

A Concept Paper for the creation of a  
Centre for Contemporary Arts in the  
Azucarera de San Juan y San Isidro in Granada

Revised, May 2003

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# 1. Geography of the Place

## 1.1 Andalusia and Granada

Andalusia is the primary destination of tourism in Spain. It benefits from a Mediterranean warm weather and it has a great variety of natural and cultural attractions: beaches and sea resorts, winter sports in the Sierra Nevada, natural parks and a very dense network of reputed cultural heritage sites. Andalusia is easily accessible by air, sea and land: airports, highways and trains connect Andalusia with the rest of Europe and the World. It is very well equipped in hotels and other visitors' facilities.

The international airports of Andalusia are those of Malaga and of Sevilla, respectively at 130 km and 250 km from Granada. Both have several daily flights from the main cities of Europe. The airport of Granada receives daily flights from Madrid and Barcelona.

Andalusia's main cultural attractions are its sites and monuments inscribed on the World Heritage List of UNESCO: the monuments of Sevilla, the Historic Centre of Cordoba and, in Granada, the "Alhambra, Generalife y Albaicin", which is one of the most renowned in the World.

The Andalusian economy relies heavily on tourism. Andalusia receives more than 20 million visitors per year (2000). The Province of Granada receives 2,5 million and the monumental part of the site, the Alhambra and Generalife, 2,2 million paying visitors per year (2002).

Granada is a city with a very old and important history. Capital of the last Arab Kingdom of Spain, governed from the Palace of the Alhambra, its fall to the Spanish armies under the orders of King Fernando de Aragon and Queen Isabel La Catolica in 1492 marked the end of the Arab domination and the birth of the Renaissance period. This extreme importance in history continues to be felt in Granada: the city has a very powerful sense of place and its history is very present all over the city. This has also its drawbacks since most of its cultural and artistic activities relate to its past and particularly that of what is called nowadays the Andalusian Legacy: "El Legado Andalusi".

With a population of nearly 250,000 inhabitants, a renowned university, a good banking system and diversified industrial and agricultural sectors, Granada stands among the wealthy cities of Spain. There is however a sense of continued un-achievement in Granada, as if the city did not enter modernity – though this is certainly not true in real life. This feeling of unaccomplishment – of the continuously missed opportunity - is perhaps best expressed by the world reputed poet of Granada, Federico Garcia Lorca, in his verses:

« Ni tu ni yo estamos  
En disposicion  
De encontrarnos.  
Tu... por lo que ya sabes.  
!Yo le ha querido tanto !  
Sigue esta veredita. »

As if Granada, through its very intense past, knows already everything and never needs to meet modernity. But, as already said, this is just a feeling and reality is quite different.

## 1.2 The Azucarera de San Juan y San Isidro

The Azucarera de San Juan y San Isidro lies in the industrial suburb of "La Chana", in the Vega of Granada. It is a large triangular shaped industrial land of 105,000 square metres, surrounded on one of its sides by the railway of Granada-Bobadilla, on the other by an unpaved road and a small stream and on the third by a secondary road. It is at a very short distance from the E-902 (N 323) highway and at less than 2 km from the city centre (see Maps and Photographs in Annex). It is easily accessible from the road network of Andalusia and from Granada Airport, located at less than 20 minutes by car.

The first refinery, the "Ingenio de San Juan" was established in 1882 and its construction took seven years. Its equipment was bought from the French company "Fives-Lille". In 1901, the "Fábrica Azucarera San Isidro" was constituted by a group of agriculturalists unhappy with the dealings of the sugar industries. The Fabrica was erected in the direct vicinity of the Ingenio San Juan. Later, both were merged in what became the "Sociedad General Azucarera".

It is in 1981-82 that the sugar industries of the region of Granada last produced. Alone, the San Isidro plant tried to remain active but had to come to final stop in 1983-1984. This saw the end of an industrial sector that had transformed the economy and the society of Granada.

## 2. The tourist; the cultural and economic environment

### 2.1 Tourists and tourism in and around Granada

One can say that there is a quasi confusion between visitors to Granada and visitors to the World Heritage site of the "Alhambra y Generalife". It is extremely rare that a first time visitor to Granada does not visit primarily the site; but there are visitors to the "Alhambra y Generalife" who do not visit the city.

A study recently conducted on the visitors to the "Alhambra y Generalife" describes the behaviour of the visitors, be they group members or individual visitors. In view of the importance of the site in the tourism of the City, this analysis lays good grounds for the understanding of the pattern of visits to Granada and for a preliminary assessment of the potential population of outsiders for the Azucarera.

The result of the survey shows that there are more individual visitors than group visitors. Conducted in winter 2003, this study will be completed by two or three other surveys at different seasons of the year since it is quite probable that the distribution "individuals/groups" will differ according to the season during the survey is conducted. Therefore, the results obtained so far cannot be considered as final, but they bring useful information.

At the date of the survey, out of a total of 947 visitors interviewed, 55% were individual visitors and 45% came in organized groups.

#### *The Group visitors*

Within this group, 58% gave as the main reason of their presence a visit to Granada, while only 29% came to visit principally the Alhambra. To the contrary, individual visitors came in majority to visit the Alhambra (55%) and 37% to visit Granada.

Group visitors are mainly young, aged between 15 and 29 years, coming in majority from European countries (32% from the United Kingdom, 22% from Germany and 22% from France). They are educated (54% have a University degree) and active (66% are working) with no special pattern of socioeconomic distribution.

This group is not a frequent cultural tourist. Nearly 40% claim that they undertake more than one tourism visit per year while 54% do not travel more than once a year and the rest (6%) does not like this activity. 60% of the group interviewed have visited the city or intend to do so while 31% are undecided.

Of those who have visited the city, most devoted their time to visit the monuments, particularly the Cathedral (41%). The Albaicin comes next with

26%. The least visited are the Museum of Fine Arts, the Archaeological Museum and the Science Park, each with only 7.5%.

The length of the stay of the group tourists in Granada is relatively short and they do not spend much:

- 42% come for the day, 18% stay one night in the city, 30% two nights and 14% more.
- 38% spend less than 30 euros per day, 32% between 30 and 60 euros and 30% more than 60€ - 13% spending more than 90 euros.

### The Individual tourists

The individual tourist is active (71% of this group are working and 17% are students); often travels in couple (53%) and comes to visit both the Alhambra y Generalife and the city (65%). However, and, if the list of monuments and sites this tourist wants to visit in the City is larger than that of the group tourist, he is even less interested in the Museum of Fine Arts, the Archaeological Museum or the Science Park (all stand at less than 5%).

More individual tourists than group ones spend a night or more in Granada and they tend to spend a little more than the group tourists:

- 72% stay at least one night in Granada, 31% two nights and 23% more than 3 nights,
- 31% spend less than 30 euros per day, 32% between 30 and 60 euros and 36% spend more than 60 euros – 15.4% spending more than 90 euros.

