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CENTRO BOTÍN AND FUNDACIÓN BOTÍN

Through the arts, Centro Botín in Santander helps develop creativity in order to unlock economic and social wealth in Santander.

Centro Botín is an arts centre of Fundación Botín: a space for the development of creativity through art and a meeting place focused on art and culture. Centro Botín will provide a base from which the Fundación can build on its longstanding support for art and artists, through international exhibitions, workshops and scholarships, and also pursue research into drawing styles of the major Spanish artists of all periods.

Centro Botín's mission is to awaken people's creative nature and skills by bringing the arts to the general public and harnessing the huge potential for developing their emotional intelligence and creativity. The research carried out by Fundación Botín and the Yale Center for Emotional Intelligence constitutes the focal point of the training programme given by Centro Botín, comprising of activities for children, teenagers, families, and adults, which awaken curiosity and imagination and encourage play and learning through experiences. As well as exhibitions, concerts, theatre, dance and film series, there will be workshops and courses.

Fundación Botín's new art centre, that was opened in June 2017, strives to be one of the leading art centres in the international art circuit, spreading the cultural and educational wealth of the arts and offering a warm welcome to all visitors from near and far. This is achieved thanks to the beautiful facilities which include both the building itself and the lavish gardens surrounding it.

*Centro Botín is an art centre that continues and promotes the work that the Fundación Botín has carried out in the arts over the last 30 years. The Fundación Botín's Visual Arts Programme revolves around three areas of activity: **research, training, and exhibits**. In addition to all of this, Centro Botín has a defined social mission: to generate development and wealth, making the most of the potential of the arts to awaken our creativity.*

Fátima Sánchez, Centro Botín Executive Director

The Centre is already part of the daily lives of Santander's residents and helps to strengthen the social and cultural fabric of the city. **Above all, it is a new meeting place which, through art, music, cinema, theatre and literature, boosts life in the city.** Essential to all of this are the activities that take place not only at Centro Botín but also in its open-air amphitheatre and in the Pereda Gardens.

The building and the urban design of the site linking the city centre to the bay was designed by Pritzker-winning architect Renzo Piano in collaboration with Luis Vidal + Architects. As well as opening the door to art to the people of Santander city and the Cantabria region, it creates a new attraction for all who visit the region from around the world.

Centro Botín is a space for art, culture, and learning, designed not only to continue but also to boost the work carried out by the Fundación Botín in visual arts since 1984 and the educational realm since 1972.

Centro Botín is located in the historic Pereda Gardens which were redesigned and extended as part of the project by renowned landscape designer Fernando Caruncho in collaboration with Renzo Piano. The gardens have doubled in size and there are three times more green areas stretching out to the sea, all part of an architectural and landscaping project that gave equal importance to the building itself and the public spaces created in its surroundings. The squares to the north and west of the building—the latter an amphitheatre—are stages for the performing arts, audiovisual projections, educational

activities, debates, and creative projects. **This is an extension of the spaces in the Pereda Gardens, where Fundación Botín has been organising a complete summer programme since 2014**, consisting of cultural events for children, teenagers, adults, and the whole family, including different music concerts, film series, and workshops.

FUNDACIÓN BOTÍN

Centro Botín is the most important project in the history of the Fundación Botín. Founded in 1964 by Marcelino Botín Sanz de Sautuola and his wife Carmen Yllera with the aim of advancing the social, economic and cultural development of Cantabria, fifty years on Fundación Botín now acts all over Spain and Latin America with its main focus still on Cantabria, contributing to the overall development of society by detecting and encouraging creative talent and exploring new ways of generating cultural, social and economic wealth. Its Chairman is Javier Botín, who took over the office following the death of his father in September 2014, Mr Emilio Botín García de los Ríos, who had been the Chairman of the Fundación since 1993.

Since it was founded, **Fundación Botín has worked to help society develop by generating cultural, social, and economic wealth**, not just in Cantabria where its main headquarters are located, but also throughout Spain and Latin America. **The main objective is to discover and support creative talent in the arts, science, education, and rural development.** This unique combination of priorities has been put into action to improve the lives of many people in very different places and situations.

It has also created a Trends Observatory to gain in-depth knowledge of society and discover key factors to help generate wealth, which also drives talent detection and development programmes in the social and public sectors.

Its headquarters are located on calle Pedrueca in Santander, home not only to Centro Botín, but also El Promontorio and Villa Iris, two of the city's landmarks used for institutional events and for holding exhibitions and workshops, respectively. Since 2012 it has had offices in Madrid to cater for the growing demands of its activity.

A CENTRE FOR TRAINING, RESEARCHING AND DISSEMINATING ART

VISUAL ARTS PROGRAMME OF FUNDACIÓN BOTÍN

Centro Botín is the arts centre that maintains and nurtures the Visual Arts Programme of the Fundación Botín. This programme revolves around three areas of activity: **training** through scholarships and international workshops conducted by top renowned artists; **research** into the drawing styles; and **international exhibitions** run by the Fundación itself as a result of its research and training programmes. Furthermore, **the Fundación Botín art collection is a reflection of its Visual Arts Programme with more than thirty years of history.** Specialising in contemporary art, it houses works in a wide range of art forms: paintings, sculptures, drawings, photography, video and installations, etc. Benjamin Weil was appointed Artistic Director of Centro Botín in 2014.

The artistic programme at Centro Botín will continue to be led by the Visual Arts Advisory Committee, led by Vicente Todolí, former director of the Tate Modern in London. It is a balance between teaching, exhibiting, acquiring, and promoting creativity.

