrian paths
-  Partian plans
-  Main Highways
-  Metro

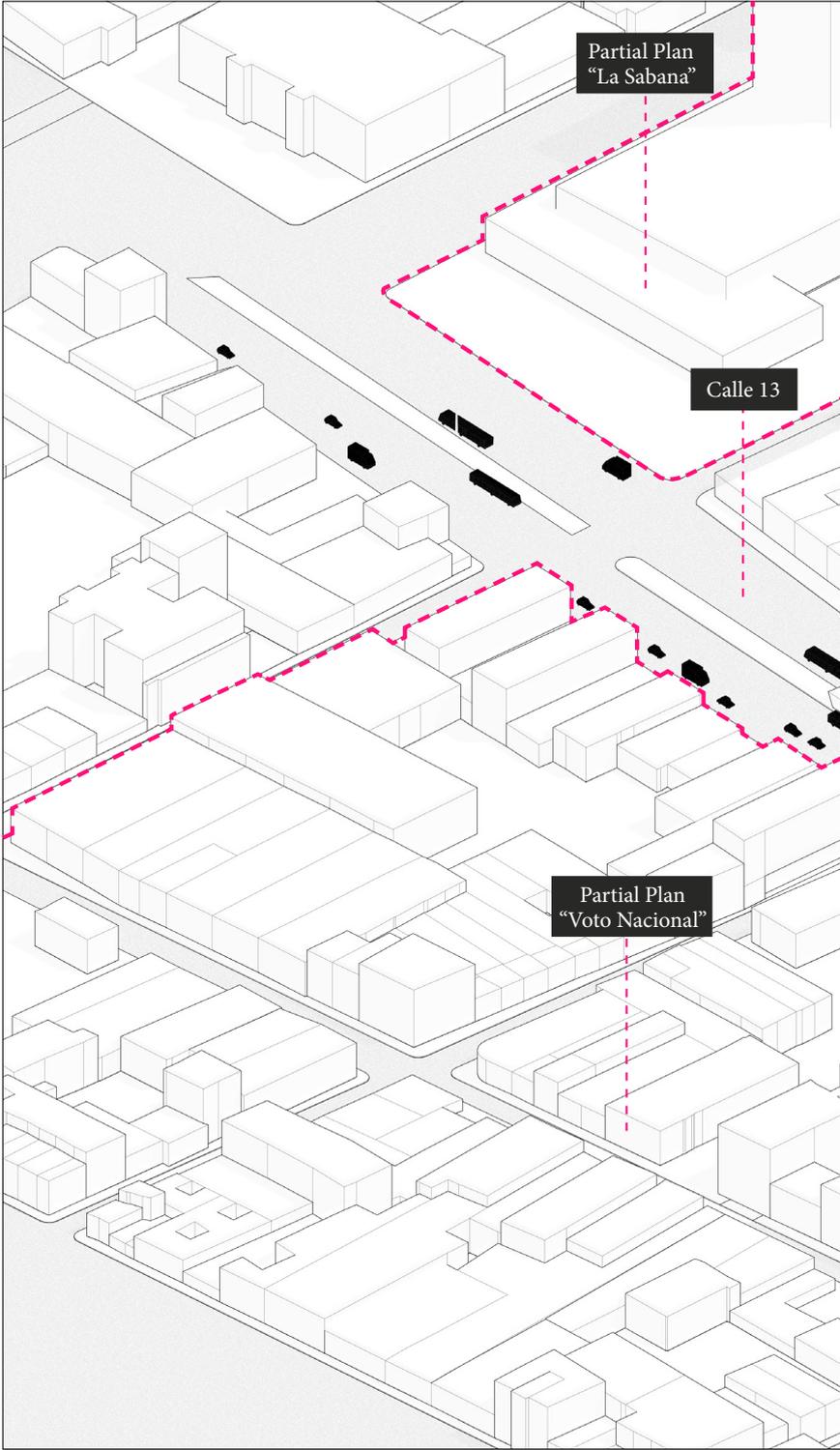
D Activate



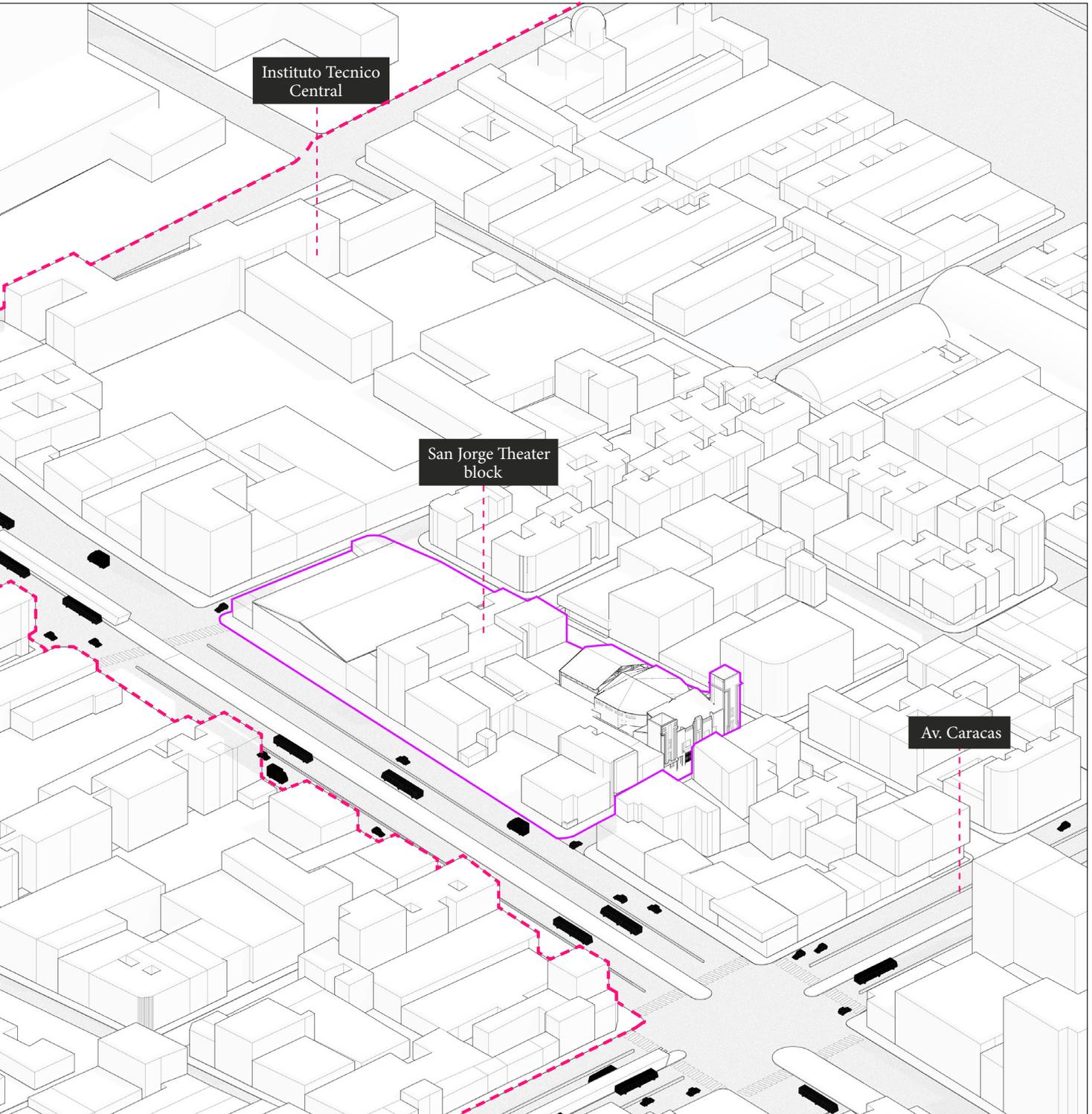
E Open



EXISTING TERRITORY HOW DOES THE T



TERRITORY LOOK LIKE?



