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CENTRO BOTÍN AND FUNDACIÓN BOTÍN

Centro Botín arts centre, under the aegis of Fundación Botín, contributes to the fostering of creativity as a means of generating economic and social wealth in Santander.

A space for the development of creativity by means of the arts and an art- and culture-centred place of encounter in Santander, this new facility enables the Foundation to enhance its already extensive support to art and artists in the form of international exhibitions, workshops and grants, as well as encouraging in-depth study of the drawing of the most important Spanish artists of all periods.

Centro Botín is committed to awakening our creative potential and skills by bringing the arts to all of us and releasing their huge capacity for developing our emotional intelligence and creativity. The research carried out by Fundación Botín and the Yale Center for Emotional Intelligence constitutes the focal point of Centro Botín's training programme of activities for children, teenagers, families and adults, stimulating curiosity and imagination and encouraging play and learning through the experience of the arts in the form of exhibitions, concerts, theatre, dance, film seasons, workshops and courses.

Fundación Botín's new arts centre opened in June 2017 with the aim of establishing itself as one of the outstanding venues on the international art circuit, offering the cultural and educational riches of the arts with a cordial invitation to one and all to enjoy the beauty of this exceptional building and the lovely gardens in which it stands.

*Centro Botín continues and furthers the work that Fundación Botín has carried out in the arts over the last 30 years. Fundación Botín's Visual Arts Programme focuses on three key areas: **research, training and exhibitions. exhibits.** Centro Botín also has a clear social commitment to generating development and wealth by making the most of the potential of the arts to stimulate our creativity.*

Fátima Sánchez · Executive Director of Centro Botín

Centro Botín is a unique setting for art, culture and learning, conceived for the purpose of continuing and furthering the important work carried out by Fundación Botín in the visual arts since 1984 and in the educational field since 1972.

Centro Botín is already very much a part of daily life in Santander and a vital presence in the city's social and cultural fabric. **Above all, it is a dynamic new place for people to meet and engage with art, music, film, theatre, literature and dance,** not only in the landmark building but also in the open-air amphitheatre and in the Pereda Gardens.

The design of the building and the laying out of the site, which connects the city centre to the bay, are by Pritzker Prize-winning architect Renzo Piano in collaboration with Luis Vidal + Architects.

Centro Botín stands in the historic Pereda Gardens, which were remodelled and extended as part of the project by internationally acclaimed landscape designer Fernando Caruncho in association with Renzo Piano. The gardens are now twice as large as before, with three times more green spaces extending to the sea, as part of an architectural and landscaping project that attached equal importance to the building proper and the public spaces created around it. The squares to the north and west of the building—the latter an amphitheatre—provide stages for the performing arts, audio-visual screenings, educational activities, debates and creative projects. **Since 2014, Fundación Botín has been running a full programme of summer activities in the greatly enlarged Pereda Gardens,** including cultural events for children, young people, adults and families, such as concerts of all kinds, film seasons and workshops.

FUNDACIÓN BOTÍN

Centro Botín is the most important project undertaken to date by Fundación Botín. Created in 1964 by Marcelino Botín Sanz de Sautuola and his wife, Carmen Yllera, to promote the social, economic and cultural development of Cantabria, today, more than fifty years later, while maintaining its principal focus in Cantabria, Fundación Botín is active throughout Spain and Latin America. Since September 2014 Fundación Botín has been chaired by Javier Botín, who succeeded his late father, Emilio Botín García de los Ríos, who had presided over the Foundation since 1993. In addition, since 2012 the Foundation has a headquarters in Madrid, further enabling it to meet the growing demands of its activities.

From the outset **Fundación Botín has been actively promoting the development of society through the creation of cultural, social and economic wealth**, not only in Cantabria, but also in Spain and Latin America. **Its primary objective is to discover and support creative talent in the fields of art, science, education and rural development**, embodying this exceptional combination of priorities in a range of actions that have made the lives of many people in many different places significantly better.

In addition, the Water Observatory is an interdisciplinary think tank which contributes to current and emerging debates about water management, both in Spain and around the world; while the Foundation's Institutional Support team engages with many different organizations with the aim of generating economic and social development. To this end it runs two high-level programmes, one oriented towards Spanish social institutions (Spirit of Solidarity) and the other towards public institutions in Latin America (Programme for Reinforcing the Civil Service).

A CENTRE FOR VISUAL ARTS TRAINING, RESEARCH AND DISSEMINATION

FUNDACIÓN BOTÍN VISUAL ARTS PROGRAMME

Centro Botín arts centre continues and advances Fundación Botín's Visual Arts Programme, which is developed in three key areas: **training**, by way of grants and international workshops led by major artists; **research** in drawing, and **dissemination** through international exhibitions produced by the Foundation, fruit of its research and training programmes. In addition, the **art collection of Fundación Botín is a true reflection of its Visual Arts Programme, which has been evolving now for more than thirty years**. Specializing in contemporary art, the collection includes works in a great variety of media: painting, sculpture, drawing, photography, video, installation, etc.

Development of Centro Botín's artistic programme, which is overseen by the Visual Arts Advisory Committee, chaired by Vicente Todolí, former director of Tate Modern in London, is balanced between training, exhibition, acquisition and the promotion of creativity.

When I began to work with Fundación Botín we wanted our contemporary art collection to include not only works by the artists running the workshops but also works donated by recipients of our Visual Arts Grants. In order to orient the development of the collection we subsequently adopted a more proactive approach, selecting and acquiring works ourselves. In addition, we put on an exhibition each year of works by artists who had received a Visual Arts Grant, which we complemented with an annual exhibition by one of the international artists who had given a Fundación Botín Visual Arts Workshop that year.