Individual tourists are finally very mobile: most come in private or rented cars (55%) and 25% use a micro-bus.

## 2.2 The case of the Parque de las Ciencias in Granada

In the 80's and 90's a trend for the construction of Science Museums or Science Centres covered Spain. Most cities wanted to build their science museum or centre.

Granada has followed this pattern and has built the "Parque de las Ciencias", the only important "non heritage related" public leisure centre in the city. It has an overall area of 35,000 sq.m. with 10,500 sq.m. of built space; it employs 30 persons at full time. It is a non-profit institution constituted through a consortium of participating institutions which are:

- The Junta de Andalusia
- The Diputacion de la Provincia de Granada
- The Ayuntamiento de Granada
- The University of Granada
- The Consejo Superior de Investigaciones Cientificas
- The Caja General de Granada and,
- The Caja Rural de Granada.



The Parque has been designed around the participation of the visitors. It is a place “to do things”, to experiment and to better know the world. It receives around 365,000 visitors per year and is favoured by the inhabitants of the city as much as by national or foreign visitors.

The case of the Science Centre of Valencia deserves to be looked into in detail. Still too young to be used as an example, it brings interesting and innovative features in its conception: the use of very modern architecture and the reliance on an international name in architecture, very modern technology and designs in its contents among others deserve to be addressed.

### 2.3. Contemporary art in Spain, Andalusia and Granada

Contemporary art is blossoming in Spain, a country which has always been a source of creativity and the place of origin of many modern and contemporary international renowned artists. Barcelona, Madrid and now Bilbao are major international centres of modern and contemporary art which attract visitors from Spain and abroad. There are many new contemporary art foundations or centres opening throughout the country.

Contrary to this tendency, Andalusia has somehow neglected this sector of the arts until very recently, preferring music (flamenco, but also most important, the Spanish classical composers of the 19<sup>th</sup> and early 20<sup>th</sup> century), classical art and its built historical heritage. However, since the last decade, some modern and contemporary art centres have opened in Andalusian cities and more are in preparation.

A special annex to this document provides a picture of several museums and foundations dealing with contemporary art in Spain and abroad. The overall picture one gets from this preliminary survey is as follows:

- There are a few large private foundations or institutions dealing with contemporary art in Spain. The ones created by private persons are mainly due to the artist himself (Fundacion Antoni Tapiès, Pilar i Joan Miró a Mallorca Foundation), or to successful entrepreneurs, bankers or companies (e.g. Fundacion Juan March, Fundacion Marcelino Botin, Museum and Foundation Bornemysa Thyssen).
- Contemporary art institutions are usually funded by Banks or large public and private companies: Cajas, La Caixa, Telefonica, etc. They are almost always done in cooperation with the national or local authorities and bring other private partners in their boards of governors or as trustees.
- There are no large contemporary **dynamic** art centres in Spain such as those in the United States and now in Germany and the U.K. If the use of old industrial buildings is increasing, the approach taken remains quite classical and museological.

- Most of these institutions rely on a private collection donated either by a collector or by the artist. They do not open their spaces for creative activities or for interactions between the public and the artists.
- In Andalusia and in Granada, there are private galleries selling contemporary art; but they are dedicated particularly to the tourist market. In Malaga, the “Centro de Arte Contemporaneo - MCAC” has just opened and bears some similarities with the Azucarera project.
- The Junta de Andalusia has a Centro Andaluz de Arte Contemporaneo which displays principally Andalusian art in Sevilla.
- In Granada the Centro José Guerrero depends of the Diputacion de Granada and presents the works of the painter. It has established cooperation agreements with MARCO (Museo de Arte Contemporaneo de Vigo) and ARTIUM (Centro Museo de Arte Contemporaneo in Vitoria).
- Finally, only a few of these institutions are of international stature and cooperate with similar ones abroad. They have no regular ties with those of the Americas (USA, Canada, Mexico, and Latin America).

#### 2.4 The economy of the place

The economy of Granada does not differ from that of other intermediate cities of Andalusia, except that it benefits from its location as the closest town to the Sierra Nevada winter resorts and from the wealth of its Vega. Tourism related activities are fairly important to the economy of the city.

Granada is a city of around 250,000 inhabitants whose resident population is slightly decreasing and is also ageing: less than 21% of its total population is aged below 20 years and 17% is more than 65 years of age. It contains 105.000 households of which 82.000 are permanent residences and 10.000 secondary residences.

It is well equipped culturally, with 47 cinemas, 6 public libraries, one congress hall (Palacio de Congresos) with multipurpose meeting rooms, two theatres, three cultural centres and a few foundations which organize conferences and exhibitions; it also has a reputed music auditorium and a university which recruits from Spain and abroad.

The major industries are agriculture-based, although manufacturing is carried out in Granada city. It has 15,700 registered companies, most of which are small-sized: 12,600 have less than 5 employees and 370 have more than 20. They operate in the commercial sector, in automobile and other mechanical repairs, in construction, hotels, services such as trade and banking, insurance, education and tourism related activities (hotels and restaurants). Granada's manufacturing base includes liqueurs, soap, paper, coarse linen and woollen fabrics.

The tourism related industries are important in Granada with 290 restaurants; 60 hotels and 92 pensions offer 9.600 places.

## 2.5 The Azucarera in the Master Plan of Granada

The “Plano General de Ordenacion Urbana de Granada – 2000” defines the possible uses of the Aucarera parcel which totals 105,171 square meters of which an area of 99,125 sq.m. is private. The page of the Plano General which deals with the Azucarera is provided in Annex.

This “Plano General” distributes the parcel in two equal parts:

- 52,833 sq. meters which would be used as public sports facilities with the “recuperacion” (restoration and re-use) of the Fabrica de San Juan,
- The same area to be let for commercial and leisure activities under the condition that the Fabrica de San Isidro be restored.

Permission for additional constructions is also possible in the area of commercial and leisure activities. Of the present constructions, those which are not listed as local heritage (which is the case of the old early 20<sup>th</sup> century parts of the plant) can be demolished.

## 2.6 The place of the Azucarera in the Market of Granada

According to a recent market survey conducted by Jones Lang Lasalle, it is expected that, within the future expansion of Granada:

- 13,000 new dwellings be built in the zone of the Azucarera,
- 540,000 sq.m. of industrial space de erected,
- the new “feria” facility be built nearby.

Furthermore, the Azucarera is fairly close to the University.

However, there are three commercial and leisure centres already planned for in Granada and that are probably more advanced in their development than the Azucarera (Vista Nevada, Kinépolis, Warner). They will all include cinemas, shops and games.

The survey concludes by suggesting that the Azucarera project sets a different offer and identity than the others, such as night events, quality design shops and cultural activities.