GENERAL OBJECTIVES

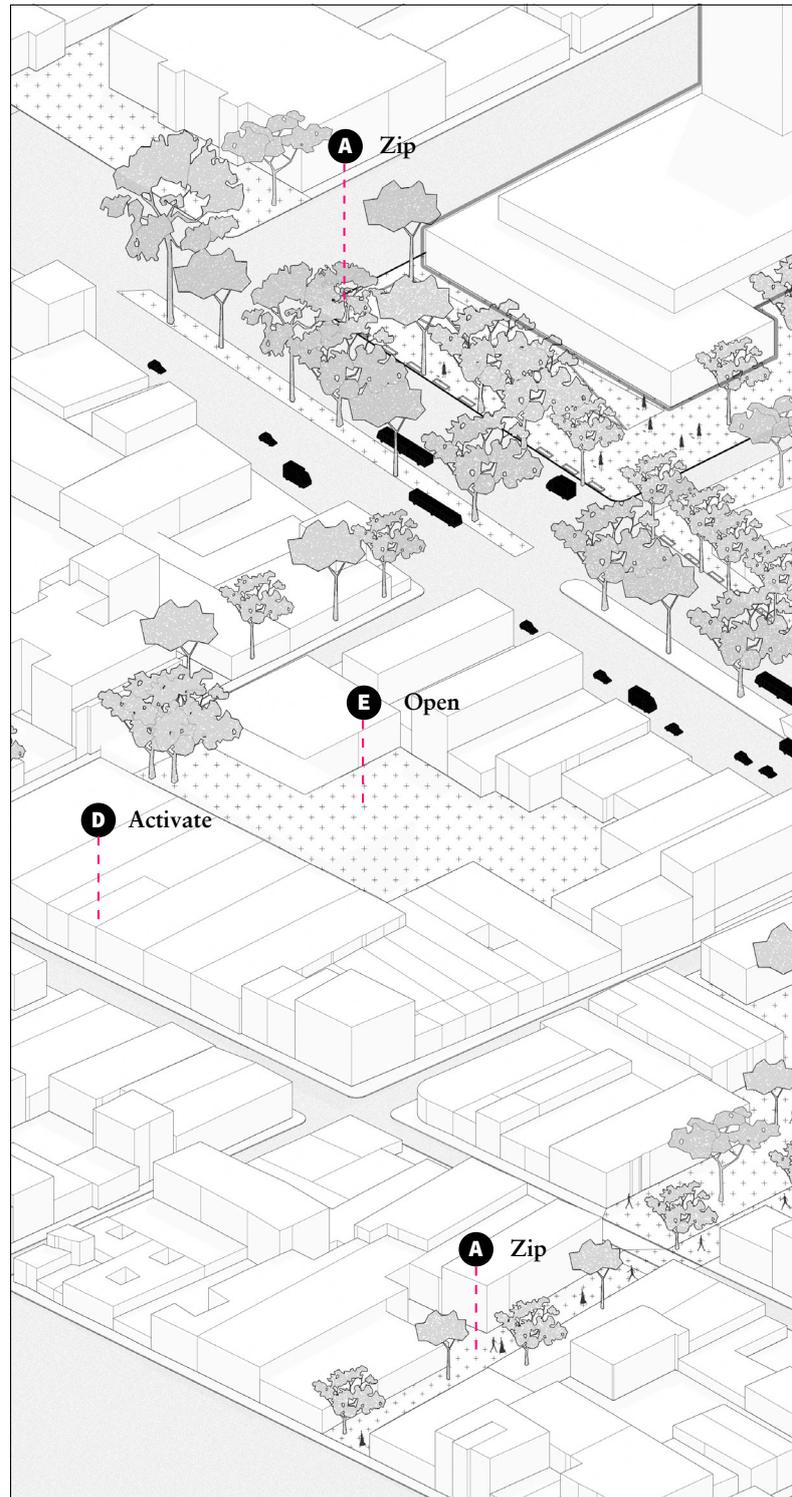
SIZE L

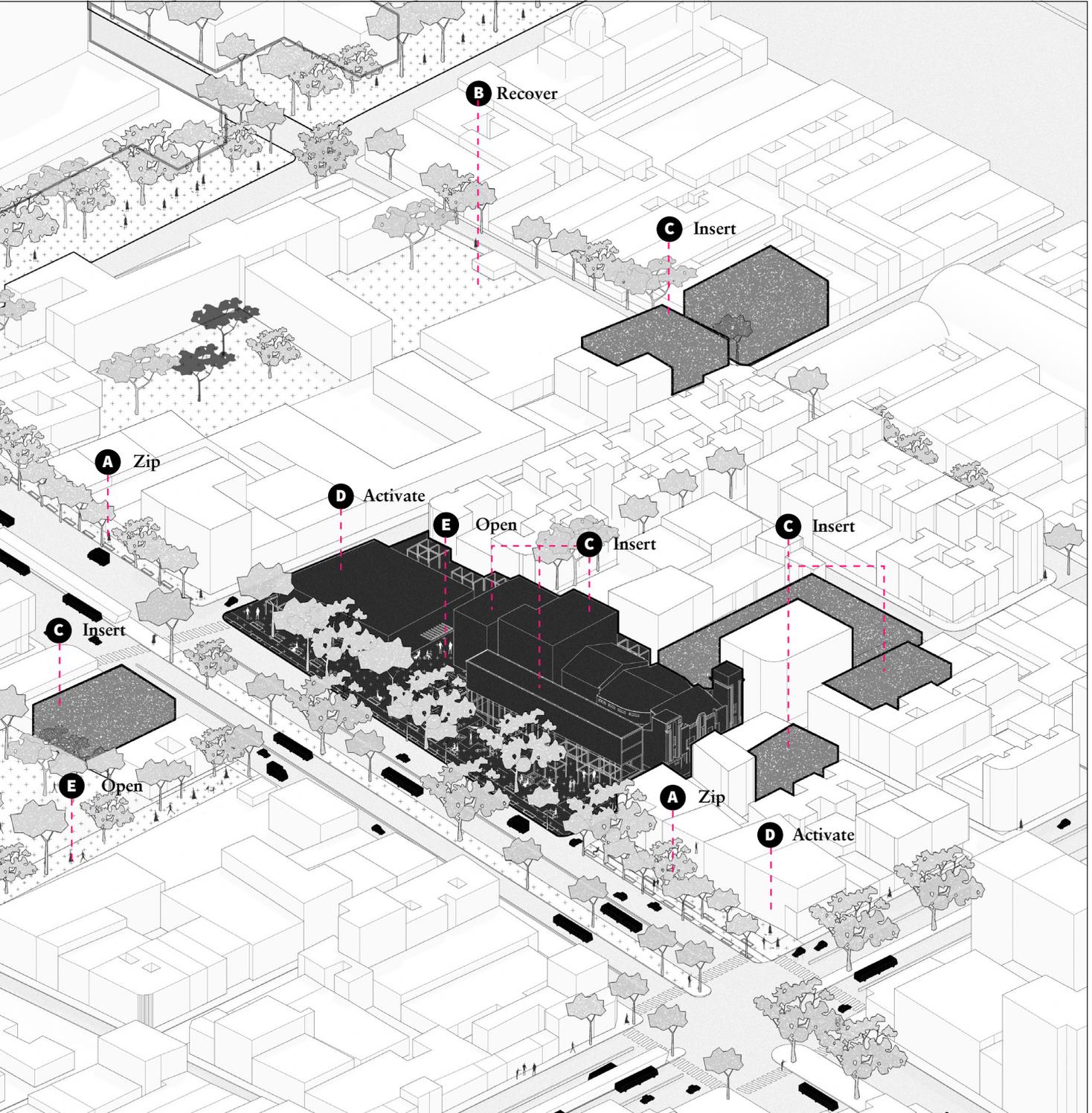
- Create a cultural loop, where the area of the historic centre of Bogotá has total connection with the western area of the expanded centre, thus generating a route that seeks to strengthen and give identity to the territory, this through various points of interest, such as cultural centres, theatres, museums, squares, markets, churches, cinemas, among others, in order to generate an exchange of activities and economic flows.
- Analyse and identify areas within the territory, which currently concentrate problematic points for the population, in order to evaluate their reactivation by means of different strategies contemplated in the zoning plan for the centre of Bogotá.

SPECIFIC OBJECTIVES

SIZE L

- Identify points within the territory that are currently not responding to the future dynamics of the sector, or that in turn are generating problems between the inhabitants and their immediate urban context, these points will be taken as opportunities for the renewal plan of the expanded centre of Bogotá.
- Through different urban strategies, the character of the territory will be transformed, turning it into a new cluster of activities related to education and culture.





PROJECT PROPOSAL

METODOLOGY

The proposed intervention to the urban space of the San Jorge theatre will be carried out through a multi-scale methodology, size L (metropolitan), size M (neighbourhood), size S (block) where there will be a joint vision for the territory. At each scale, specific strategies will be addressed, seeking, as a whole, a cohesion and joint reading. This with the aim of proposing an urban renewal plan that potentiates the sector of Los Mártires, establishing new dynamics, both with the new cultural nucleus of the San Jorge Theatre and with the rest of the city.

GENERAL OBJECTIVES

SIZE L

- Create a cultural loop, where the area of the historic centre of Bogotá has total connection with the western area of the expanded centre, thus generating a route that seeks to strengthen and give identity to the territory, this through various points of interest, such as cultural centres, theatres, museums, squares, markets, churches, cinemas, among others, in order to generate an exchange of activities and economic flows.
- Analyse and identify areas within the territory, which currently concentrate problematic points for the population, in order to evaluate their reactivation by means of different strategies contemplated in the zoning plan for the centre of Bogotá.

SIZE M

- To make the Teatro San Jorge block a point of reference for the inhabitants of the sector and the entire city of Bogotá, through processes related to art, education and culture.

SPECIFIC OBJECTIVES

SIZE L

- Identify points within the territory that are currently not responding to the future dynamics of the sector, or that in turn are generating problems between the inhabitants and their immediate urban context, these points will be taken as opportunities for the renewal plan of the expanded centre of Bogotá.
- Through different urban strategies, the character of the territory will be transformed, turning it into a new cluster of activities related to education and culture.

SIZE M

- To make a transformation process in the block identifying which are the buildings that are currently not generating activation dynamics within it, and on the contrary turn it into a hermetic enclave. In addition to this, the direct relationship of the block with its immediate urban environment will be sought, thus generating continuity between the existing urban layout and the proposed new space.
- Through different interventions, we will seek to give a character to the new urban space of the block, creating a unity between Excinema San Jorge and the proposed new buildings.
- The new San Jorge theatre will be complemented by 3 buildings that will complement and strengthen its interpretation as a space for education and culture.



SAN JORGE THEATRE-CINEMA

A CULTURAL AND EDUCATIONAL CATALYST

The San Jorge Theatre revitalises itself and its immediate urban context in order to function as a *new pole for the Los Martires district*, an emerging space for the transformation of the expanded centre of Bogotá by means of cultural and educational facilities. Through the intervention of the block, where it will be developed a *public complex* consisting of **workshops, spaces for performing arts, an exhibition/media center and a library**, we design in response to the lack of educational and cultural facilities of the district. The *arrival* of approximately *5,900 families*, due to the implementation of the recent partial plans “El Voto Nacional” and “Estacion Sabana”, confronts us with an escenario where education will play a vital role to new generations.

On a metropolitan scale, a loop will link San Jorge nucleus with Candelaria sector and the main points of interest in the historic centre, such as the Colon Theatre, Plaza de Bolívar, the Gold Museum and the Seventh Avenue, creating a link between distinguished culture and education landmarks that will transform and give new dynamism to the centre of the city of Bogota.

SAN JORGE BLOCK

CURRENT SITUATION

MORPHOLOGY

The morphology of the buildings located in the Martires area represents, to a large extent, the generic codes of other commercial and industrial areas of the Colombian capital. In the specific case of the San Jorge Theatre and its immediate context, there is evidence of the presence of blocks occupied by buildings with large surfaces, normally of low height, reaching a limit of 3 to 4 floors. In addition, there are buildings with short façades and prolonged bodies, vestiges of what was once a working class neighbourhood, these buildings today represent what in most of the city is a middle/lower class dwelling, a space with a shop or workshop on the first floor and a dwelling on the upper floors. The locality is influenced in its uses, by the presence of the 13th street, space that connects the expanded centre of Bogota, with the rural zone of the western Sabana and the rest of the country; this axis of connection, represents one of the points of greater risk for auditory and aerial contamination of the whole city, due to the presence of heavy load vehicles.



LAND USES

The predominant uses in the whole sector of Los Martires have been consolidated since the period in which the locality was conceived, the presence of the station of La Sabana made this territory an important core attractor of activities of all kinds, mainly commerce, industry and services such as hospitality. Currently the locality is divided into two sectors, the UPZ of La Sabana of a deeply industrial and commercial character, as is evident in the axonometry, much of the use of the territory is currently destined to storage spaces, parking areas, mechanical workshops, sale of construction elements, among other activities of a heavy character. This has strong implications for the San Jorge Theatre, as it is completely disconnected spatially and functionally with the rest of the city, being a cultural building immersed in a strongly industrial territory. As a specific case, the theatre block is made up of 7,357 m² of built-up area, of which car parks, storage buildings and abandoned buildings make up approximately 42% of the total area of the block, giving a strong indication of a possible change given the future transformation that will take place in the entire sector.