Thanks to Centro Botín, the impact of these activities has multiplied. We will, for example, be running two workshops each year rather than just one, as well as a greater number of exhibitions with the inclusion of two solo shows by workshop directors each year.

Vicente Todolí · Chair of Fundación Botín Visual Arts Advisory Committee

VISUAL ARTS TRAINING

The first element of Fundación Botín Visual Arts Programme, **training**, comprises a number of aspects: providing formative support to emerging artists from all over the world through **workshops** led by prestigious international creators; awarding **grants** for artistic projects, and **exhibiting** (and in some cases **acquiring**) the works resulting from these projects. Fundación Botín also has a grant programme for young Spanish professionals wishing to expand on their training in Exhibition Curating and Museum Management Studies abroad.

Visual Arts Workshops

The Visual Arts Workshops that Fundación Botín has organized in Santander every year since 1994 have brought to the Cantabrian capital a great number of young creative talents from all over the world, eager to work closely with artists of the calibre of Mirosław Balka, Mona Hatoum, Jannis Kounellis, Antoni Muntadas, Juan Uslé, Gabriel Orozco, Julião Sarmiento and Paul Graham, among others. **Workshops of particular note in recent years include those run by Julie Mehretu, Carsten Höller and Cristina Iglesias.**

Many of the artists whom the Foundation has invited to run a workshop have not only shared their knowledge and experience with younger colleagues but **also had the chance to have their first major show in Spain.** This, in turn, has given a large number of people an opportunity to become acquainted with the work of leading international artists.

At the end of each Visual Arts Workshop Centro Botín exhibits works by the artist in charge of the workshop. In addition, it is now established practice for works by these artists to be acquired by Fundación Botín for its contemporary art collection, which also includes works by artists who have received one of the Foundation's Visual Arts Grants.

Visual Arts Grants and Grants for Exhibition Curating and Museum Management

Fundación Botín has been awarding grants to visual artists since the 1990s. **The *Itinerarios* series of exhibitions presents the work carried out by creative talents from Spain and beyond during the period of their Fundación Botín Visual Arts Grant,** which is published each year in a special catalogue showcasing the projects.

In addition, each year two Exhibition Curating and Museum Management grants are awarded to Spanish professionals in the field of contemporary art who wish to pursue specialist study abroad.

Over the last 26 years Fundación Botín has been an active participant in the growth of Spain's artistic community, providing support and learning opportunities by means of workshops and grants, in addition to its ambitious exhibition programme. We are pleased to see how artists we have supported in the past have risen to prominence in their field, and we are especially proud that artists who were awarded Fundación Botín grants have represented Spain at the Venice Biennale: Lara Almarcegui in 2013, Cabello/Carceller and Francesc Ruiz in 2015, and Jordi Colomer in 2017.

With the opening of Centro Botín the Foundation is continuing and expanding its commitment to providing young artists with the maximum support and visibility; to participating more efficiently in the development of an established artistic community, and to offering visitors from Spain and beyond still more opportunities to enjoy the very best international art in a setting we believe inspires artists and the general public alike.

Fátima Sánchez · Executive Director of Centro Botín

VISUAL ARTS RESEARCH

In 2006, Fundación Botín initiated a major research project on the drawing in Spanish art, which also involves the publication of catalogues raisonnés and the exhibition of selected works, all **guided by the conviction that drawing is one of the truly outstanding facets of Spanish art.**

As a result of this research programme, in 2018 Fundación Botín, with the support of the Prado Museum in Madrid, published the first volume of the *Catálogo razonado de los dibujos de Francisco de Goya* [Catalogue raisonné of the Drawings of Francisco de Goya] and in 2019 will publish the rest of the 5 volumes, thereby concluding the in-depth study of the great Spanish artists (17th-20th c.). Compiled with the active involvement of leading experts and a large research team, this masterpiece will join our previous publications, which include the catalogues raisonnés of such major Spanish artists as Eduardo Rosales (1836-1873), Antonio del Castillo (1616-1668), Pablo Gargallo (1881-1934), Alonso Cano (1601-1667), Mariano Salvador Maella (1739-1819), José Gutiérrez Solana (1886-1945) and Bartolomé Esteban Murillo (1617-1682). Centro Botín is committed to continuing and consolidating this priority line of research into drawing.

Our Goya exhibition, together with the completion of the catalogue raisonné of his drawings, marks the end of a lengthy period of work centred on the drawings of great artists of the past. While it would obviously not be possible to compile a catalogue raisonné of the drawings of a living artist, we regard drawing as a highly important aspect of an artist's practice, and believe that it does not receive the attention it deserves. We therefore intend to promote this line of work with exhibitions of drawings by the leading contemporary artists.

Vicente Todolí · Chair of Fundación Botín Visual Arts Advisory Committee

PROMOTING ARTISTIC AWARENESS

Two floors of Centro Botín are exclusively dedicated to the exhibiting of art, **with major individual shows of 20th century artists and group exhibitions centred on key themes in the history of art.** In addition, throughout the year the Centre hosts various presentations of artworks from Fundación Botín collection, which includes work by both upcoming and established artists who have directed a Fundación Botín Visual Arts Workshop, as well as by those who have benefited from one of its grants.

Internationally acclaimed artists such as Carsten Höller, Julie Mehretu, Cristina Iglesias or Martin Creed, to mention the most recent, have led one of our master class workshops after exhibiting their work. In this way we continue the tradition of putting on shows by the artists who run our workshops, with the added opportunities afforded by the exhibition spaces of Centro Botín.