### 3. The Overall project

#### 3.1 Ownership

The Azucarera is the property of a development company, the “Compañía Mercantil CONSTRUCTORA AVILA ROJAS S.A.”, which owns the place and its buildings. For several reasons, the owner of the parcel wants to use this place in a manner that will respect its past, while being self-sustainable and profitable to the citizens of Granada.

The owner has already submitted a proposal to the City Hall of Granada (Ayuntamiento) for a leisure and cultural use including new constructions and commercial activities. In doing so, the owner wants to keep control over all these activities.

This submission is however more a request of reuse than a binding proposal and there is room for change.

#### 3.2 The Azucarera : an industrial heritage, a sense of place

The construction of the Azucarera de San Juan y San Isidro dates to the last years of the 19<sup>th</sup> century until the first years of the 20<sup>th</sup> century. It is an important example of brick industrial buildings, with a distillation tower that reminds of Central European architecture – the Alcoholera tower was designed in Prague (for all this section, see photographs in annex).

The interiors of some of the buildings include floors standing on metallic columns and structures still in relatively good shape. These also represent interesting architectural patterns of the period of construction and deserve to be protected and restored. The landmark of the Azucarera is evidently the distillation tower with its very typical upper part design. It is in the Alcoholera buildings that the Art centre would be located, even though it may well stretch over other buildings.

Together with the tower and certain interiors, there is another architectural pattern that deserves to be protected and well presented: the façades of the Azucarera de San Isidro, with their very high windows and variety of patters. These play an important role in the personality of the buildings and compose a harmonious and almost musical ensemble. Any new construction to be erected in the parcel should respect the façade of the plant and should be built at enough distance so it does neither conflict with it nor hide it or prevent the view of the Sierra Nevada from the *Naves*.

Finally, two other structures – the metallic chimney (the *Calera*) – and the elevated path (*Via elevada*) are important elements of the Azucarera and should be protected as well: they contribute to the making of the “sense of place”.

This “sense of place” (the *Genius Loci*) or what is called in French “*l’esprit du lieu*” reminds of what, since antiquity, was known to be “the genius or presiding spirit of the place”, when ancient civilizations used to relate a place to a God who would protect it and give it its spiritual value. In our times, this “sense of place” is the very subtle quality that can be detected in a place. It cannot be attributed to any one particular feature, yet it includes all the features together, or the place as a whole.

Such important is the “genius loci” that, when well preserved, it may be capable of providing information to the visitor about the place. It keeps the place living well after it has been abandoned or transformed and given a new use. In the case of the Azucarera, keeping the “sense of place” is of particular importance if we want to keep its character and this special feeling one gets while visiting it. This is extremely important in how the Azucarera is going to be used and modified. This has direct implications on the future design of its reuse and extensions.

More specifically, what makes the Azucarera such a particular place is a variety of combined factors and elements. Among others:

- It is close to the city centre, yet gives the feeling of being in a different and remote place;
- It is extremely well delineated: the railway, the road and the stream cut it from its surroundings; it has a strength of its own;
- The *Alcoholera* and the façades, the *Calera*, the elevated path, all contribute to its unity and specificity.

These are features that must be properly considered in the design and location of the extensions.

### 3.3 Why art and culture in the Azucarera? Some examples and similarities

It has been some years already that industrial buildings have begun to be part of the “heritage” segment of our architectural environment. The Azucarera is already inscribed on the heritage of Granada and represents an important item of the industrial heritage of Andalusia. Since these industrial buildings - representations of an industrial landscape that has changed - were no longer used for their primary function, they became unoccupied, unused, but still present, covering precious spaces.

At the same time, the abandonment of these industrial buildings meant also that industries stopped to function, to employ and to generate revenues. Cities, towns, villages and sometimes whole regions became depopulated. Unemployment prevailed, settlements were abandoned and the spiraling phenomenon of pauperization started.

Exactly as in the first industrial revolution in the 19<sup>th</sup> century for the land and castles, new resources became available in the industrialized countries with the

increase of productivity and the shift of economic activity to the tertiary sector and the new economy. These new resources provided the means to conserve and to reuse these buildings for leisure activities.

This trend, which started in the United-States, covers now most of the Western countries, though patterns of use differ from one place to another. In the Ruhr valley of Germany for example, the industrial park has been turned into a gigantic industrial heritage/cultural place, while the warehouses of the harbour area of Montreal in Canada have become gentryfied neighbourhoods of apartments and luxury offices and shops.

In the United States, Lowell mills, close to Boston, have become a large industrial heritage national park, while warehouses and old apartment blocks that have been turned into residential units now in great demand. In North Adams, an old mill turned into an electronic bulbs and components plant in the mid-20<sup>th</sup> has become a very successful centre for contemporary art that has revitalized the city and its surroundings. In New York, Dia has pioneered in restoring and converting large industrial buildings for the installation of contemporary art. Dia's latest such conversion, its new museum in Beacon (DiaBeacon), is located in a former printing plant built in 1929 by Nabisco (National Biscuit Company).

In Italy, an electrical power plant in Rome has become an archaeology museum and the Pironi brewery buildings and the former slaughterhouse of Rome the city's contemporary art centre, while in Turin the Lingotto factory of Fiat has been transformed by Renzo Piano into a museum which will receive the Agnelli collection. In Great Britain, examples abound, the most renowned being that of the Modern Tate Gallery in London.

In France, there are several similar examples – though at a smaller scale - in medium and small towns. A particularly interesting project is taking shape in France, that of the "Fondation Pinault", created by François Pinault, President of the "Pinault-Printemps, La Redoute" group of companies, who has bought the old industrial plants of the car maker Renault which covered the Seguin island on the Seine River in Boulogne-Billancourt, a residential suburb of Paris, to house his contemporary art collection. There are several similarities between the Pinault project and that of the Azucarera and it would be opportune to study this project in more detail even though it is still in its early stage of conception (see information sheet in annex).

In Denmark, the Louisiana Museum of modern and contemporary art has been conceived around the principle of dialogue between art and the environment. It has been established in 1958 by a private initiative around an important collection of modern art. Located on a sea side facing the sound between Denmark and Sweden, it is a congenial reflection of the interplay between art, architecture and landscape, bringing together works of art of the most reputed modern artists such as Arp, Francis Bacon, Calder, Dubuffet, Max Ernst, Sam

Francis, Giacometti, Kiefer, Henry Moore, Picasso, Rauschenberg and Warhol in a combination of classic and modern architecture and nature.

In Sweden, it would be worth looking into the “Mjellby Konstgard Museum” of the Halmstad group of surrealist painters (Erik Olson, Axel Olson, Sven Jonson, Stellan Mörner and others). Its conception – it began as a small private museum around the collection of these painters and has been located in the middle of a countryside – and its success bring valuable teachings.

In Spain finally, elements of the industrial heritage of Catalonia has been transformed into a network of industrial museums and, closer to Granada, Malaga has just opened its Centre of Contemporary Art in an old industrial building.