- Abandoned building
- Parking
- Storage
- Commerce
- Housing
- Workshops
- Education

CONNECTIVITY

Unlike other areas of the city, the Los Martires sector has a well-connected road infrastructure, however the quality of these roads is not the best. According to data from the Mayor's Office of Bogotá, the roads have a 66%, 30% and 4% of road infrastructure in good, intermediate and poor condition, respectively. One of the main problems within the territory is the occupation of secondary roads, those that are located in the interior of the neighbourhoods, with different types of activities, commerce, parking of vehicles, among others. This on a larger scale generates discomfort among the inhabitants and a great deal of traffic congestion on a larger scale. The territory is connected on a larger scale through the Calle 13 axis, which is one of the main arteries of Bogotá city center, connecting it with the "Sabana" and the rest of the country, more over, is one of the roads that allows the pass of heavyload vehicles, that as consequence transforms the Calle 13 in one of the most polluted stripes in the whole city. Respiratory issues represents 14.5% of the data in the whole sector, being the most affected youngsters, according to the "Alcaldia mayor de Bogota" on



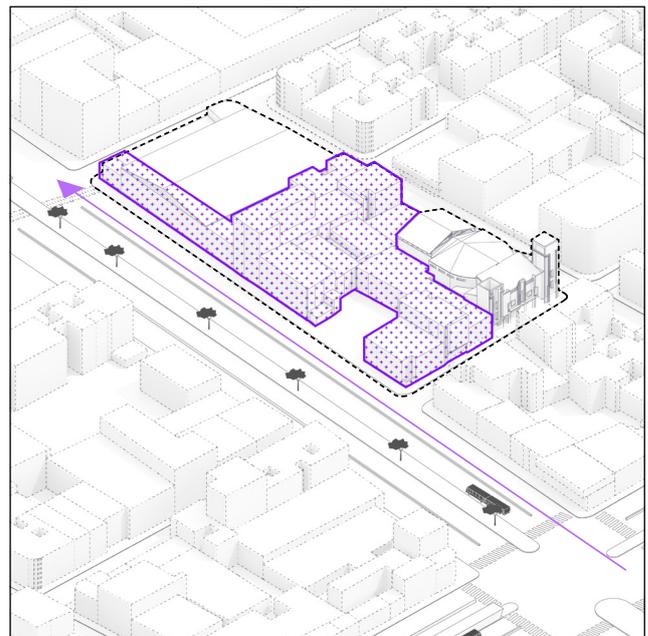
■ Metropolitan Axis ■ Local net

the Calle 13 around 50-60 $\mu\text{g}/\text{m}^3$ where found annually due to the industries activities, storage areas and heavyload trucks.

LAND USES

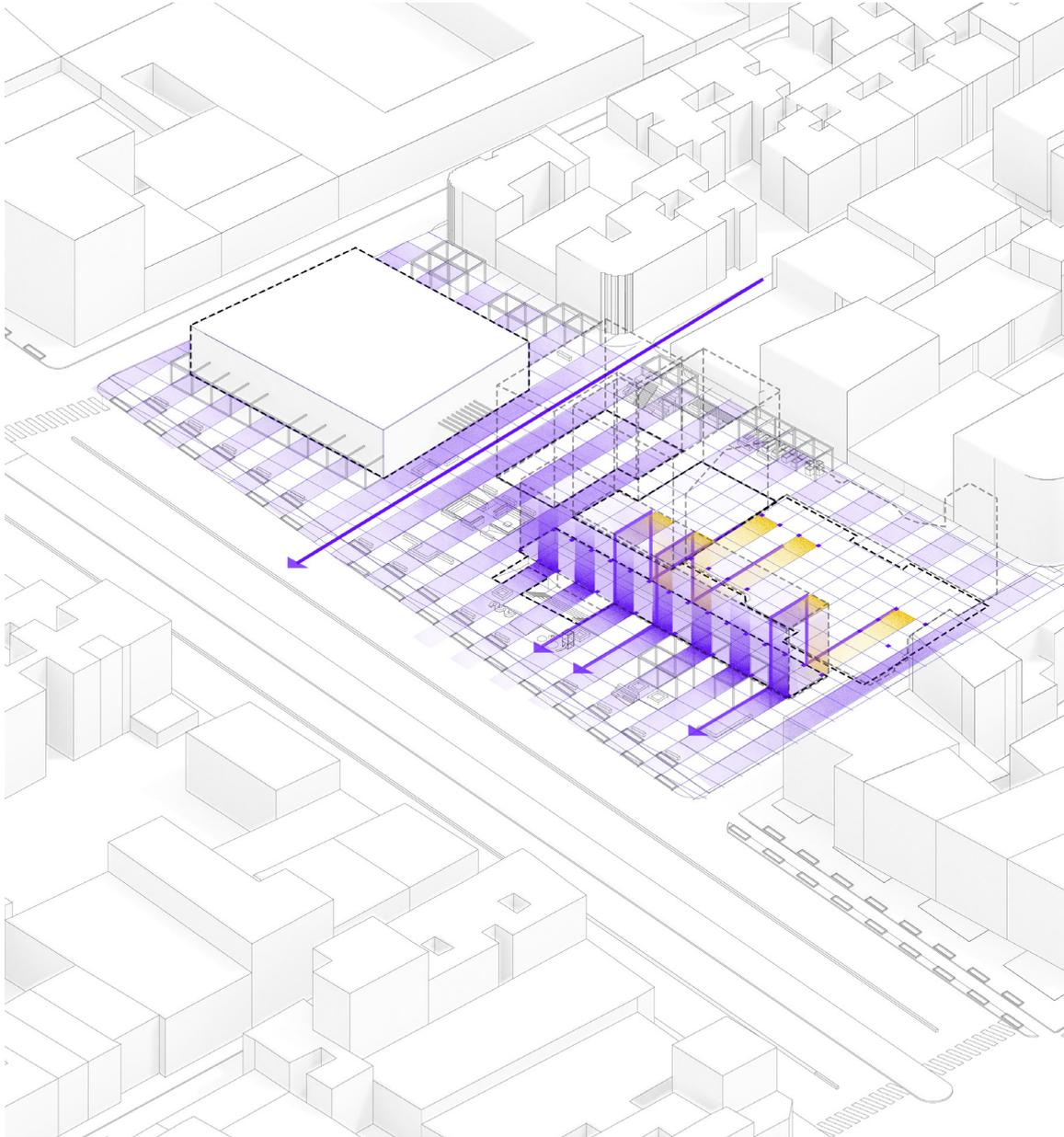
Within the renovation plan for the block and the San Jorge theatre, the intervention of a large part of the buildings currently constructed is proposed, leaving only the commercial block that currently functions correctly and generates activities within the territory. The buildings used for storage, parking and in a state of abandonment will be demolished to make way for the transformation of the cultural and educational block of the Theatre. The plan is to give the city a new space for recreation and culture, with approximately 3,553 m^2 of recovered surface area, representing an intervention in 48% of the block.