CENTRO BOTÍN EXHIBITIONS PROGRAMME 2022

Centro Botín is resuming in 2022 the presentation of recent work by the internationally acclaimed Ellen Gallagher, originally planned for the 2020 exhibition calendar but postponed by the pandemic. Ellen Gallagher's first exhibition in Spain will span two decades including paintings, works on paper as well as three film installations produced together with Dutch artist Edgar Cleijne. The exhibition will be curated by Bárbara Rodríguez Muñoz, Centro Botín's Director of Exhibitions and the Collection, and Benjamin Weil, Director of the Fundação Calouste Gulbenkian's centre for modern art.

Ellen Gallagher will be followed in October by **Mexican artist Damián Ortega**, in a show curated by Vicente Todolí, Chair of Fundación Botín's Visual Arts Advisory Committee, that promises to activate in the visitor a new and transcendent way of looking at commonplace objects and routine, everyday interactions, as is usual in the artist's practice.

Centro Botín will also shed light on **Juan Muñoz's** career as a draftsman, in an exhibition that will bring together an unprecedented number of the artist's works, to present for the first time an overview of his drawings with more than two hundred works specially loaned by institutions and private collections in Europe and the United States and notably by the late artist's Estate. Curated by Dieter Schwarz, author and specialist in modern and contemporary art, the show will open to the public on 25 June, giving a warm welcome to the summer visitor.

Completing the 2022 exhibition programme are the *Itinerarios* series – the recently inaugurated *Itinerarios XXVI* can be enjoyed until 15 May, and *Itinerarios XXVII* from 19 November – and the exhibition *Thomas Demand: World of Paper*, which can be visited until 6 March in Room 2. In addition, the permanent exhibition rooms host *Portraits: Essence and Expression*, with works generously ceded by Jaime Botín, patron of Fundación Botín, and *Sculptures of Joan Miró*, with pieces on extended loan from Successió Miró.

ELLEN GALLAGHER WITH EDGAR CLEIJNE

From April 14 to September 11, 2022. **Room 2**

Curators: Bárbara Rodríguez Muñoz, Director of Exhibitions and the Collection of Centro Botín; Benjamin Weil, Director of the Fundação Calouste Gulbenkian's Centro de Arte Moderna José de Azeredo Perdigão.

The first exhibition in Spain by Ellen Gallagher (Providence, Rhode Island, USA, 1965) will span two decades and feature three of the collaborative film installations she has made with Dutch artist Edgar Cleijne (Eindhoven, Netherlands, 1963). An immersive itinerary that recalibrates the tensions between fiction and reality, it will explore issues of race, identity, and transformation, with reference to historical and contemporary themes that include Modernist abstraction, marine biology, and Black popular culture. The exhibition will include a selection of Gallagher's glistening Black Paintings, a sequence of monochrome works begun in 1998 whose layered, keloid surfaces are suffused with the brute realities of colonial extraction and through which the artist sets to convey how the psychotic state of race and ethnic relations is deeply rooted in the history of Western abstraction.

In her ongoing series of works on paper she started in 2001 entitled *Watery Ecstatic*, Gallagher creates a new natural history of complex biomorphic forms associated with Drexciya, a mythical underwater realm engaging with the afterlife of the Atlantic slave trade. Completing the exhibition are three film installations produced by the two artists, including their most recent collaboration: *Highway Gothic*, an immersive meditation on the ecological and cultural implications of Interstate 10, which crosses the Mississippi Delta and skirts New Orleans, composed of 16mm film projections and cyanotype images printed on fabric and 70mm film stock. Exhibited outside the exhibition hall, under the building and therefore in direct connection with the sea, will be *Osedax*, a celluloid narrative centred on whale fall, a scientific term for cetacean carcasses that have descended to the abyssal zones, where they are consumed by scavengers; hence the title of the work, *Osedax* being a genus of bone-eating annelid worms.

The exhibition will be accompanied by a publication, which includes an essay by the celebrated English writer Philip Hoare, known for his trilogy *Leviathan or, The Whale* (2008), *The Sea Inside* (2013), *Rising Tide Falling Star* (2017) and *Albert and the Whale: Albrecht Dürer and How Art Imagines Our World* (2021).

DAMIÁN ORTEGA

From October 8, 2022 to March 5, 2023. **Room 2**

Curator: Vicente Todolí, Chair of Fundación Botín's Visual Arts Advisory Committee.

With wit and humour, Damián Ortega (Mexico City, 1967) deconstructs familiar objects and processes by altering their functions and transforming them into novel experiences and hypothetical situations. His work applies the concepts of physics to human interactions, with chaos, accidents and instability producing a system of relationships in continual flux. The artist explores the tension that exists inside each object, focusing on it, rearranging it, scrutinising it and inverting its logic to bring out an infinite inner world. The result of this research reveals the interdependence of various sets of components, be it within a social system or a complex machine.

Although his projects, conceived on the basis of drawings, materialise as sculptures, installations, performances, videos and photographs, for Ortega the work of art is always an action – an event. His experiments exist in a space where the possible and the everyday converge to activate a new and transcendent way of looking at everyday objects and routine interactions, something they will no doubt succeed in doing at Centro Botín.

THOMAS DEMAND: WORLD OF PAPER

From October 9, 2021 to March 6, 2022. **Room 2**

Curator: Udo Kittelmann, Artistic Director of the Museum Frieder Burda in Baden-Baden and member of Fundación Botín's Visual Arts Advisory Committee.

Thomas Demand (Munich, Germany, 1964) is known for his large photographs of hyper-realistic models of interiors or landscapes, made from paper and cardboard. Although at first sight the images seem to be of real spaces, when we get closer we see that they are artificially created scenes. His most outstanding works are those based on pictures taken from the news media, representing events charged with social or political relevance. In works in which human presence is only suggested, realistic in their artificiality and provocative in theme, Demand draws the viewer towards an illusion while drawing attention to the role of photography in the cultivation of that illusion. What is more, to reinforce this illusory condition, once he has photographed his paper and cardboard models, Demand destroys them.