Why is this trend increasing all around the Western World? There are a variety of reasons, but the most important ones are:

- From the demand side:

- The improvement of the socio-economic conditions – higher income, more free time, easier communications – and,
- A more educated and cultured population through schooling and information.

This has created a market, an increased demand for “beauty” exactly as it had created an increased demand for “heritage”. The increased importance of tourism in the economy has rendered such reuses profitable.

- From the supply side,

Reconverting old industrial buildings into leisure or culture centres satisfied all the stakeholders:

- Museums and art institutions which were in need of large spaces to display contemporary works understood the importance of these industrial buildings which, with their dramatic settings and very large spaces, enhanced the works displayed;
- The local authorities who were looking at alternative sources of employment and revenues for their dying communities after the closure of the industrial sector;
- The owners of the buildings who found new uses and revenues from this new function;

A contemporary art centre in the Azucarera, provided it meets certain key conditions, can obtain resources, reach international standards and secure a market.

### 3.4 The underlying idea: combining trade with art and culture

Key conditions of success in cultural ventures are:

- the availability of financial resources,
- continued supply of quality contents and,
- regular and growing demand from the market.

Because of its magnitude and because it is a private operation, the Azucarera, which cannot rely from the onset on public or international financial contributions and which does not have a collection of art works, must comply even more with these conditions.

The approach to the development of the site and to the creation of a contemporary art centre must therefore be holistic. It should encompass, in a single vision, all the uses and functions to be affected to the space, to the plant buildings and to the new constructions, ensuring integration and interaction in the investments, in the functioning and in the generation of resources.

Concurrently, all the components of the programme should be in harmony from the point of view of quality and of contents and in tune with the “sense of place”, as discussed in (3.2) above. They should also be conceived along the suggestions of the “Jones Lang Lasalle” market study (§ 2.6 above). Finally, throughout his stay, the visitor to the Azucarera must feel that he is in a very special, different and exclusive place filled with beauty, art and culture, the visit of which he enjoys without feeling the pressure of time.

To cater for the many, the Azucarera will have to provide a broad range of products in its offer to the visitors. Between art and commercial activities, a sort of a **“cultural souk”** would have been created whereby the visitor will go from one opportunity to another. The basic idea is to offer enough quality products to retain the visitor and let him enjoy art in an agreeable and free manner.



### **An example of a successful mixture – the commercial arcades and other activities of the Louvre Museum in Paris**

In its report of Activities for the year 2001, the Louvre Museum presents the results of the functioning of its commercial arcade of the “Carrousel du Louvre”, conceived by the American architect I.M.Pei together with the glass pyramid and which opened to the public in January 1997. Together with this arcade, the Louvre has also opened a large underground parking open to the public.

This arcade is managed by “Espace Expansion”, for the account of the SNC (Société en nom collectif) of the Carrousel du Louvre. The arcades are composed of 45 shops, restaurants, a theatre and four multipurpose rooms (7,500 sq. m.). The nature and quality of the commercial activities are specified in the terms of reference of the rents.

In 2001, the rooms of the Carrousel have received 110 events, of which 15 shows (*salons*) and 95 events of companies and a fashion show. The most important events have been those of the “*Salon du Patrimoine*” (a cultural heritage related event), *Art Paris*, *Paris Photo* and the *Salon du Chocolat*.

There are 8 coffee shops and restaurants in the Louvre, covering a whole range of cuisine and settings, from fast food to luxury restaurants. In 2001, they have received 1.3 million clients and generated a turnover of 9 million euros, which is less than that of the previous year because of the September 11 event. The Café Marly, operated by Gilbert Costes and standing outside of the Carrousel, in front of the Pyramid, has generated a turnover of 5.2 million euros.

The commercial services of the Carrousel have generated a turnover of 23.5 million euros in 2000 and 20.3 million euros in 2001, with respectively 3.4 million visitors in 2000 and 2.7 million in 2001. The highest revenues have come from the Library and souvenir shops of the Louvre (books, postcards, pictures, photos, audiovisuals and gifts).

Moreover it is worth noting that, in the 2001 budget of the museum, commercial and financial revenues have represented 39% of its in-house resources which represent 43.8% of its total budget.

### 3. The Major constituents of the project

#### 4.1. A private venture and private funding

As seen before, it will not be the first time that a centre for contemporary art will be created by a private company. Many entrepreneurs or artists have already done so, attracted by art and culture and involving themselves in collecting art and presenting it to the public. However only a few have created such centres and, in doing so, have called on the support of the state, of other philanthropic persons or bodies and of universities or museums.

Here, the Azucarera presents an interesting opportunity: it is in itself an industrial heritage worth protecting and presenting to the public – it has its own attraction value which deserves to be highlighted and presented. Located in a very large and well-delineated parcel of land, it offers the possibility of a variety of uses and of housing both revenue generating activities and a centre for the arts. The private component of the Azucarera can easily develop profitability and become a solid source of funding for the centre.

Provided it is well conceived – i.e. meeting the market demand and at the same time being in harmony with the cultural aspect and contents of heritage and of the art centre, an integral approach to the use of the parcel and of the buildings should enable to launch the art centre project and cover most of its costs from the revenues generated by the profit-making activities. With time, the art centre would possibly rely less and less on funds coming from the profit-making activities of the Azucarera and secure more and more external sources and generate its own revenues, even though it may never do better than nearing equilibrium.

#### 4.2. A unique case in Spain: more than a museum - A dynamic actor in contemporary art- Creation and presentation

Because of all its advantages – large industrial heritage, location in a very important tourist city of international reputation, inexistence of similar projects in Andalusia and a rarity elsewhere, potential size of the project - the Azucarera can be a leader in the domain of contemporary art. Better still, to ensure its success, it must become a leader.

Located in one of the most important historical cities of the World and at close distance to one the most reputed World Heritage sites, the “Alhambra, Generalife y Albaicin”, the Azucarera can bring to Granada and to Andalusia an element of modern art that can counterbalance the historic elements, providing an exciting different offer to the inhabitants and to the visitors.

With a dynamic approach to the presentation of art – not only displaying the end result of creativity, but also presenting the act of creating art – paintings,

sculpture, audiovisual, live art - and mixing different types of art together, the Azucarera will offer the visitor unique and multiple experiences in the discovery of contemporary art. A diversified programme of events and of exhibitions of different sizes and natures, a mix of reputed artists with emerging ones from Spain and from abroad will give the Azucarera a leading role in contemporary art, which could include educational and research activities.

#### 4.3. Guiding principles: sustaining funding and interaction

As said before and particularly in (4.1), and even though it could be able to secure financial contributions in the form of grants or soft loans from the European Union, the national, regional and local authorities and the Cajas, the initial funding of the art centre would come initially from the private owner of the place and other investments and contributions which would have been raised during the preparatory phase of the project. Progressively, the art centre will begin to generate its own revenues through entrance fees, subscriptions to its programme of events, sale of artefacts, books, CDs, souvenirs, coffee shop and others. It will also seek long-term contributions from Spanish and other donors and partners from the public and private sectors.