3.553 m^2 land area will be intervened
48% of the block surface



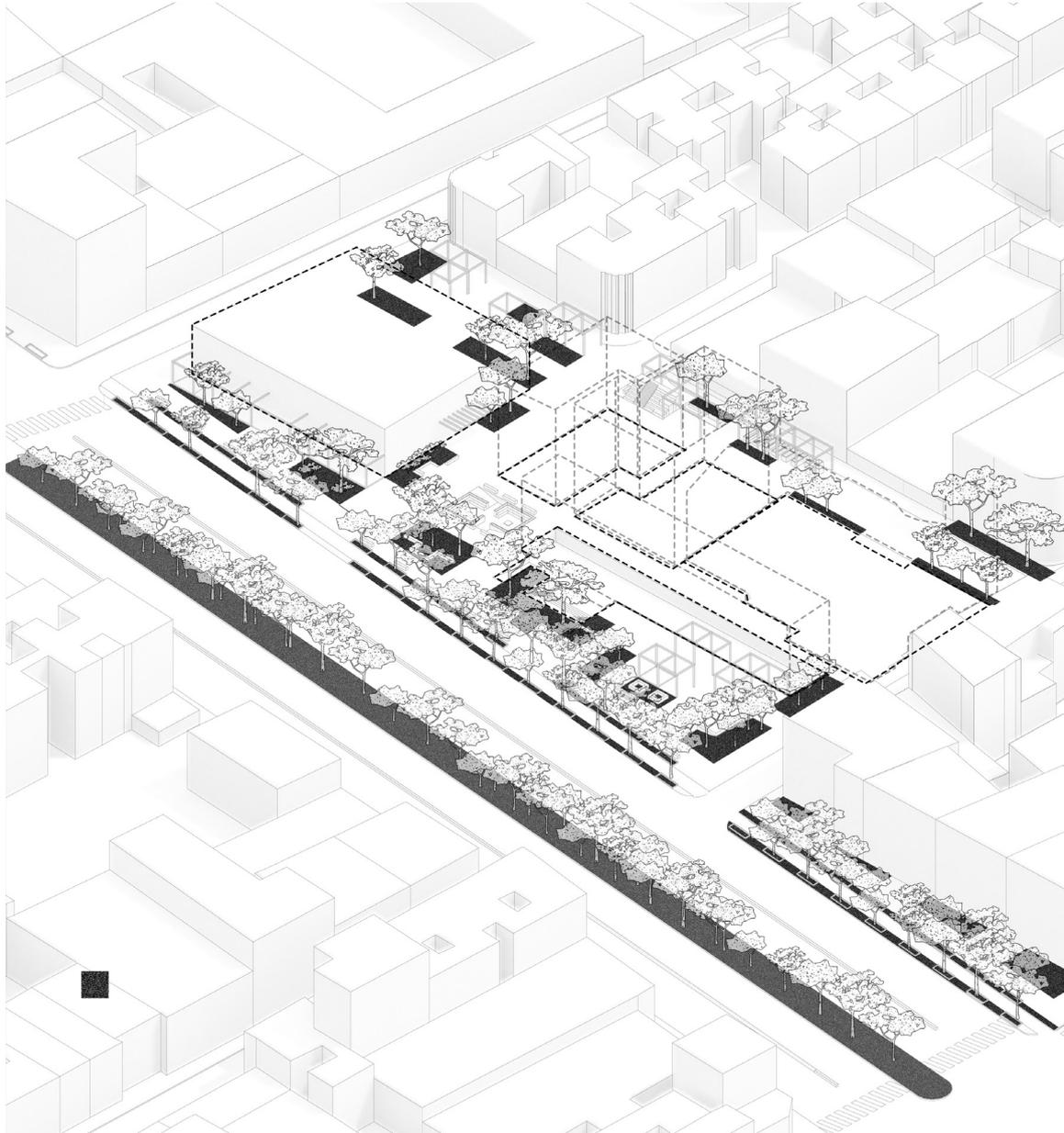
REDISTRIBUTION PROPOSAL

STRUCTURE AXIS



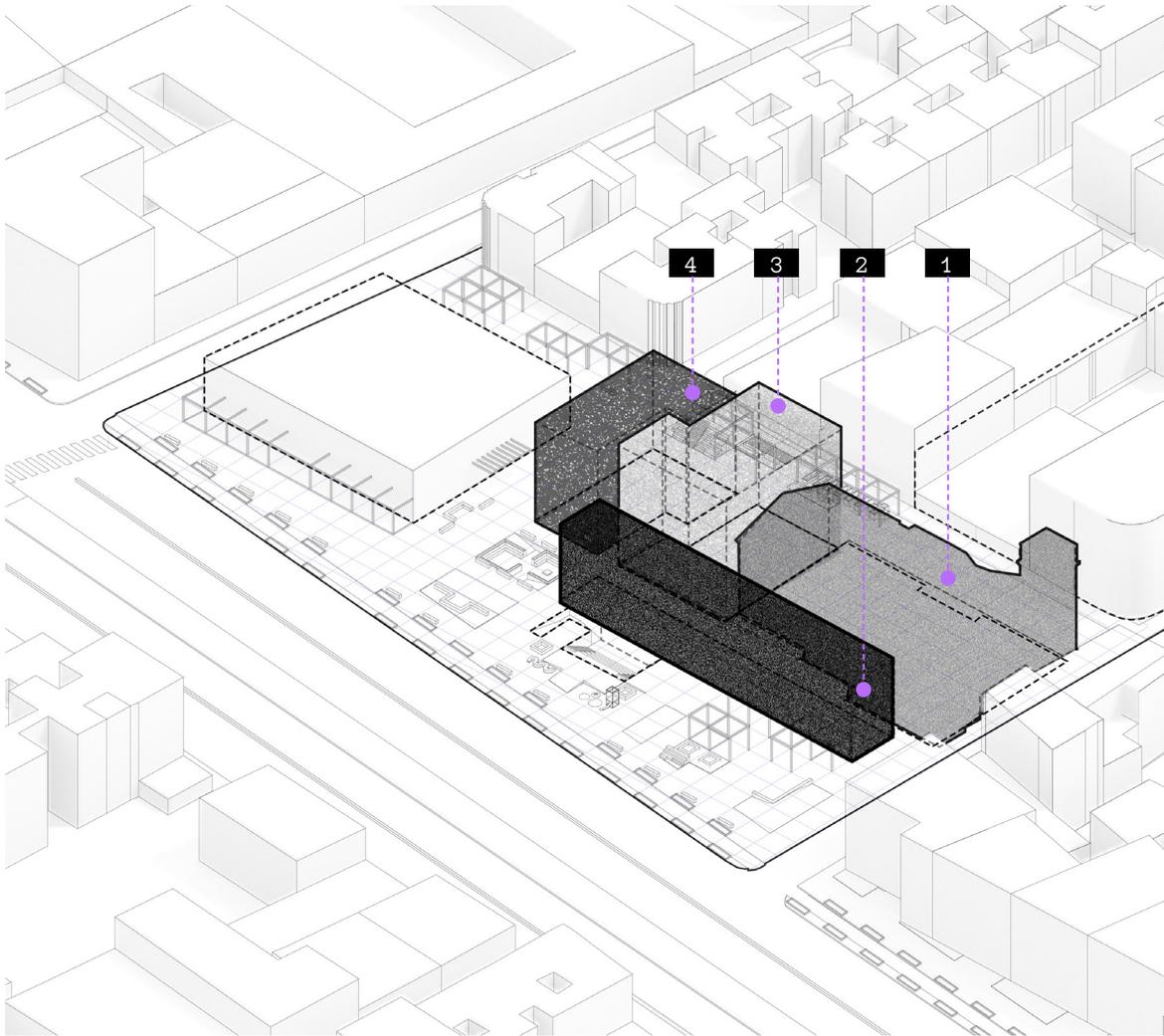
The public space design comes from 2 main factors. The first one is the structure of the theater, from divisions of 4 meters, giving order and rhythm to the proposed public space. The second one urban axis which connects the project and the neighborhood.

VEGETATION AREAS



The green areas are proposed in order to increase the climate comfort in the public space, it is important to remark the tree line which works as a barrier to protect from pollution and noise, giving privacy to the new park and buildings.

PROPOSED FUNCTIONS



2 ■ Exhibition and Media center

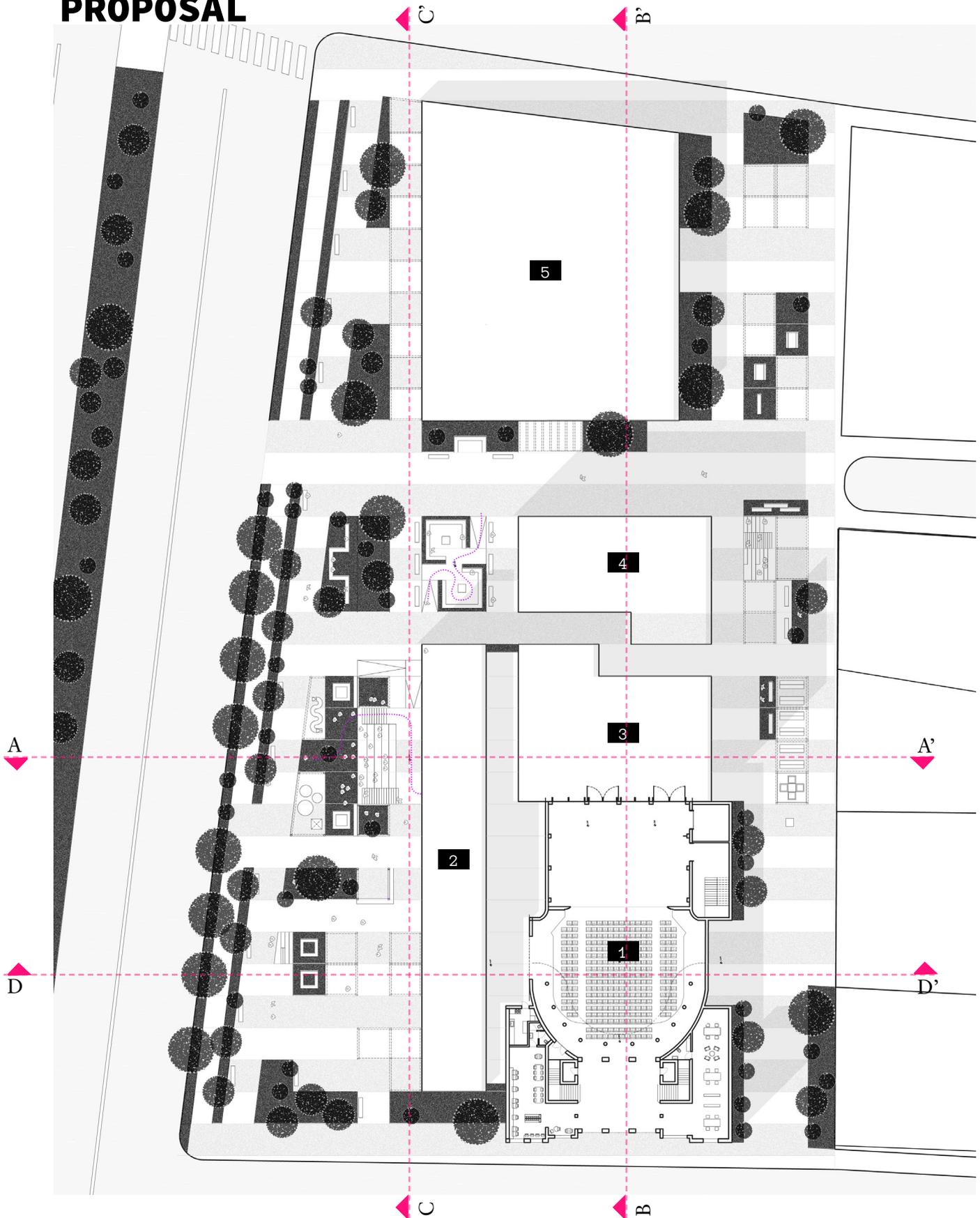
4 ■ Library

1 ■ San Jorge Performing art center

3 ■ Music and Performing arts labs

New functions will accompany the refunctionalisation of the San Jorge theatre, all of them aimed at changing the industrial and heavy identity that the sector currently has, to transform it into a space where culture, art and education coexist. The new San Jorge Theatre will no longer function as a cinema, however its cultural and artistic function will not be lost, it will only be transformed into a space for the development of events, such as concerts, plays, dances among others. The San Jorge will be accompanied by 3 new buildings, the first one attached to the stage volume, will have a direct connection with the theatre and will function as a performing arts laboratory building, where the teaching of various types of arts will be promoted in spaces called artistic laboratories, multifunctional rooms that will support these functions. The second building will be the exhibition and media development centre, a space that will occupy the old space where the communications and radio area of the San Jorge theatre was initially located, thus recalling its initial function. Finally, the third building that will complement the cultural complex will be a library, designed to respond to the needs of the large influx of young people to the sector.