This is the artist's first major exhibition in Spain and is made up of a selection of works in an original *mise en scène*, which simulates an urban landscape. Conceived especially for Centro Botín, the show is made up of eight hanging pavilions whose walls act as supports for the photographs, many of them seen here for the first time, and video works. In addition, the catalogue has a text by Mario Vargas Llosa.

JUAN MUÑOZ. DRAWINGS 1988-2000. RETROSPECTIVE

From June 25 to October 16, 2022. **Room 1**

Curator: Dieter Schwarz, author and specialist in modern and contemporary art.

In the context of the European art of the 1980s and 1990s, Juan Muñoz produced an exceptional body of work as a draftsman during his brief career. Although his output in this medium was extensive, drawing was not an activity to which he constantly dedicated himself; rather, he used it for certain purposes and moments of his work. This being so, his style changed quite radically, from simple sketches to meticulously executed plates, from freehand drawings to works based on images projected on paper. Some of his drawings would become part of a sculptural work, while others were conceived as literary illustrations, but they could also take the form of autonomous creations with which he created highly metaphorical images.

In this exhibition, Centro Botín will bring together more than two hundred works by Juan Muñoz, presenting for the first time an overview of his graphic production thanks to loans from institutions and collections in Europe and the United States and, above all, from the Estate of Juan Muñoz. The set-up, which will take into account the various aspects of his work and the changes it underwent over the course of some twenty years of activity, will underpin a narrative that respects and enhances these considerations to present a sequence of sections, organised more or less chronologically, each addressing a different theme. Of note among the works in the show will be the *Raincoat Drawings*, a series of remarkably intimate sketches of living rooms and other interior spaces, and the *Back Drawings*, in which the artist reproduced the naked torsos of male figures seen from behind, both of these series dating from a very early stage in his career.

ITINERARIOS EXHIBITION CYCLE

Itinerarios is the annual exhibition of the work of the artists who received one of the previous year's Fundación Botín Visual Arts Grants, a programme launched in 1993 with the aim of supporting upcoming artists to realise and make known their most ambitious projects, in which research and production merge, and at the same time to give them the opportunity to complete and deepen their training. This series of exhibitions is a unique platform for these creators to present their work to the world in an institutional context and an exceptional opportunity for the public to get to know and to appreciate the most innovative developments in contemporary art. The works on show, created in a variety of locations and in a range of disciplines, are also featured in a catalogue published by Fundación Botín.

ITINERARIOS XXVII

From 19 November 2022 through the first semester of 2023. **Room 1**

Itinerarios XXVII will bring together the projects by the recipients of the 27th Fundación Botín Visual Arts Grants: Armando Andrade Tudela (Lima, Peru, 1975), Gruber Assaf (Jerusalem, Israel, 1980), Lucía Bayón (Madrid, 1994), Alfonso Borragnán (Santander, 1983), Gonzalo Elvira (Neuquén, Patagonia Argentina, 1971), Seila Fernández Arconada (Santander, 1986), Joan Morey (Balearic Islands, 1972) and Ana Santos (Espinho, Portugal, 1982).

ITINERARIOS XXVI

From November 13, 2021 to May 15, 2022. **Room 1**

Itinerarios XXVI, which opened to the public on 13 November, represents a unique opportunity to engage with the most current artistic debates through the work of Olga Balema (Lviv, Ukraine, 1984), Eli Cortiñas (Las Palmas de Gran Canaria, Spain, 1976), June Crespo (Pamplona, Spain, 1982), Mario Espliego (Guadalajara, Spain, 1983), Antoni Hervàs (Barcelona, Spain, 1981), Salomé Lamas (Lisbon, Portugal, 1987), Anna Moreno (Sant Feliu de Llobregat, Barcelona, Spain, 1984) and Bruno Pacheco (Lisbon, Portugal, 1974). The exhibition as a whole affords a fascinating and challenging vision of the concerns and the investigations of form being carried out by a generation of artists whose works generate subtle connections, inviting us to reimagine the links of interdependence that exist between us and a wide range of other entities, political, social and organic.

OUTLOOKS ON ART: PAINTING

From November 14 November 2020 to May 15, 2022. **Room 1**

Curator: Benjamin Weil, Director of the Fundação Calouste Gulbenkian's Centro de Arte Moderna José de Azeredo Perdigão.

This select group of works from Fundación Botín collection takes a thought-provoking look at painting, from the markedly conceptual practice Sol LeWitt, by way of the more material concrete approaches of artists such as Joan Hernández Pijuan, to the performativity of Juan Uslé's work. The room is completed with works by Jannis Kounellis, Rogelio López-Cuenca, Julião Sarmiento and Juan Ugalde, and the close proximity of this selection to the exhibition *Portraits: Essence and Expression* affords an interesting opportunity to appreciate painting from a different and complementary perspective.

PERMANENT EXHIBITIONS

PORTRAITS: ESSENCE AND EXPRESSION

Permanent exhibition. **Room 1.**

A selection of eight artworks from the personal collection of Jaime Botín, patron of Fundación Botín, are on permanent exhibition in Centro Botín in Santander. Chronologically, they cover almost the entire history of twentieth-century art, beginning with *Half-length Figure* by Isidre Nonell, from 1907, and ending with *Self-Portrait with Injured Eye*, painted by Francis Bacon in 1972. The other works on show in this room are *Femme espagnole* (1917) by Henri Matisse; *Harlequin* (1918) by Juan Gris; *Beach at Valencia* (1908) by Joaquín Sorolla; *Woman in Red* (1931) by Daniel Vázquez Díaz; *The Constructor of Masks* (1944) by José Gutiérrez Solana, and *Portrait of My Mother* (1942) by Pancho Cossío.