Interaction will be established with the profit-making part of the project: the commercial component will attract individuals and families, shoppers, professionals, entrepreneurs and tourists who would visit the art centre while the later, gaining reputation, will progressively attract visitors who will use the commercial part. This interaction in building the market and the demand will be met by an interaction in the supply to the market of art and related goods, the consumption of which will contribute to the sustainability of the art centre.

#### 4.4. Quality and networking

It is through sustained quality that the art centre and the Azucarera can remain on top of this new approach to the arts. It is this same continued quality that will attract the many and prevent the Azucarera to fall back in the market of the usual leisure and commercial centres one encounter around most cities. This would no doubt kill the project: quality sells - even more in culture and arts, but banality certainly kills.

To ensure quality, it is not sufficient to rely on one's opinion or on a single art expert or director of a centre. Exchange of ideas and of programmes, opening to the outside world, going international are key factors that help ensure the required level of quality.

Quality and reputation are very important for the long-term viability of the project. If one wants to go beyond the bubble of the "fad" period – i.e. after the initial burst of interest by the public for a "new place to visit", reliance on quality, reputation and renewal of the programme are of extreme importance.

To achieve this with the necessarily limited resources, the Azucarera should rely on networking with similar institutions of Spain and abroad. Exchanging experiences, exhibitions, visiting artists and scholars will enable the Azucarera to multiply the return of its investments, to be better known in the market of contemporary arts and to keep the necessary momentum for its functioning.

The creation of a network or the conclusion of cooperation agreements during the conception of the centre should be pursued as soon as the institutional set-up of the Azucarera is secured. A first cooperation with similar and already experienced institutions should be to identify and eventually recruit the senior staff of the project that will accompany the installation of the Art centre and its first years of activity.

Cooperation should also be sought for the preliminary programme of activities announcing the opening of the Azucarera art centre.

#### 4.5. The audience: Attracting the many

We have already seen that the initial public of the Art Centre in the Azucarera will be composed of inhabitants of Granada and of Andalusia and of tourists to Granada and to the Alhambra, nationals or foreigners. These groups do not necessarily share the same interests. If the Azucarera is to attract the many, a **“cultural and arts souk”** is the solution. Through an innovative approach, quality and diversification of the supply, it should be able to address all types of population able to visit it one day. In doing so, it will offer adapted cultural and art services and products to the children, families, youth, students, adults, the individual or the visiting groups.

Inhabitants of Granada have a particular liking to music and there are already many regular musical events in the city, some of which of international reputation. This should be used as a means to develop their interest in the Azucarera. Students of the university would be attracted to modern music and to discovering foreign artists and very contemporary art work. Foreigners visiting the Azucarera might well want to know more about Spanish young artists and contemporary art. School children could be introduced to art through lectures and hands-on sessions.

## 5. The Contents

- 5.1. A Centre that encompasses all types of art in an interdisciplinary approach : performing and musical arts, visual arts and experimenting with the new media

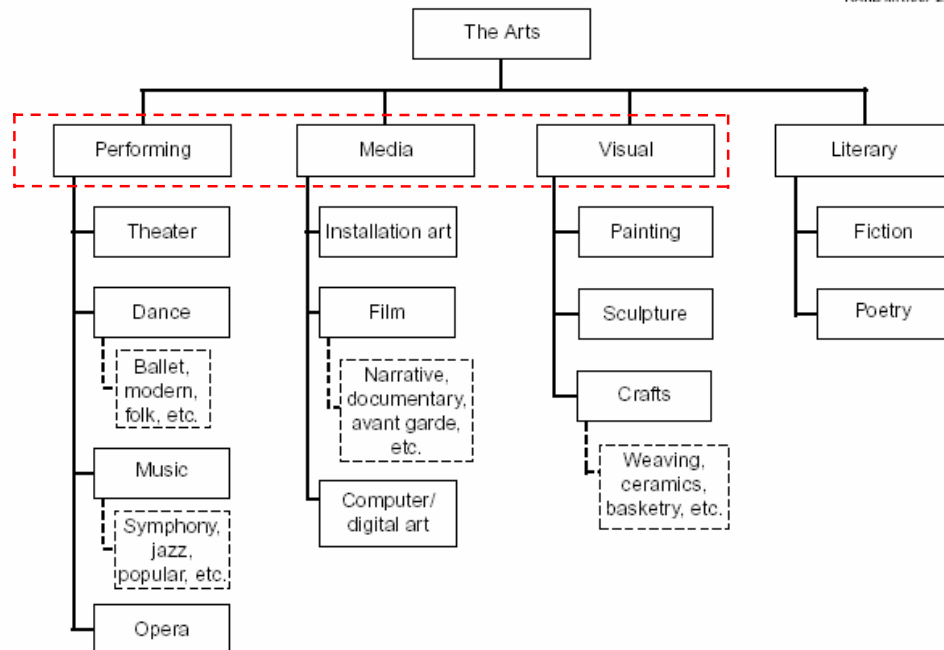
The following chart presents the arts as distributed according to the most commonly used classification. The Azucarera art centre will cover the three types surrounded by the dotted red line, without necessarily covering all the contents of these three types. It will do so in a progressive manner, diversifying its programme by shifting from one activity in a field to another in a different field: a painting exhibition for example, would be preceded by the presentation of the painter at work in the Azucarera and will be displayed together with events in musical or live art; painting exhibition would be followed by sculpture or dance, etc...

During the period of the exhibition, the artist will also be invited to lecture on his art, to conduct classes and to explain his works exhibited.

### Classification of the Arts by Category

(The Rand Corporation – in “The Performing Arts in a New Era”, 2001)

RAND MR1367-2.1



## 5.2. Attracting the young artists and relying on creativity

Since the Azucarera does not have an art collection, it will have to rely principally on temporary exhibitions and on events to attract visitors. This can be difficult and costly if one wants to go from the beginning into exhibiting works of important artists.

Creativity is characteristic of contemporary art which attempts more and more to cross the barriers of one single form and tries to combine in an act of creativity different forms of expression. This is at which the art centre should concentrate its programme. It should serve progressively as a generator of creativity and as a place for the promotion of young gifted artists, providing them with the space and facilities to create and display, to learn and experiment, to exchange with others.

To do so, the art centre and the entire project of the Azucarera must cooperate with art schools, associations and NGOs, as well as with similar centres in the World, and then mix this role of generator of talents with a programme of exhibitions and events or well reputed artists. It will be the combination of reputed exhibitions and events and the discovery of new talents that will propel the art centre in the international sphere.