GROUND FLOOR PROPOSAL



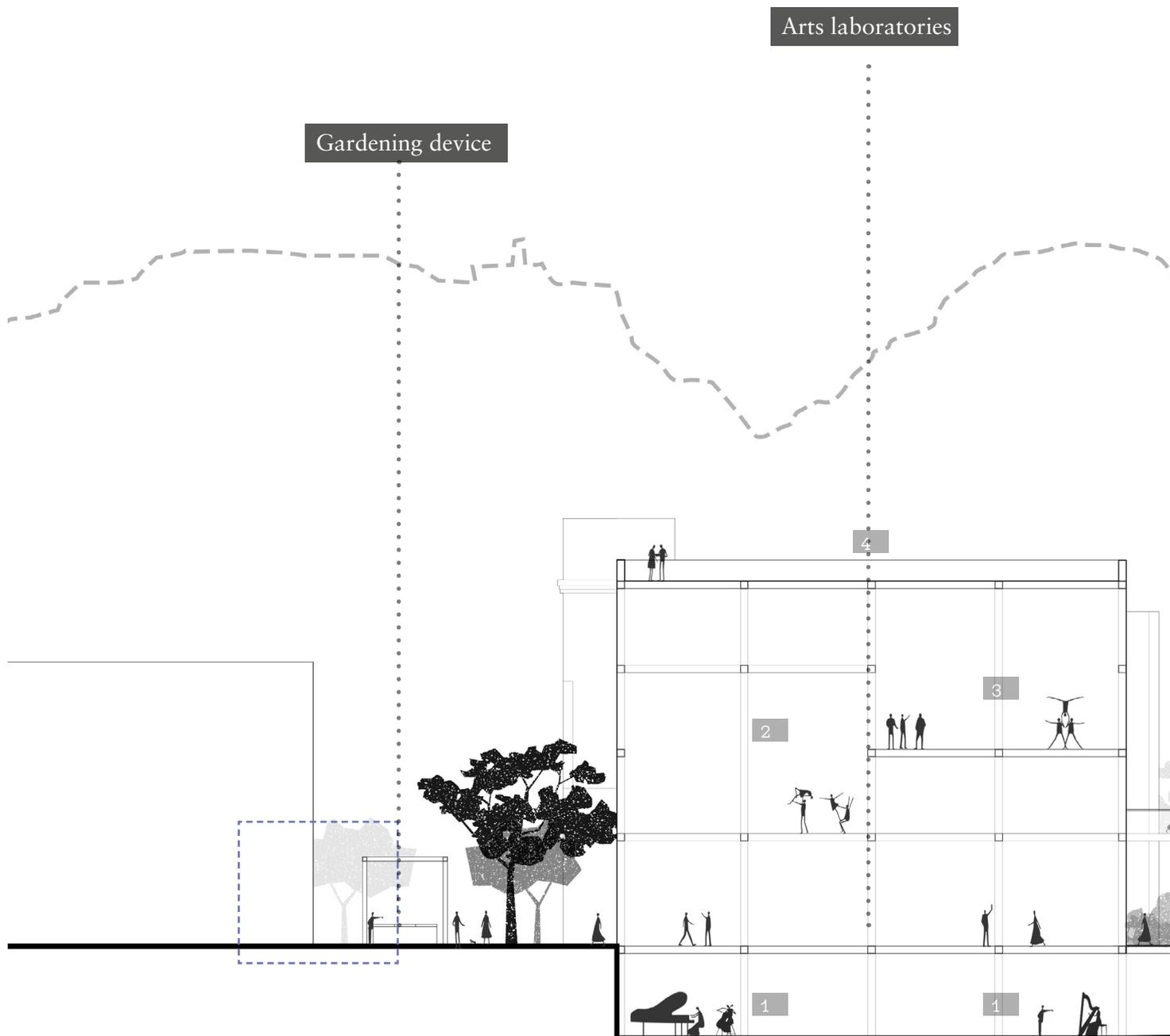
New functions

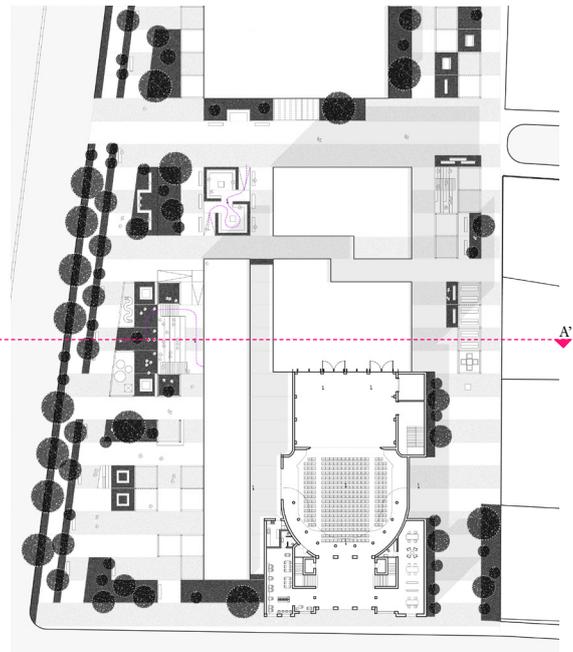
- | | | |
|--|---|------------------------|
| 1 San Jorge Performing art center | 3 Music and performing arts labs | 5 Existing mall |
| 2 Exhibition and Media center | 4 Library | |

OPEN-BUILD RELATIONS

SECTION A-A'

- 1 Music labs
- 2 Dance labs
- 3 Theatre labs
- 4 Terrace
- 5 Media rooms
- 6 Exhibition area



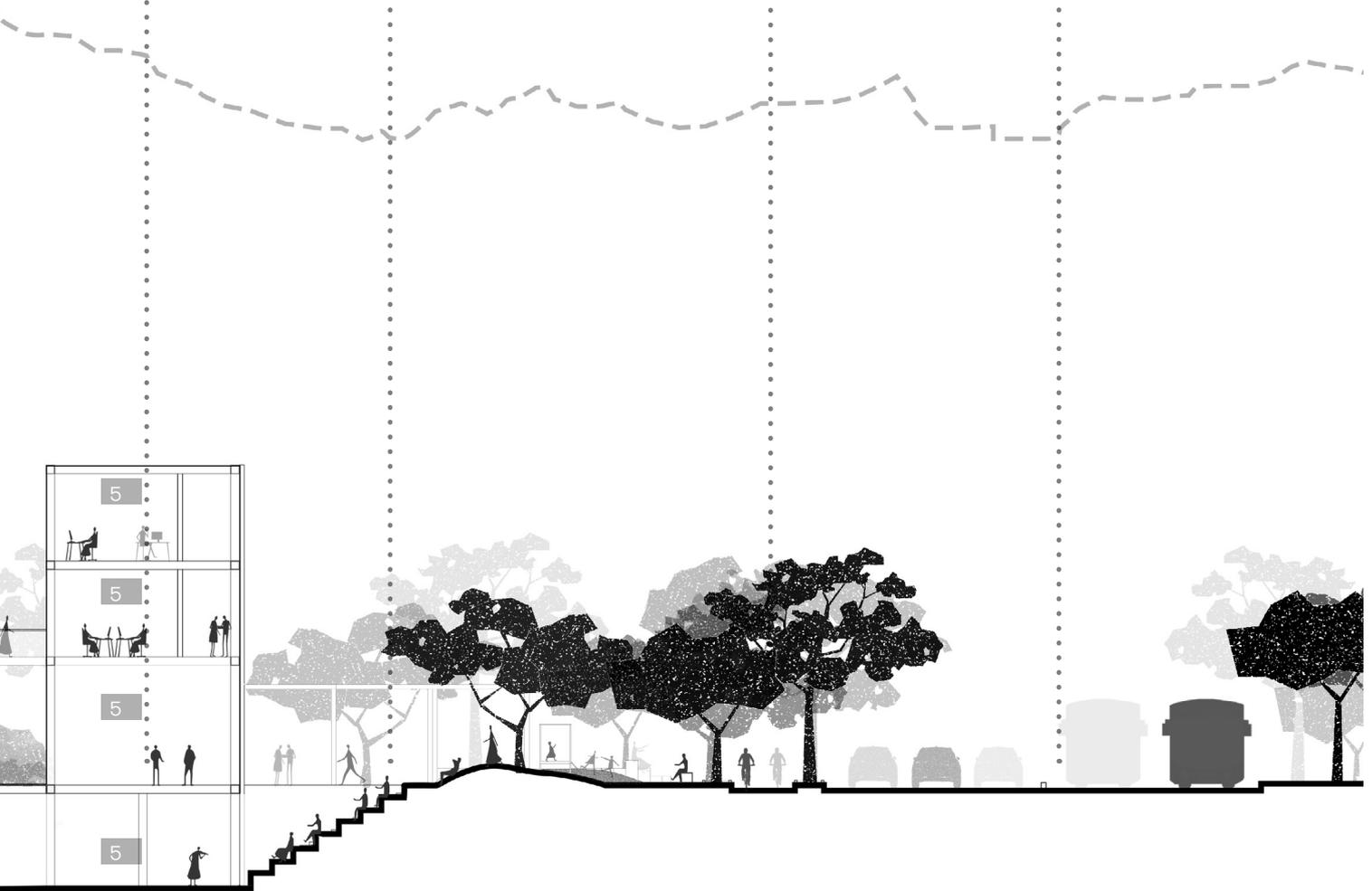


Exhibition and media center

Amphitheatre

Natural barriers

Calle 13

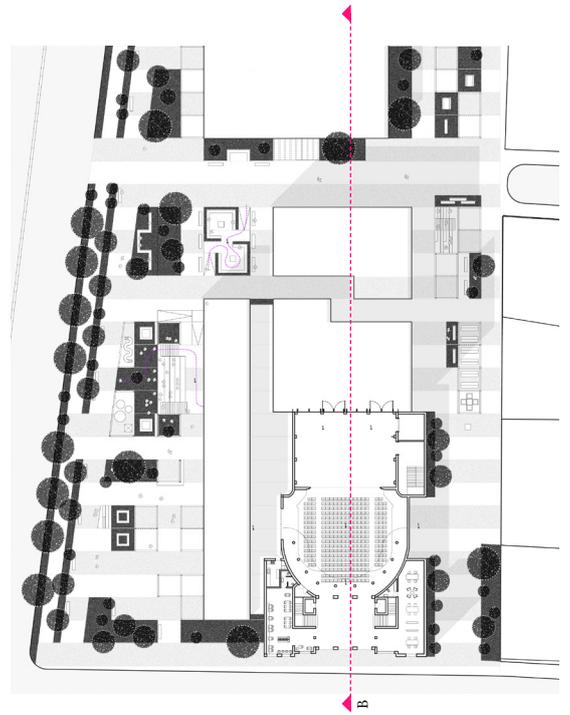


OPEN-BUILD RELATIONS

SECTION B-B'

- 1 Lobby
- 2 Control room
- 3 Stalls
- 4 Balconies
- 5 Stage
- 6 Vault maintenance area
- 7 Backstage
- 8 Administrative area
- 9 Music labs
- 10 Dance labs
- 11 Theatre labs
- 12 Terrace
- 13 Library