SCULPTURES OF JOAN MIRÓ

Permanent exhibition. **Gallery E, Room 1.** (Visible from outside the building)

Following the success of the exhibition *Joan Miró: Sculptures 1928-1982*, which Centro Botín hosted in 2018, the renowned artist is a continuing presence at the art centre thanks to the long-term loan by Successió Miró of two of his sculptures: *Femme Monument* (1970) and *Souvenir de la Tour Eiffel* (1977). Both pieces, installed in Gallery E on the first floor, can be enjoyed from the exterior catwalks, thus honouring the artist's wish that his large-format works should be displayed in busy public spaces and be accessible to as many people as possible.

CENTRO BOTÍN IN SOCIETY: ARTS, EMOTIONS AND CREATIVITY

Centro Botín has a clear social mission: to generate social wealth and development by making the most of the potential of the arts to awaken creativity, based on an understanding of art as a vital contribution to enhancing our well-being at the personal level, in the family, in society and at work. Fundación Botín has been researching and working in this direction for several years, in collaboration with the Center for Emotional Intelligence at Yale University, and Centro Botín now opens up new possibilities for development, **both locally and internationally.**

In fact, Centro Botín enables Fundación Botín to expand and develop the important programme it launched in 2003 with input from international experts. What is more, since 2013, the Foundation has been working with the Yale Center for Emotional Intelligence, examining the role that emotions play in the creative process, and investigating the role and potential of the arts and the emotions they generate in the development of creativity.

With its wide-ranging commitment to promoting the enormous educational potential of the arts to enhancing our emotional intelligence and creativity, Fundación Botín is actively involved in improving the quality of life of the people of Cantabria and generating social wealth. **Slowly but surely, this commitment will help us achieve a more open, creative and proactive society capable of generating progress for all. In fact, Centro Botín, in collaboration with the IE Foundation and Yale University, is developing a system for evaluating how Fundación Botín's art centre in Santander contributes to economic development and creativity in the region.**

Internationally, leading journals are already taking note of the research in creativity, emotions and the arts promoted and developed by Fundación Botín. This clearly establishes Centro Botín as a pioneer art centre in the integration of the arts and social development, and a key point of encounter for researchers.

As a new high point in this endeavour, **Centro Botín organized and hosted in October 2019 the International Conference on Creativity, Emotions and the Arts. The first of its kind anywhere in the world, the event brought together leading authorities on creativity, emotions and the arts and the interconnections between them, to present their research, latest findings and results. They also shared and discussed the importance of creativity in many different areas, personal, educational, professional and health, among others. The International Conference on Creativity, Emotions and the Arts marked the attainment of one of Centro Botín's key objectives: to provide a point of reference for experts from around the world in the field of arts, emotions and creativity, with a highly innovative programme as a pioneer among art centres.**

Centro Botín also embodies the Foundation's commitment to making art accessible to everyone, helping all of us to engage in harmony with the creative spirit. The coordinated actions of Fundación Botín seek to stimulate the creativity of those who visit Centro Botín and take part in its activities, improving their quality of life and their environment. **To this end, the arts centre offers a wide-ranging programme of activities for children, adolescents, families and adults; activities that arouse curiosity and fire the imagination while encouraging learning through play.**

At Centro Botín not a day goes by without one or more of the programmed educational and artistic activities bringing the arts to everyone– the visitors who come from afar and may have only an hour or two, or the people of Cantabria and Santander, who can enjoy Centro Botín on a regular basis, and of course Friends of Centro Botín and volunteers, who are the people most actively involved in the project.

The very full programme of exhibitions, concerts, plays, dance and film seasons is complemented by workshops and courses on a wide variety of topics related to Centro Botín's six core disciplines: visual arts, music, literature, film, theatre and dance.

The **cultural programme of Centro Botín** includes a diverse offering of quality activities to suit all tastes and interests. Centro Botín team, with the support of a Culture Advisory Group composed of professionals from different fields with a thorough knowledge of the international, national and local panorama, is responsible for designing this programme, which contributes

to the effective integration of the arts centre into the cultural and social fabric of the city. In addition, **the building's huge outdoor screen, showing films and videos of activities inside the building, accentuates Centro Botín's open and inclusive nature** by opening a window on the interior.

Centro Botín's educational proposal for the fostering of creativity through the arts ranges from workshops for schoolchildren and adults to professional or university-level courses, such as those in its collaborative ventures with Yale University and with the Master in Emotional Education, Social Education and Education for Creativity run by the University of Cantabria's Faculty of Education.

THE ARCHITECTURE AND URBAN DESIGN OF CENTRO BOTÍN

THE BUILDING: CENTRO BOTÍN PROJECT, 2010-2017

Centro Botín has effectively and attractively reconnected the centre of the city with the bay thanks to the remodelling of an extraordinary public space: the hundred-year-old Pereda Gardens. **By tunnelling below ground the busy road that once divided the gardens and cut them off from the sea, the project has not only unified the green space** but also doubled its area to almost four hectares while restoring unimpeded pedestrian access to the sea.

This building assumes the important social and cultural function of revitalizing the city's public spaces, thus confirming the primacy of the urban as the site of civilization. That is why Centro Botín is located in the heart of the city, because cultural enclaves of this kind, when they are open and close at hand, are loved by the people and become symbols of communal life and civic pride.