## 5.3. Space for production and for presentation: importance of volumes and of circulations

The existing Azucarera buildings more than provide adequate spaces for the production of works of art (creation) and for the presentation of art, its display and exhibition as well as for the beginning of the whole project (commercial and art centre). Together with the land around and the landscape that surrounds it, the Azucarera can be a very special place for culture and art activities, enhancing by its sheer volumes, architecture and land, the displayed works and the performances.

It is with this in mind that the restoration works, the landscape architecture and any additional constructions will have to be conceived. Any work on the Azucarera must be done with, as an objective, the ability to integrate activities, to create a sense of immersion in art and a strong bond between places, volumes and activities.

Each visitor should be able to stroll at his pace, choose any path according to his desires and tastes and be able to experiment, in his "promenade", a variety of experiences in art and culture while at the same time being able to stop for a pause in a restaurant or a coffee-shop or to shop.

Volumes in this case are important. They determine the ability of creating and recreating, organizing and disorganizing visits, of surprising the visitor, of

exhibiting sculptures and of seeing a performance. They offer the possibility of presenting very large objects or paintings and of organizing space at will.

The last issue is that of circulation, which is instrumental for the success of the “*souk*” or promenade approach. In the conception of the circulation, full accessibility and flexibility are key elements to instil this feeling of freedom in the visits. The project must be at the antipodes of a classical museum.

#### 5.4. Dissemination and support: shops, publications, exchanges and developing a brand name

Opening the Azucarera and the art centre to the outside world, publicizing, making it known by the public in Spain and abroad are issues of continuous relevance to its functioning. The items sold in the commercial shops, the sale reproductions of objects – paintings, sculptures, creations – exhibited in the art centre and the Azucarera, the sale of photographs and postcards, the publication and commercialisation of catalogues and books on art, all serve the purpose of developing the image and name of the Azucarera and its art centre.

These can be done either directly, through an in-house effort and a publishing and production company or through a joint-venture with a Spanish or foreign company specialized in art-books and copies of sculptures, postcards, etc. The decision on how to do it will be taken at a later stage, once the financial aspects of the project will be studied.

Devising a brand name and a graphic chart for the centre of contemporary art is very important and should be worked on as soon as the concept becomes clear. Appropriate use of the architectural elements of the Azucarera will be important in this work. Repeatedly, the shape of the Alcoholera came to our minds while thinking of the image of the Centre but this deserves still more thinking. Also, a complete graphic chart should be prepared and its elements conceived together: emblem, panels and posters, letter-papers, motto, etc. are important tools for the marketing of the centre.

#### 5.5. A multi-purpose centre for the development and promotion of arts in the 21<sup>st</sup> century

Art centres vary from simple display spaces (galleries) to structures offering all what is needed for the creation, the expression, the presentation, the teaching and the exchange and dissemination of art. The project of the Azucarera should be conceived following a holistic vision of art centres. Since space is easily available, from the onset of the art centre and even during its preparation phase (see 7.10. A Pre-Programme) it will be possible to provide space for creative activities and the temporary display of works created in the Azucarera.

Later, once fully operating, it will become possible to have resident artists and teaching. Other activities in the field of contemporary art will be included in the programme as the project develops and grows.

## 6. The Process: a 'how to' list

### 6.1. Two cooperating structures : an arts foundation working hand in hand with a private venture

A special entity shall be created for the management of the Art Centre. It will take the form of a cultural foundation which will rent from the owner of the Azucarera the spaces necessary for the art centre at a nominal fee for a period to be defined – a minimum of 25 years lease renewable. While the owner of the Azucarera will keep the property rights over the land and the constructions, the foundation will own all the permanent equipment and art objects of the art centre.

The foundation will act as a full-fledged legal entity, recruiting the staff, signing contracts and cooperation agreements, organizing the art centre programme, approving publications, etc. It will be fully responsible for the operation of the art centre.

The Azucarera will remain in totality the property of its present owner who will create any commercial structure he deems necessary for its management. This company will enter into cooperation arrangements with the art centre at several levels, from the rental of space and its preparation to accommodate the foundation to contributing to its annual budget and to the sale of certain products of the art centre.

A clear separation between the two entities is necessary for two reasons:

- A foundation for the arts offers a more independent and neutral image than that of a private structure dealing with arts; it also benefits from special taxation and financial laws and regulations. It can enter into financial agreements with institutional donors and receive grants and donations and loans.
- Accounts must be totally separated for the benefit of the owner of the Azucarera as well as of the art centre.

### 6.2. The Foundation : A Board, an Advisory panel, a network, mixing the sources

To properly operate, the foundation shall need the following bodies and structures:

- A board of governors – or any other name – that will assemble in a decision-making body those who have been invited to participate in the creation of the art centre and those who would have been invited to become members because of their role or position in the field of arts.
- An advisory panel composed of international and national reputed specialists in contemporary arts and in the management of similar art centres. The role of this panel is to conceive proposals for the



programme, to advice, to evaluate. Its reports are transmitted to the board of governors for decision.

- A network of reputed similar centres around the World that will provide advice and support and exchange exhibitions and performances with the Azucarera.
- A mixture of funding sources to enable the art centre starts its work at the desired level of quality and with a programme covering several months at least. Funding would be sought from privates, banks and *cajas*, the Government at regional and national levels and from European bodies.

The foundation shall have a Secretary General who will be supported by a staff of specialists and by administrative personnel kept to a minimum to reduce operating costs. The secretary general will implement the decisions of the board to which it will report. He should be associated as early as possible to the creation of the centre.

### 6.3. Competing with the big ones: an attraction point by itself

The art centre should progressively become an equal partner with the other institutions members of the cooperating network. Therefore, the centre must develop its specific role in the field of contemporary art. It will innovate, explore new grounds and identify promising Spanish and foreign artists and offer its spaces for international artists and groups.

A working network requires follow-up and continuous exchange of information. This requires time, efforts and good publicity. Once the art centre has become an attraction point by itself, visitors will come to Granada for the Azucarera even before other attractions.

### 6.4. A progressive, phased approach

There are two factors calling for a progressive approach:

- firstly, the fact that since the Art centre does not own an art collection, it will have little to offer save for the beauty of its architecture and its volumes. Therefore, investment in the arts and culture should be done on the basis of a medium-term programme of events and budget which will include the restoration of volumes, the fees of the exhibitions and cultural events and the purchase of works of art and the operating costs of the centre;
- secondly, the economics of the other part of the project, i.e. the revenue generating activities in the Azucarera.

A consequence is that as soon as the concept is ready, feasibility studies must be undertaken on the art centre and art activities and on the commercial part as well.