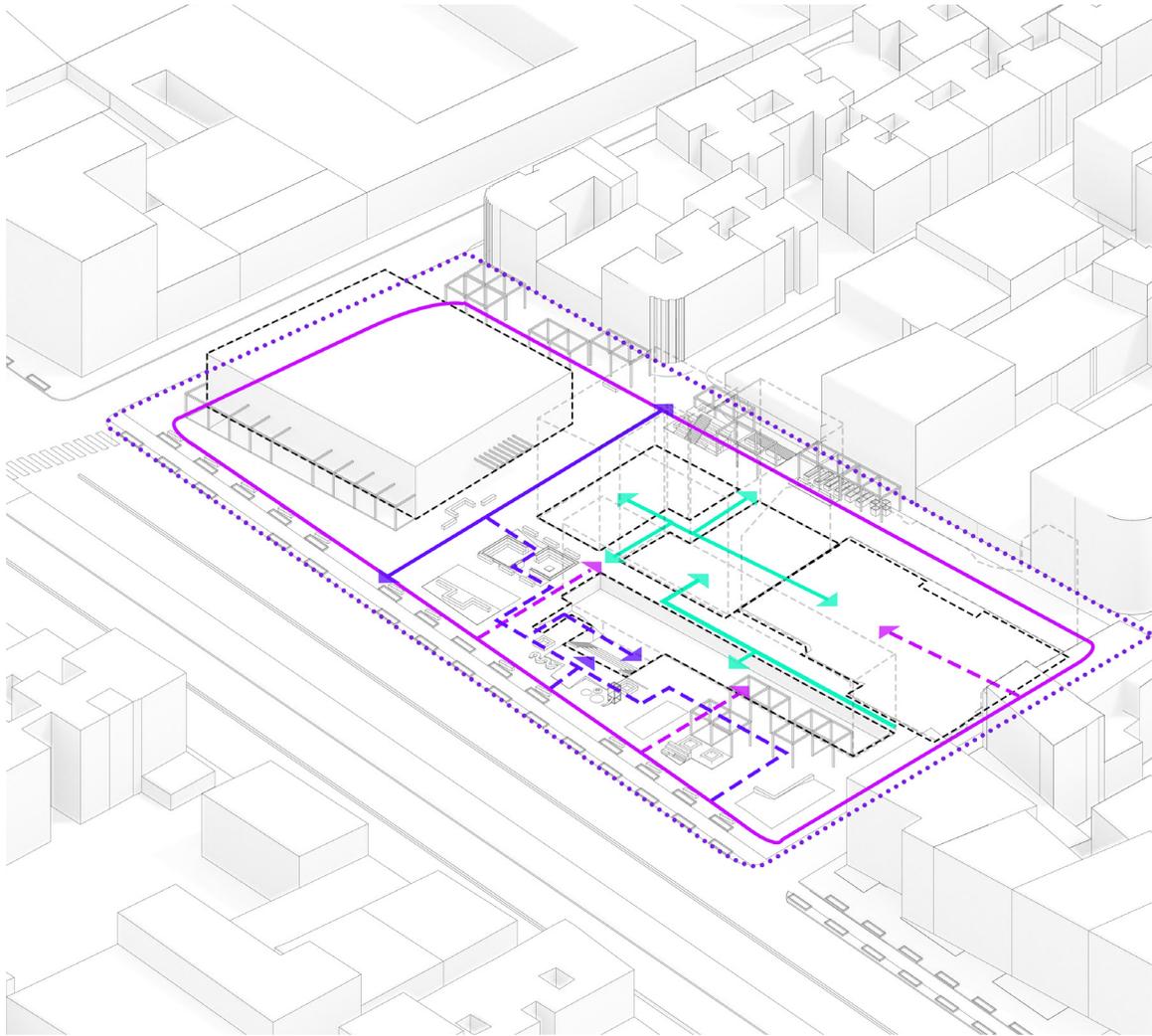
Arts laboratories

Library

Pedestrian Axis



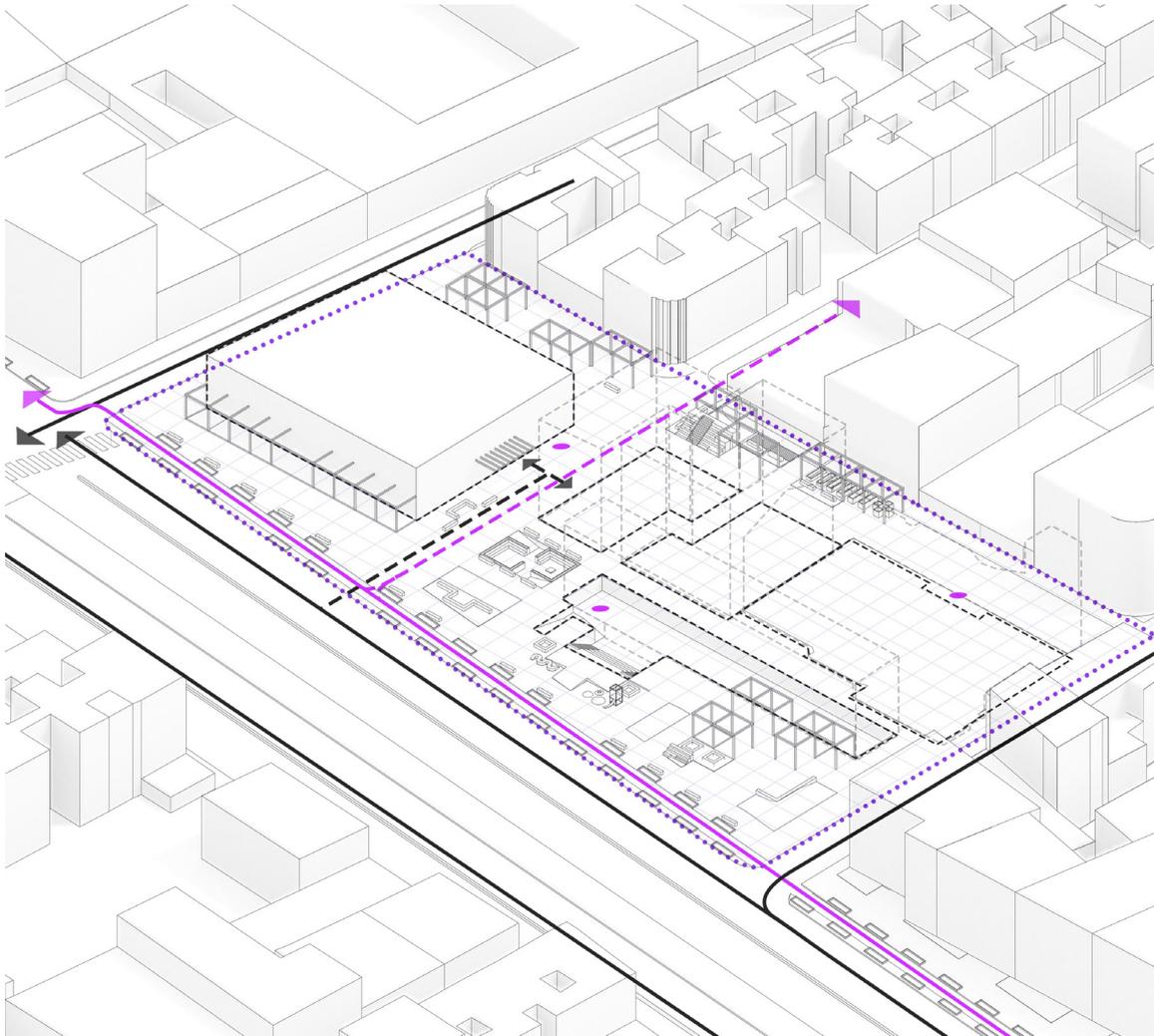
PEDESTRIAN CIRCULATION



- External block path
- Primary path
- Internal block path

- Secondary path
- Between buildings
- Project perimeter

VEHICULAR CIRCULATION



— Bicycle path

- - Internal bicycle path

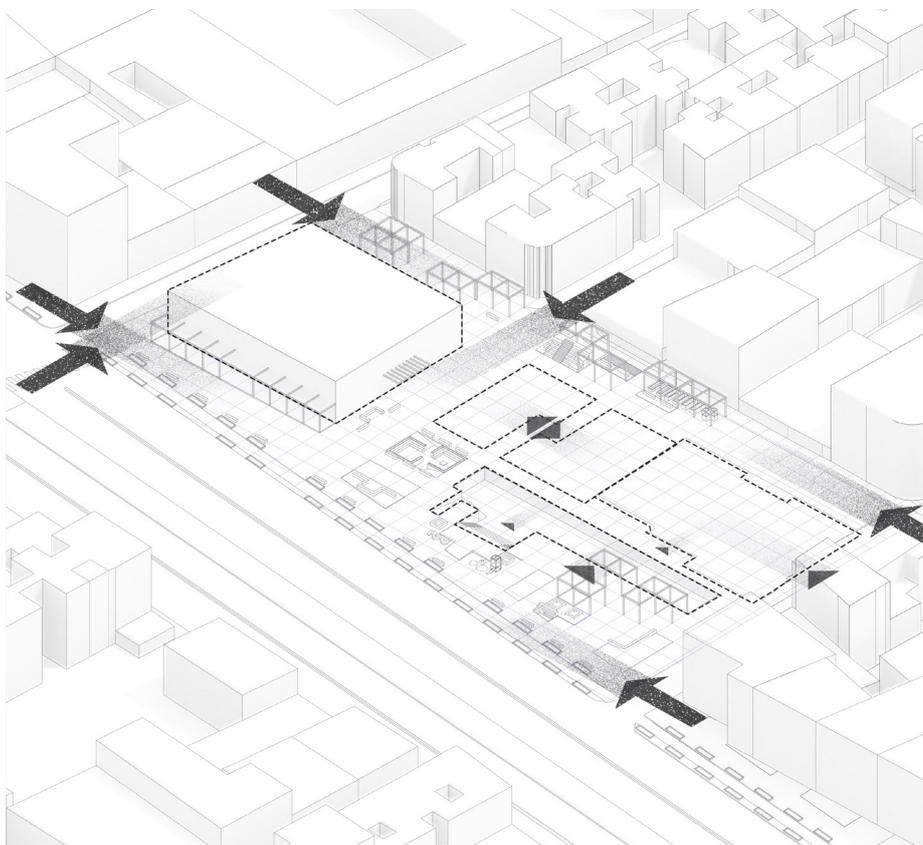
— Vehicle road

- - Service vehicle road

● Bicycle parking point

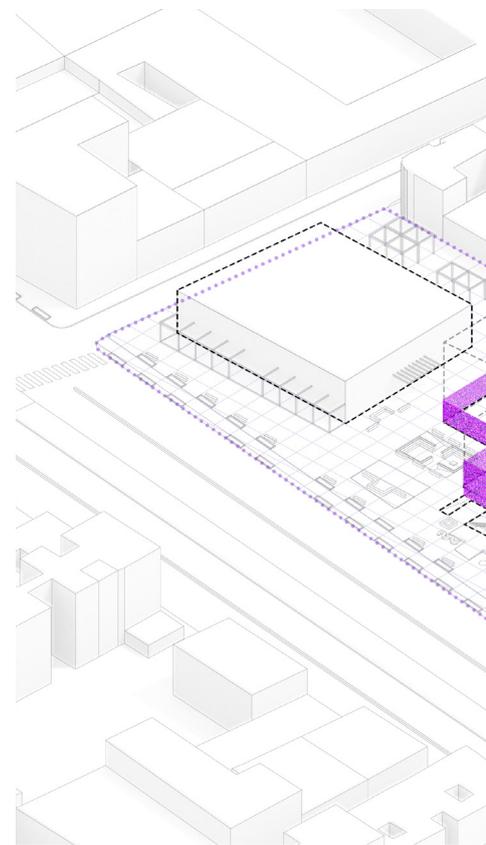
⋯ Project perimeter

ENTRANCES



- Principal building access
- Secondary building access
- Pedestrian block access