Renzo Piano · Architect

Between the gardens and the Bay of Santander, Centro Botín cantilevers out over the sea and the land, allowing the people strolling through the gardens to enjoy a magnificent view of the bay spread out before them. Indeed, the building seems almost to float weightlessly at the height of the treetops through whose branches it can be glimpsed. **An elegant lightweight Pachinko structure of steel and glass catwalks connects the two volumes of Centro Botín and creates a completely public new square, raised above ground level, on the north side of the building**, with stairs and elevators giving access to the two volumes of the arts centre, which cantilevers out 20 metres over the sea.

The lobular form of Centro Botín is the outcome of the series of models through which the design was perfected. This evolutive process made it clear that a rounded structure would allow the ground floor to enjoy more daylight while also affording the best possible views from the gardens towards the sea. **The façades of the building's two volumes are covered with 270,000 mother-of-pearl ceramic discs, which reflect the sun, the sparkling surface of the water and the special light of the Cantabrian coast.**

The larger volume to the west is devoted to art. With galleries laid out on two levels offering spectacular views of the sea and the gardens. The 1400 m² exhibition space on the top floor is lit from above, with daylight entering through a translucent three-layer roof: an outer skin of small sand-blasted glass slats prevents glare in the interior, the double-glazed second skin acts as a climatic envelope, and the third skin of sensor-controlled aluminium slats allows the lighting to be precisely regulated, completely darkening the interior if so desired. The first floor is occupied by a 1200 m² exhibition space, and the ground floor, with its completely transparent façade, houses the restaurant, the shop, a lounge area and visitor services.

On the outside of the building a new amphitheatre adjoins the west façade, on which a 12 x 6 m LED screen shows videos of the activities taking place inside the building and serves as an open-air cinema for the centre's film season.

With a double-height auditorium that cantilevers out over the sea on its south-east side, **the smaller volume to the east contains the educational and cultural activities.** Conceived as a multifunctional space for concerts, lectures, conferences, festivals and ceremonial occasions, this wing also has a roof terrace from which visitors can enjoy spectacular views of Santander and its bay.

The educational area on the north side of this volume has adaptable spaces whose exceptional versatility makes them ideal for a great variety of uses. Configured in rooms of different sizes, the educational area regularly hosts courses and workshops on the visual arts, music, film, theatre, dance and literature, for children and young people as well as adults and families.

THE SETTING: THE REMODELLING OF THE PEREDA GARDENS

The creation of a pedestrian route from the city centre to the sea by way of the Pereda Gardens involved rerouting traffic from the busy road that previously bisected the gardens through a newly-built tunnel. The new tunnel, used by some 13 million vehicles a year, has significantly **improved safety and reduced the levels of noise and air pollution in the area.**

Construction of the tunnel made it possible to extend and improve the Pereda Gardens. Led by landscape designer Fernando Caruncho, in collaboration with the Renzo Piano studio, this historic park has more than doubled in size, from 20,000 m² to 48,000 m², and tripled its green space from 7,003 m² to 20,056 m².

The remodelling has conserved the park's original features, respecting and recapturing its essential character while adapting to the change in scale. **The Pereda Gardens were laid out on land originally reclaimed from the sea in 1805 for use as a quay,** and were officially opened in 1905, coinciding with the Exhibition of Arts and Industries. The extension transforms Plaza de Alfonso XIII, to the west, as part of a large urban space leading in to the gardens proper, whose walks, lawns and rest areas offer both sun and shade in a continual play of light and colour that is a central feature of the design. **Walks and squares have been paved with blue concrete mixed with copper and ferrous sulfate, in harmony with the blue tones of the bay.** Specimen trees include magnolia, holly, palm, cedar, horse chestnut, pine, box, yew, linden and apple.

This project is an expression of the history of this Cantabrian region's moments of splendour. Old public gardens should always preserve and make the most of the landmarks of collective and individual memory that connect the past and the present. That was the aim here: to combine the present and the past with the aesthetic codes and forms of the 21st century, so as to open up the Pereda Gardens to the future. To this end we have established a correspondence between the city and garden, and with Renzo's marvellous building, the whole in harmony with the landscape thanks to the blue of the paths, which tie in with the blue of the bay and the blue-green of the hills around it. That was our goal and we can now say it is an objective and a dream accomplished by all of us.

Fernando Caruncho · Landscape designer

Centro Botín project has preserved several historic landmarks in and around the Pereda Gardens, such as the Concha Espina Fountain, the José María de Pereda memorial sculpture, and the Monument to the Fire of Santander and Reconstruction. **Special mention should also be given to the old petrol station, which has a special place in local memory.** Although its canopy has been slightly updated, its original Fifties design has been respected, and it has been converted for use as the park's

new café. The Renzo Piano Building Workshop has also designed a new Tourist Information Office as part of the remodelling scheme.

Last but not least, **the project included the extension and renovation of the Pereda Gardens children's playground, which has been enlarged from 320 m² to almost 800 m²** in an innovative collaborative design centred on children's physical, emotional, cognitive, and social development. In line with one of Centro Botín's key strategic objectives, the playground was designed to stimulate the imagination and creativity. One of the new play areas in this unique innovative space, inspired by the sea and the importance of renewable energy, is The Wave, a 20-metre-long climbing net for kids and the only one of its kind in Spain. **The Pereda Gardens children's playground was developed in conjunction with the electric utility company E.ON, one of Centro Botín's strategic partners.**

CRISTINA IGLESIAS: SCULPTURAL INTERVENTION IN THE PEREDA GARDENS

Cristina Iglesias, 1999 winner of Spain's National Prize for Visual Arts and one of the country's most internationally acclaimed artists, **created a site-specific sculptural installation for Centro Botín and the Pereda Gardens in the form of four wells and a pool, entitled *From the Underground***. The work consists of five constructions in grey stone, each containing overlapping cast steel forms which engender cavities, wells that engage the underground, that which lies beneath the surface. In the artist's words: 'Phreatic zones, underground zones saturated with water. Pockets of water full of vegetation and molluscs, life that speaks of the origin, the immense sea that formed the earth.' The subterranean is represented by an abstract mass, built up in layers; strata reminiscent of certain algae that might exist in some underwater garden, welling up to the surface.