In doing so, the following should be kept in mind:

- the whole project (art centre and commercial parts) does not need to be fully built before the opening of the art centre. The economic (best value for money, best return) and artistic factors (spaces and functions that connect most to the art centre) will provide the order of priority of the constructions and renovations. New constructions should therefore be kept to a minimum at the beginning.
- from the beginning, innovation and the impact of the concept (the *souk*, the freedom, the creativity, the aesthetic values of the ensemble) must be felt in the physical works.
- Income generating activities will be preferred in all the Azucarera provided their presence is does not hinder the artistic component.

## 7. Further steps: the programme and the preliminary phase

Once this concept paper is ready and approved, a detailed programme of activities leading to the use of the Azucarera and the creation of the art centre will be prepared. The main steps of this programme are the following:

### 7.1. Securing a team and a coordinating mechanism

A first step will be to organize the work between a team from the owner's end and the consultant and determine its terms of reference. Offices will be installed in the Azucarera and a calendar of activities will be drawn. The consultant will assemble the team of international specialists necessary for the conduct of the works.

An advisory panel of not more than six to eight persons, composed of Spanish and of internationally renowned specialists will be constituted. Its members will be invited to participate in a two days working session in the Azucarera. This should take place as soon as possible after the approval of this document. The international members of this panel could be selected among the following:

<b>Name and address</b>	<b>Title</b>
Freddy Avnby – Copenhagen (Denmark)	Architect – BYFORNY and Museum of the Sketches, Koge
Chérif Khaznadar – Paris, (France)	Director General, Maison des cultures du Monde – Performing Arts
Michael Conforti – Williamstown (USA) or Charles Haxthausen, Williamstown (USA)	Respectively Director General, The Clark Art Institute Director Graduate Programme in the History of Art, Williams College
Vicente Todoli, London (UK)	Director, Tate Modern
Gaël de Guichen – Rome (Italy)	Advisor in Museology, ICCROM
Armin Zweite, (Germany)	Director, Kunstsammlung NRW

The Spanish members could be among the following:

<b>Name and address</b>	<b>Title</b>
Nacho Duato, Madrid	Director, Compania Nacional de Danza
Juan Manuel Bonet, Madrid	Director Museo Nacional Centro de Arte Reina Sofia
Josep Ramoneda, Barcelona	Director Barcelona CCCB
Tomas Llorens, Madrid	Conservador, Jefe del Museo Fundacion Thyssen Bornemisasa Professor catedratico de arte contemporaneo, Universidad de Barcelona
Blanca Li, Paris	Bailarina y Coreografa, Director artistica de la compania Blanca Li
Juana de Aizpuru	Organizer ARCO

It would also be opportune to invite the local and regional authorities to attend the advisory panel meeting.

The discussions of this advisory panel should provide the following:

- Better visualize the future of the Azucarera and identify programme components,
- Exchange experiences and know-how, thus building on similar cases,
- Initiate the first steps of cooperation,
- Prepare for the architectural programme,
- Prepare for the first art activities and pre-programme works,
- Identify potential candidates for the direction of the Art Centre,
- Secure the goodwill of the authorities.

## 7.2. Information gathering and studies

The first step will be to complete the necessary information already obtained through personal contacts and documentation research. Similar centres and institutions, potential partners, market for the art centre and for the commercial part of the project, funding possibilities, regulations on foundations, possible networking will be investigated.

In view of the lack of precise and useful information, a well focused market study on the commercial aspects of the Azucarera uses and a financial feasibility study from both sides of the project should be undertaken.

Studies will also be conducted on the relationship between the two components of the Azucarera project in order to approximate the equilibrium between commercial and leisure on the one hand and art on the other. This should help in addressing the question: how much commercial and leisure and how much art?

## 7.3. Devising the programme and preparing a financial and business plan

On the basis of the documentation and analysis of the potentials and of the needs, the Programme of the Art centre and guidelines for the commercial and leisure components will be drawn. The concept paper will serve as the basic document on which to build the programme.

The programme would build on the “uniqueness” of the Azucarera and of Granada:

- Why in the Azucarera and why in Granada?
- What have the Azucarera and Granada more than other sites to offer for contemporary art?
- Why would an amateur of art come to the Azucarera rather than to another well renowned place of art?

The answers to these questions lead to think that the art centre should specialize in areas of the arts that relate most to Granada. Three areas can be identified - music, dance, and ceramics and pottery, since in the minds of most, Granada is flamenco and guitar, Manuel de Falla, the Azulejos of the Alhambra and of the Cartuja.

Another avenue should be investigated: that of becoming a link between North Africa and Europe and between the Americas and Spain.

Financial plan and a business plan will be produced for the two components based on the results of the economic study suggested under (7.2). These will become important elements for the discussions with partners and the organization of the contents programme. On this basis, it will become also possible to seek aid from the regional and national authorities, from the European Union and from the International Finance Corporation (this latter as shares in the capital of the whole operation). Technical cooperation and small funding opportunities exist also within the European Cultural Foundation. We shall not touch upon the many funding opportunities available in Spain through Cajas and other similar institutions since they are well known.

#### 7.3.1. The European Union

The European Union has many mechanisms aimed at contributing financially to the creation or the reinforcement of Small and Medium Enterprises through the European Investment Bank (EIB) or the European Investment Fund (EIF). It also has regional programmes such as the FEDER aiming at assisting European Regions such as Andalusia in alleviating poverty and unemployment, reducing the gap with wealthier regions, protecting its heritage, developing industries and innovative enterprises, and others. A set of detailed information sheets is provided about these possibilities in annex.

Submitting for financial contributions (grants or loans or capital participation) to the any of the EU instruments requires a thorough preparation – feasibility studies, business plans, policy conformity with the EU i.e. adjustment of the goals of the project with those of the EU and, finally time.

#### 7.3.2. The International Finance Corporation (IFC)

The IFC is a member of the World Bank Group. It provides assistance and funding to the private sector of eligible countries, notably developing and emerging countries. Though Spain is considered to be a donor country and not a recipient country within the World Bank Group, there would be some interesting opportunities of financial contribution from the IFC in case of the creation of a network of art centres some being located in developing countries (Latin America, Arab States, Eastern Europe, Asia, Africa).

A brief presentation of the IFC is provided in Annex.

### 7.3.3 The European Cultural Foundation

The European Cultural Foundation seeks to foster within Europe a sense of belonging for its entire people. It promotes artistic and cultural activities in Europe and across its borders as a contribution to civil society. The Swiss philosopher and European visionary, Denis de Rougemont, set up the European Cultural Foundation in 1954, appointing Robert Schuman as its first President. The Foundation moved from Geneva to Amsterdam in 1960.

The Foundation was closely involved with some major European educational programmes: we managed ERASMUS and EURYDICE on behalf of the European Commission and closely cooperated with the Commission on the TEMPUS programme. It has also played a pioneering intercultural role in Central, East and South East Europe and in the Mediterranean region. The Foundation remains an important and respected partner to the EU in culture.