ENCLOSURE SYSTEM

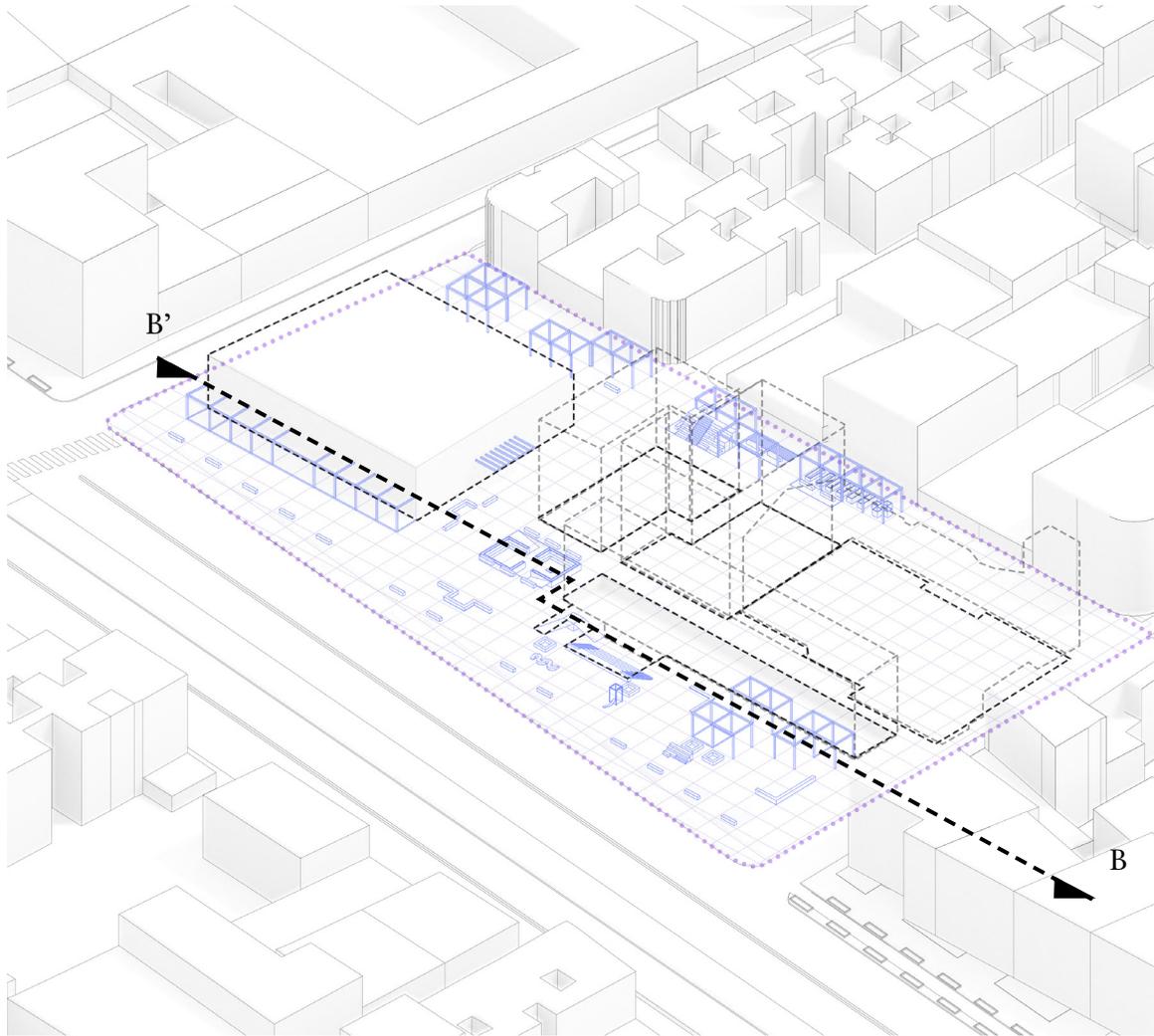


- Building enclosure
- Vegetal enclosure
- Controlled enclosure

URBAN SPACE CHARACTER



-  Group space
-  Intermediate space
-  Intimate space

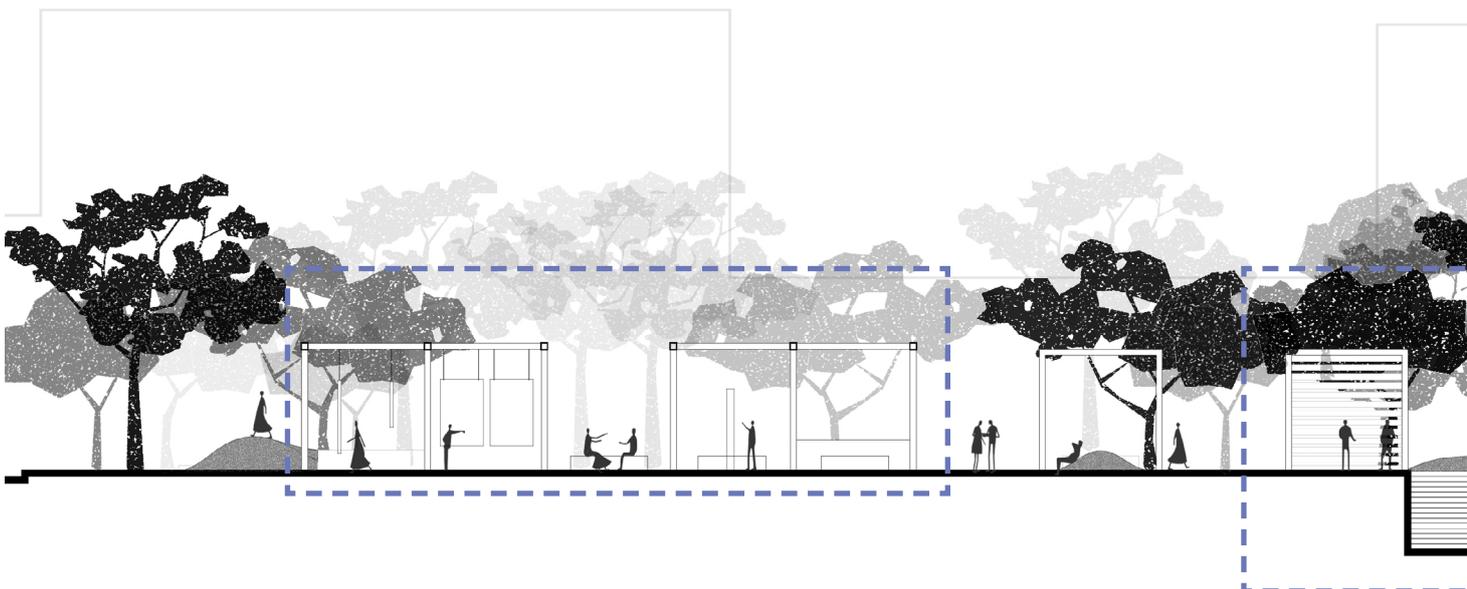


Urban space devices

SECTION C-C'

Open exhibition

Natural barriers

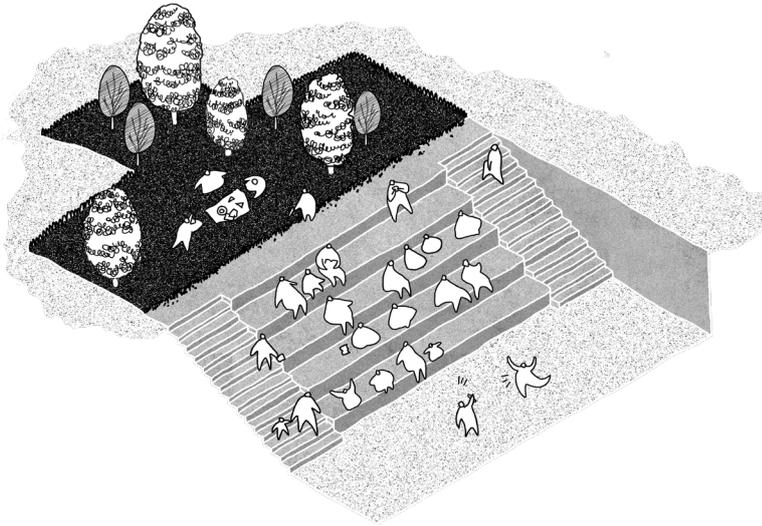
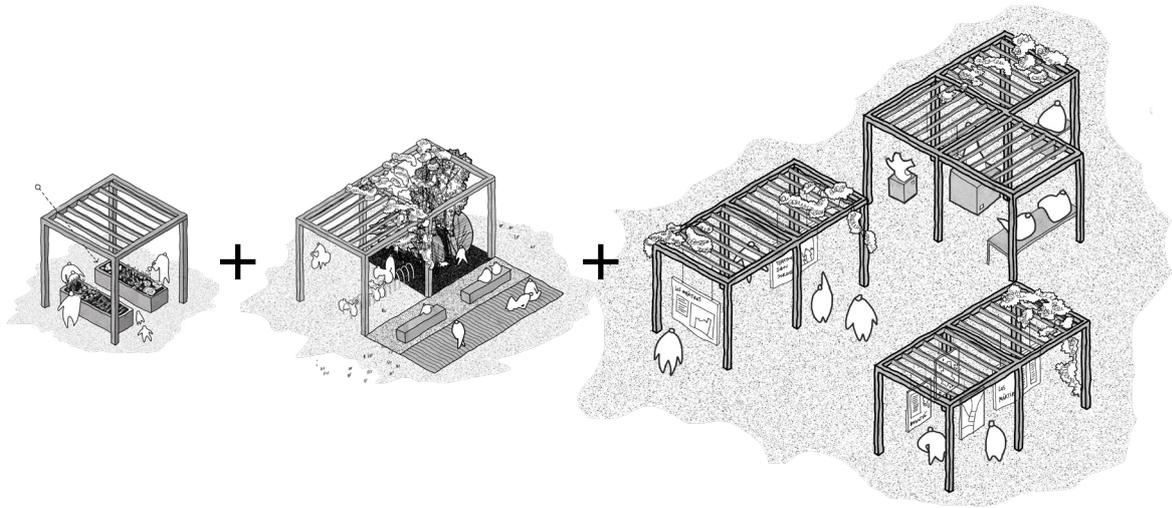