With her installation, Iglesias invites the visitor to observe the regular to and fro of the water and listen to its murmur, a movement with different rhythms composing different sequences, encouraging us to go from one point to another, from one well to another, and to perceive the sequence of abstract forms as a kind of dialogue between the organic and the mechanical.

PROJECT FACTS AND FIGURES

THE BUILDING

- 10,285.24 m² of total floor area, 8,756.07 m² on the ground floor, first floor and second floor
- 7,112 m³ of concrete for foundations and in-situ cast concrete walls
- 1,059,283 kg of corrugated steel rebar reinforcement for foundations and in-situ cast concrete walls
- 2,323 m³ of concrete for the structure of the building
- 379,262 kg of corrugated steel for the structure of the building
- 1,316,000 kg of steel for the structure of the building
- 3,708 m² of flooring with 8 mm veneer of French oak
- 270,000 ceramic discs with a standard diameter of 156 mm, although other diameters were used for the trims and the curved corners of the building
- 307 sheets of glass for the north and south façades of both wings. The standard size on the west wing is 5.040 x 1.831 m, with a weight of approximately 500 kg
- 6 stairways, two in the east wing and four in the west wing, of which only one in each wing is in regular use, the others being for use in the event of an emergency
- 970 m² of glass flooring with a steel structure for the stairs and the Pachinko, the glass floored carbon steel structure which connects the two wings of the building at level one, seven metres above the ground
- 305 is the estimated seating capacity of the auditorium
- 771 m² of skylight on the roof of the west wing to provide natural light to the second floor exhibition space

THE TUNNEL

- 219 m long
- 60,000 m³ of earth moved in excavation and foundations
- 9,000 m² of in-situ cast concrete walls
- 25.000 m³ of concrete
- 2,400,000 kg of corrugated steel for reinforcing
- 450 lights
- 11,000 m² of asphalt for road surfaces and pavements

THE GARDENS

- 48,257.65 m² of gardens, now almost two and a half times larger than before
- 146 new trees planted, including magnolia, linden, camellias, vinca, plane, gingko, ash, wisteria and yew, as well as various types of palm trees and vines
- 11,088 m³ of topsoil
- 17,568 m² of polished coloured concrete for paths and interior squares
- 11,579 m² of grass
- 475 m² of shock-absorbent playground flooring

THE ARCHITECTURE AND CONSTRUCTION PROJECT

Centro Botín Project, Santander, 2010-2017	Renzo Piano Building Workshop in collaboration with Luis Vidal + Architects (Madrid)
Design team	E. Baglietto, M. Carroll (partners in charge), F. Becchi (associate in charge), S. Lafranconi, M. Monti, R. Parodi, L. Simonelli with M. Cagnazzo, P. Carrera, S. Ishida (partner), M. Menardo, A. Morselli, S. Polotti and I. Coseriu, P. Fiserova, V. Gareri, S. Malosikova, T. Wozniak, A. Zambrano; F. Terranova, F. Cappellini, I. Corsaro (models)
Project management	BOVIS PROJECT MANAGEMENT
Design team	RPBW / LVA ARQUITECTOS
PM building and landscaping	LVA ARQUITECTOS
CM building and health & safety coordination	BOVIS PROJECT MANAGEMENT
Landscape design	FERNANDO CARUNCHO
Building and underpass engineering	DYNAMIS
Façades, services, lighting and fire protection systems consulting	ARUP
Environmental and urban planning consulting	PRADO Y SOMOSIERRA
Acoustics consulting	MÜLLER-BBM
Lighting consulting	ARTEC3
LEED consulting	BOVIS PROJECT MANAGEMENT
Contracting	UTE OHL/ASCAN
Cost consulting	GLEEDS
Graphic design	2x4

FACILITIES

EL CAFÉ DEL CENTRO BOTÍN

El Café del Centro Botín is the refreshment space of Fundación Botín art centre in Santander, run by Carlos Crespo and chef Álex Ortiz. Located in a privileged setting between the Jardines de Pereda gardens and the sea, it brings to Santander the style and concept that have triumphed in Carlos Crespo's restaurants in Madrid, thanks to the acumen and experience of Sandra Tarruella, a leading figure in the world of design and interior design. The Café's choice menu includes some of the most successful signature dishes of the Riojano Group, such as the red scorpionfish mousse, croquettes, Russian salad and crème caramel, alongside such stand-out new creations as mussels simmered with Thai aromas, cuttlefish à la brute, Iberian Wiener schnitzel, ropa vieja cannelloni XXL or barbecued red tuna tacos with ponzu sauce.

With its attentive personalised service, El Café del Centro Botín aspires to be a benchmark of excellence all through the day. In the morning it serves sweet and savoury breakfasts, always 'just so', two of whose crucial ingredients are a superb potato omelette and the best coffee, conjured up by our highly experienced barista. In the afternoon the bar offers top-quality tortillas and pinchos, bringing gastronomic flair to traditional fare while also embracing new proposals that will tempt the most jaded palate. With a special emphasis on the summer months, nights and weekends El Café segues from dinner to first drinks, perfectly accompanied by a varied roster of DJs, the much-appreciated Sound Menus and other cultural complements deliciously combining art and gastronomy.