There are two main aspects to the work of the Foundation. Its Programmes and Grants promote artistic and cultural initiatives that bring people closer together, both within communities and between different nations and cultures. Because of the expertise gained through this grass-roots programme work over the years, it is now a strong advocate of culture in Europe. The European Cultural Foundation stresses the essential role of culture in European policies, especially in the changing context of Europe before, during, and after Enlargement. This means that, as well as being active on the ground initiating and co-ordinating programmes and providing grants, the European Cultural Foundation has reinforced its think-tank and advocacy roles.

Though the funding possibilities of the Foundation are very limited, it would be wise to establish links with the Foundation and seek its help in the dealings with the EU and Central and Eastern European parties.

### 7.4. The Architecture of the Place: Unity and an architectural competition

The necessary unity of the place is important. As repeated by all those consulted, there are some basic issues which need to be respected:

- The mixing between the commercial activities and the art events must guide the architectural and physical planning works;
- any modern construction should respect of the Azucarera and meet the condition laid by the overall concept and by the programme; modern buildings should remain at a distance of the Azucarera, particularly from its main façade so as to keep the important view from the buildings to the Sierra Nevada;

- the Azucarera and its key elements (façade, Alcoholera, elevated path, Calera, interior steel works and others) must be respected and highlighted; they give the sense of place and the character of the architecture; they serve as the major attraction elements;
- landscaping should also respect the place and not attempt to placate in the parcel intrusive and non relevant elements. The Azucarera is an industrial place and it should continue to transmit this feeling;
- the Azucarera buildings, while being restored and equipped with modern facilities (electricity, lighting, safety conditions, etc...) must retain their “old” character and remain “modular”; e.g. no fixed partitioning should be placed;
- finally, the very strong commercial returns of the restored parts should not be forgotten.

This last issue leads again to consider the construction of new buildings only once the occupancy of the present buildings is at its maximum. However, there would be a rationale in adding a special new construction to the Azucarera, that of a dialogue between a very modern and high quality architecture with the old buildings of the Azucarera, hence creating an additional attraction to the project. This new building could be, for example, a hotel complex connected to the centre for arts or an extension to the centre.

An architectural competition for the renovation and adaptation of the old buildings and for the new construction could be organized through the International Union of Architects (UIA) as mandated by UNESCO and according to the rules and regulations of international competitions of the UIA. Selected architects will be invited to participate. The preliminary selection of architects will be done in consultation with the UIA (Mr. Wolfgang Tochtermann, Chairman of the International Competitions Committee).

There are several advantages to this procedure. Firstly, it is less expensive than going into trial and error attempts, the fees of the UIA being known and reasonable. Secondly, it offers the opportunity of bringing important international names with experience in similar projects thanks to the knowledge of this field by the UIA. Thirdly, it is an excellent publicity for the project since it will immediately project it in the international sphere thanks to the names of the selected architects and to the publicity done by the UIA.

The UIA would also contribute to the preparation of the architectural programme and this is an additional guarantee of quality.

*Specific role and fees of the UIA (based on discussions with the UIA Secretariat)*

The International Union of Architects will assist in:

- the drafting of the competition conditions and programme,
- the selection of the international jury and the organization of the adjudication,
- adapting the competition to the goals of the promoter,

- publicizing the competition and the results by way of press releases sent to all 93 member sections of the UIA around the World, to the national and international press, to international organizations, architecture museums and foreign embassies in Paris, to subscribers to the UIA personal information service and by publication in the UIA newsletter (5,500 copies distributed in 99 countries) and through the internet,
- arbitration in the case of dispute between promoters and competitors, both during the competition and after the adjudication.

The guarantees offered by the UIA are:

- the quality of the programme and the conditions,
- the work involved and the awarding of the prizes,
- the sovereignty of the jury and the impartiality of the adjudication (assured by the composition of the jury – a majority of architects and a majority of members foreign to the organizing country),
- the public exhibition and the worldwide announcement of the results,
- arbitration in the case of dispute between the promoters and the competitors.

For such a project and in the case of a competition by invitation, four to five participants would be a fair number.

The Jury would usually be composed of 5 members and have 3 substitutes. All would visit the site and participate in the jury meetings. A visit to the Azucarera and the deliberations would require 3 days during which the participants would receive a honorarium, be lodged and their transportation paid.

The fee of the UIA stands at around 15,000 euros, excluding:

- the honorariums (between 500 and 700 euros/day per member), the travel and lodging costs for the members of the jury to visit the site and for its meeting;
- the fee paid to the competing architects (between 15,000 and 25,000 euros per competitor);
- the prize to be paid to the three first winners (anything between 25,000 and 40,000 euros for the first prize, less for the others, the prize for the winner being deducted afterwards from his fees of project development).

#### 7.5. Looking for partners in Spain and abroad

If throughout the conception and preparatory phase partners in Spain and abroad will be continuously sought, this will really begin only once the programme is ready and only after a thorough screening of the possible partners. A selection shall take place according to the contents intended for the art centre and those selected will be given priority for cooperation.



As said before, there will be two different types of partners, those who will exchange components of the programme and who will contribute by exchanging artists, exhibitions, events, etc. and those who will contribute by advising or providing financial or technical contributions.

The coming visit to the United States is an opportunity to meet centres of excellence in architecture and in arts and to see institutions which have resemblances with the Azucarera project. Establishing cooperation with such places will yield interesting returns to the project. Other agreements should be sought in Europe as well and in Latin America: France, Germany, Switzerland, Denmark and Sweden have similar institutions that can bring value to the Azucarera (see annexes) and in Central and Latin America, contemporary art is strong and dynamic in countries such as Mexico, Brazil, Colombia and Argentina.

#### 7.6. A Pre-programme

Once the decision is taken about the project, a pre-programme of events will be prepared. This pre-programme shall consist of regular events in the Azucarera to announce – pre-figuration – the coming art centre and the commercial components. They would consist of musical concerts, movies and dance events, exhibitions of sculptures or paintings. These events should not require important preparations in the Azucarera and would take place in spaces only very roughly prepared.

Since temporary events can be expensive to install because of the specificity of the equipment to be used, selection must be done carefully. The pre-programme, by being a pre-figuration of what the Azucarera will offer once opened, should be composed of events similar to those which will become part of its regular activities. If dance and music and ceramics are to be considered as components of the programme, then the pre-programme should be built with these elements.

A dance or musical festival, special cinema evenings (movies of authors – *cine independiente*, documentaries, etc.), exhibitions of modern azulejos and ceramics, all can become, together with others, parts of a pre-programme.

In doing so, a mixture of “permanent” and “non-permanent” events should be sought: performing arts are not “permanent” in their presence and therefore cannot “fill” the place all day long. A performance lasts a few hours and though it can be repeated daily, it occurs only at certain hours. This is not the case with permanent arts such as paintings, photography, ceramics, sculptures which can be displayed on a permanent basis. It is only the act of creation which is “temporary” in its presentation.

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