FLEXIBLE DEVICES

A. Gardening device

B. Bike device

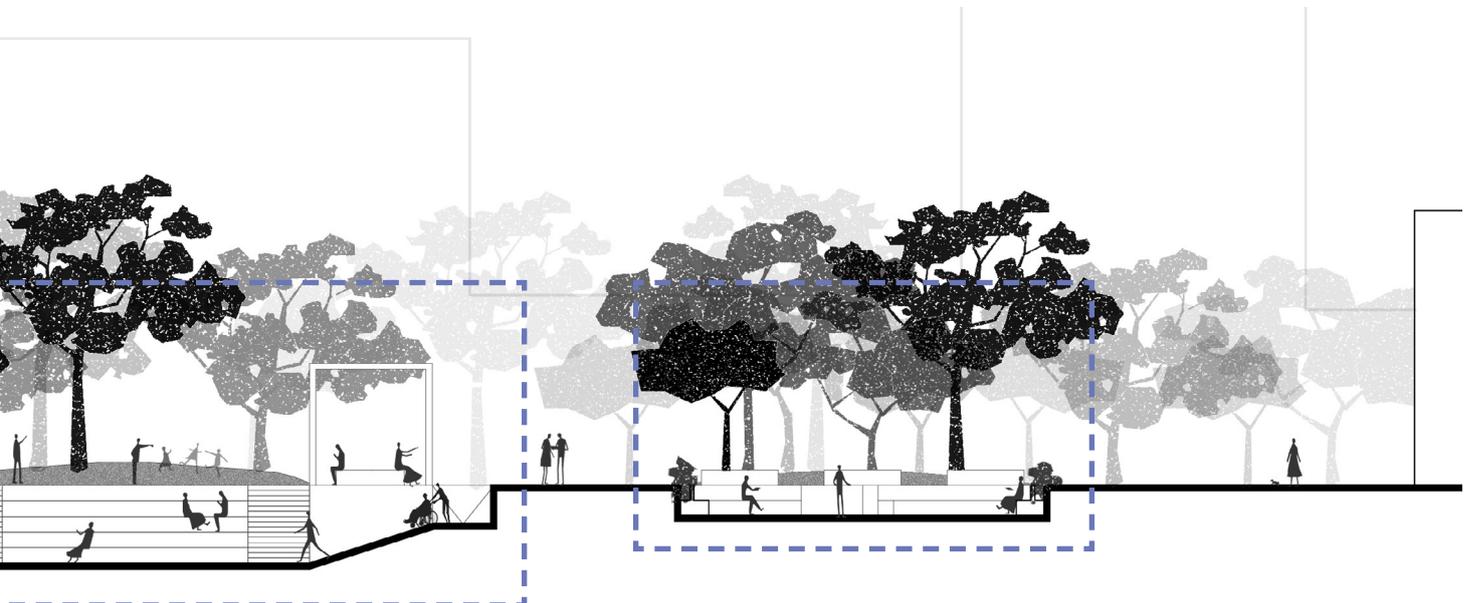
C. Open exhibition device



Amphitheatre

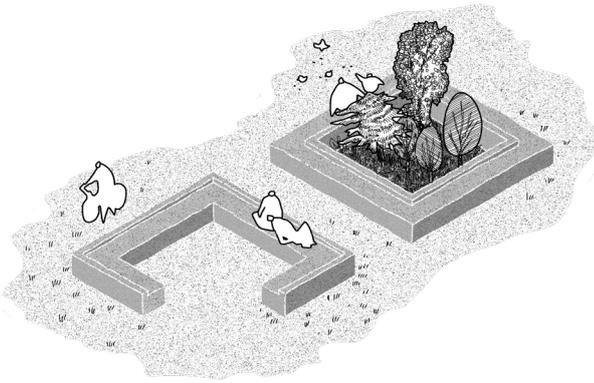
Open reading spot

Pedestrian axis

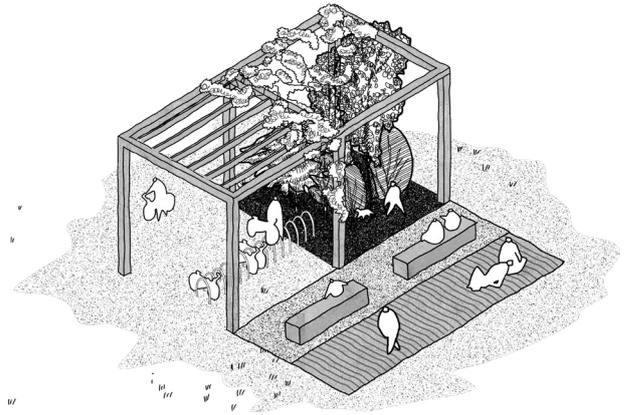


PUBLIC SPACE ACTIVATION

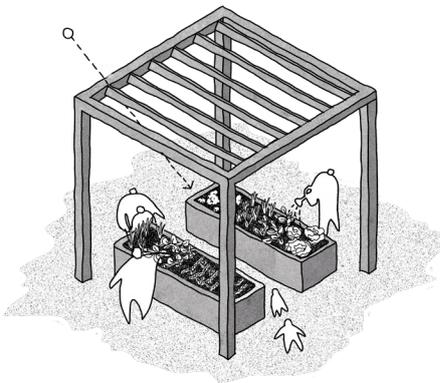
GATHERING AREAS



BIKE STATIONS



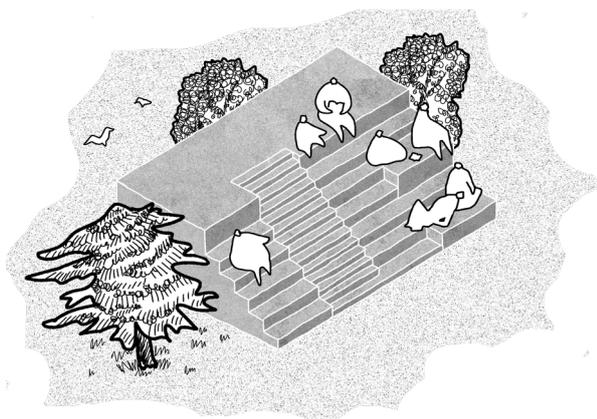
URBAN GARDENING



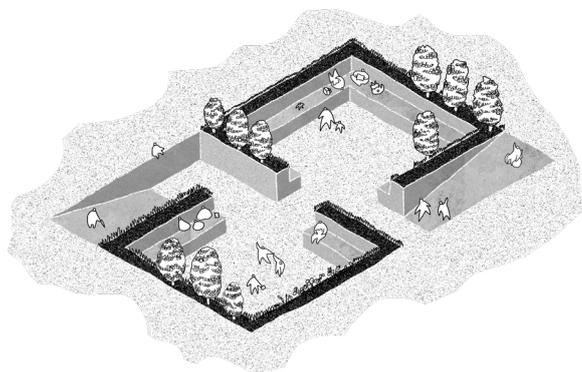
KID'S PLAYGROUND



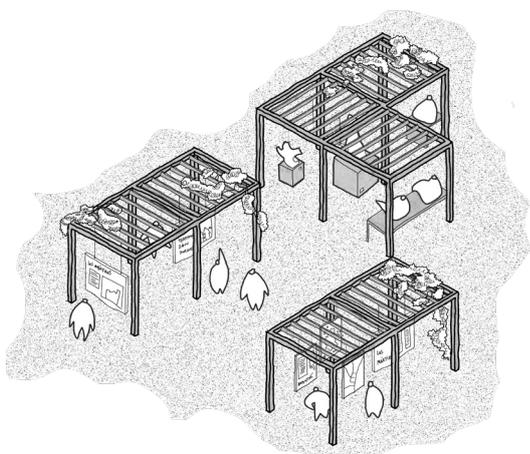
COLECTIVE OPEN READING



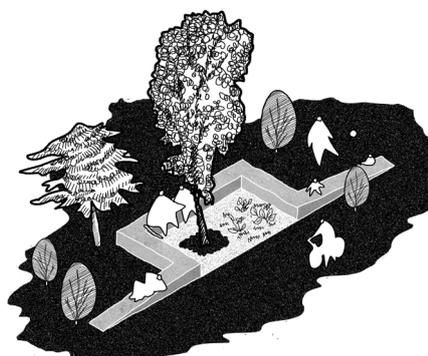
PRIVATE OPEN READING



OPEN EXHIBITION AREA



GATHERING AREAS



PERSPECTIVE SECTION

SECTION D-D'





6

EXPERIMENTATIONS ON POST-FILM HERITAGE

Architectural and urban dialogues between the teatro
san jorge and its present context

CONCLUSIONS

This work proposes a new way of understanding and approaching film heritage in the city of Bogotá. In order to understand the current and historical context in which the building is immersed, two variables are studied: First, the territorial context, studying its strengths, opportunities and weaknesses, and how these respond to the current needs of the inhabitants of the territory. The second is the understanding of the historical memory of the building, its relationship with the context and the social dynamics that it generated at a specific moment in space and time.

The work developed focused on the reactivation of the San Jorge Theatre through its recovery, by means of an analysis of the current state of conservation of the building and through the transformation of the immediate urban context, understanding that the integrity of the project would make sense by valuing not only the asset itself, but also the context in which it is immersed. The original function of the building is no longer viable today, due to the cultural and spatial transformations that have taken place in this sector of the city. The recovery of the Theatre consists of changing its initial function as a screening room for a performing arts centre, a function that will be accompanied by new complementary buildings in the existing block, which will respond to future scenarios that are being consolidated in this sector of the city.

The benefits that the new San Jorge cultural and educational complex would bring seek to permeate various areas, from the development of a process of social integration through art and education, to a continuity between the dynamics of the historic centre and the expanded centre, bringing with it an exchange of economic benefits mainly through tourism and cultural activities. This creates a new synergy between two territories that have been related since their conception and that have the history, vocation and infrastructure to consolidate and expand an integral cultural scenario.

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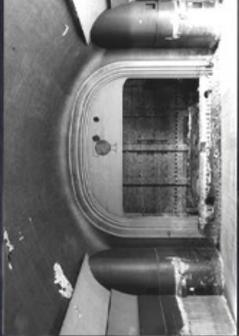
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