Cantabria born and bred, Carlos Crespo has made a name for himself in Spain with three top-notch restaurants in Madrid – La Maruca, La Bien Aparecida and La Primera – in tandem with his partner Paco Quirós. In Santander he has Bodega del Riojano, Días de Sur and Vermutería Solórzano, while the most recent arrival, premiered with chef Álex Ortiz, is Pan de Cuco, in the little seaside town of Suesa (Ribamontán al Mar), which has garnered countless rave reviews since it opened in 2018. After several years directing the kitchen of Bodega del Riojano, Álex Ortiz teamed up with Crespo two years ago to open his own business, now renewing the successful partnership to run El Café del Centro Botín, a thoroughly re-envisioned restaurant project that promises to leave no one unimpressed.

THE SHOP

In Centro Botín Shop you will find an attractive array of innovative articles to take home as a souvenir of your visit or as an original gift. Located next to the restaurant El Muelle del Centro Botín, this dynamic modern space has a carefully chosen selection of Spanish and international publications, inclusive an outstanding section of books on art, architecture and creativity and, of course, the catalogues of Centro Botín's exhibitions. In the same way, it is easy to find other articles developed in close collaboration with artists belonging to the collection of Fundación Botín.

Centro Botín Shop also carries a line of nautical clothing and accessories, which evoke the salt tang of the bay, the sea breeze and the wet sand of Santander. In addition to apparel for the stylish sailor you can choose from other quality products such as mugs, T-shirts and notebooks inspired by Renzo Piano's iconic building, a collection whose principal motifs are the ceramic skin and steel and glass Pachinko.

The Shop also stocks toys, games and gift items for all ages, guaranteed to stir the senses and enhance creativity, such as cardboard boat construction kits, a set of stickers with the landmarks of the Santander skyline or a vinyl for colouring in.

VISITOR INFORMATION

OPENING HOURS

Centro Botín

Open

Autumn/Winter (October – May):

Tuesday to Friday from 10:00 to 14:00 and 16:00 to 20:00

Saturday, Sunday and Holidays from 10:00 to 20:00

Spring/Summer (June – September):

Tuesday to Sunday from 10:00 to 21:00

Closed

January 1 and December 25

The Shop

Autumn/Winter (October – May):

Tuesday to Sunday from 10:00 to 20:00

Spring/Summer (June – September):

Tuesday to Sunday from 10:00 to 21:00

El café del Centro Botín

Autumn/Winter/Spring (September 1 – July 14):

Tuesday, Wednesday & Thursday from 9:30 to 20:00; Friday & Saturday from 9:30 to 24:00; Sunday from 10:00 to 20:00

Summer (July 15 – August 31):

Monday to Sunday from 9:30 to 24:00

CHARGES FOR EXHIBITIONS AND CULTURAL AND EDUCATIONAL ACTIVITIES

Prices

General admission: €8

Includes access to Centro Botín, the collection and temporary exhibitions

Free admission (with proof of eligibility): €4

Friends of Centro Botín, Pass holders, under 16s, unemployed, sponsors, accredited journalists, members of ICOM (International Council of Museums), CIMAM, the IAC and Sotheby's Preferred and SOY de Mutua Madrileña cardholders.

Concessions (with proof of eligibility): €4

Seniors (65 and over), students aged 16 to 25, people with disabilities, and large families.

Groups: €6 per person.

If you plan to visit Centro Botín with a group of between 8 and 30 people, book your tickets in advance, with a discount of €2 per person.

Centro Botín also offers three special deals for exhibition visits:

1. **Visit with your own guide (for groups 8 to 30 people).** €6 per person with free admission for official guides and adults in charge of school groups.
2. **Visits with a Centro Botín guide.** Bookable in advance with a guide fee of €75 (€105 for languages other than Spanish).
3. **Centro Botín Experiences.** Specifically designed for each exhibition and tailored to different types of participant (families, professionals, young people and adults). The charges range from six to twelve euros per person, depending on the type of experience (drama, culinary, sensory and others that incorporating various artforms).

The charges for Centro Botín cultural activities range from twelve to twenty-four euros. For example, the charge for cinema season is four euros per film (three euros if the full season is booked in advance). Tickets for concerts of classical music and 'open' music (jazz and other styles) are priced at ten euros, and concerts linked to exhibitions and dance or theatre performances at between ten and fourteen euros. Many but not all of the lectures are free.

There is also a programme of free cultural activities in El Muelle restaurant, in the outdoor amphitheatre and in the environs of Centro Botín.

Centro Botín pass

Anyone born in Cantabria or officially resident in the region is eligible for a pass, a permanent personal non-transferable pass giving **unlimited free admission to all Centro Botín exhibitions** on payment of a small issuing fee (€2).

The Friends Programme

The Friends of Centro Botín Programme entitles members to a series of exclusive benefits and advantages, including exclusive activities, discounts on activities and in the restaurant and shop, special guided tours and priority ticket purchase.

The Friends Programme offers four types of membership: Individual, Joven, Familiar and Premium. The annual fee for enrolment in the Friends Programme is twenty euros for the Joven card (aged 16 to 25, or over 65), thirty euros for the Individual card (aged 26 to 64), and fifty five euros for the Familiar card (parents plus children aged 16 to 25), which covers two adults and up to four children. The Premium card, at 200 euros, entitles members to even greater benefits.

As well as unlimited access to the exhibitions, Friends of Centro Botín have a 50% discount on cultural and educational activities, as well as priority access to tickets and discounts at El Muelle restaurant and Centro Botín Shop.

**CENTRO
BOTÍN
CENTRE**

CENTRO BOTÍN

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