When I started working with Fundación Botín, we wanted our contemporary art collection to consist not only of works by the artists giving the workshops, but also of works donated by holders of our Visual Arts Grants. As a way of shaping the development of the collection, we then took a more proactive stance, by selecting and acquiring works ourselves. Each year, we also held an exhibition of works by artists that had received a Visual Arts Grant, and we also added a yearly exhibition of the international artist giving the Master Class Workshop at Villa Iris.

Thanks to Centro Botín, the scope of these activities has grown. Therefore, each year we will offer two workshops rather than just one, in addition to more exhibitions with the inclusion of two yearly solo exhibitions of the workshop directors.

Vicente Todolí, Chairman of the Visual Arts Advisory Committee at Fundación Botín

VISUAL ARTS TRAINING

The first pillar of the Visual Arts Programme of Fundación Botín is **education** and it covers several different aspects: providing training support to emerging artists from across the world through **workshops** directed by prestigious international creators; awarding **grants** for artistic projects, and **exhibiting** (and sometimes **acquiring**) the works resulting from said projects. Furthermore, Fundación Botín offers a scholarship programme for young Spanish professionals wishing to expand on their training in Curatorship and Museum Management Studies abroad.

Visual Arts Workshops

Visual Arts Workshops, which began in 1994 in Santander, provide another kind of training and encouragement. Devised and supported by the Fundación Botín, these annual workshops have brought many young artists from across the world to Santander, to work closely with artists of the stature of Miroslaw Balka, Mona Hatoum, Jannis Kounellis, Antoni Muntadas, Juan Uslé, Gabriel Orozco, Julião Sarmiento and Paul Graham, among others. **Recent workshops have been led by Tacita Dean, Carlos Garaicoa, Joan Jonas, Julie Mehretu and Carsten Höller.**

Many artists invited by Fundación Botín to direct workshops have not only shared their knowledge with their younger colleagues, but have also **had the chance to hold their first major exhibition in Spain.** As a result, many people have been able to get to know the works of prominent international artists.

At the end of the Visual Arts Workshops, Centro Botín exhibits the work of the artists that have led them. In addition, works by all those artists have entered the Fundación Botín collection of modern and contemporary art, which also features artists to whom the Fundación has awarded Visual Arts Grants.

Visual Arts Grants and Curatorship and Museum Management Grants

In the 1990s, the Fundación Botín launched its grant programme. **The *Itinerarios* cycle of exhibitions is the result of work carried out by Spanish and international recipients of Fundación Botín Visual Arts Grants.** These artists' research activity is reflected each year in a catalogue which serves as a showcase for their different projects.

More over, each year two Curatorship and Museum Management grants are awarded to Spanish professionals in the field of contemporary art who wish to continue specialising abroad.

Over the past 26 years, Fundación Botín has taken an active role in the growth of Spain's artistic community, offering support and learning opportunities through workshops and grants, in addition to its ambitious exhibition programme. We are pleased to see how the artists that we supported in the past have gone on to become leaders in their field, and we are particularly proud that artists that were awarded scholarships by Fundación Botín have represented Spain in the Venice Biennale: Lara Almarcegui in 2013, Cabello/Carceller and Francesc Ruiz in 2015, and Jordi Colomer in 2017.

With the opening of this extraordinary building, Fundación Botín is not only continuing but is also expanding on its mission to give as much support and visibility as possible to young artists, participating more efficiently in the development of an established artistic community, and offering visitors from near and far more opportunities to enjoy the very best international artistic offering in a spot that we believe inspires artists and the general public alike.

Benjamin Weil, Artistic Director of Centro Botín

VISUAL ARTS RESEARCH

In 2006, Fundación Botín began a research project into drawing in Spanish art which also included the publication of catalogues raisonnés and the exhibition of selected works, all **guided by the conviction that drawing should be considered as one of Spain's strongest art forms from the 16th century to the present day.**

As a result of this research programme and with the endorsement of the Museo del Prado, the Fundación will publish the five volumes of the catalogue raisonné of drawings by Francisco de Goya (1746–1828) in 2019 which will bring the research into the Great Spanish Masters (17th–20th centuries) to a close. Compiled with the help of world-class experts and research teams, this magnum opus will follow earlier publications, including the catalogues raisonnés of Spanish artists such 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). The line of research into drawing carried out at Centro Botín continues and is considered to be a priority.

Our Goya exhibition and the catalogue raisonné of his drawings marks the end of a work cycle focused on the drawings of history's great artists. While for obvious reasons it would not be possible to create a catalogue raisonné of drawings by a living artist, we believe that drawing is an important aspect of an artist's work, despite not receiving the attention it deserves. That is why we intend to encourage this line of work with exhibitions of drawings by major contemporary artists.

Vicente Todolí, Chairman of the Visual Arts Advisory Committee at Fundación Botín

ARTISTIC DISSEMINATION

As part of its artistic dissemination area, Centro Botín houses two floors exclusively for exhibitions. **It offers both monographic exhibitions of 20th century artists and group exhibitions on different art history subjects.** It also houses various presentations of the Fundación Botín art collection which includes works by emerging and established artists that have taken part in the Villa Iris Workshops, as well as artists awarded visual arts grants.

As explained, **the artists selected for the exhibitions are always linked to the Fundación Botín visual arts programme.**

Carsten Höller, the first artist to exhibit at Centro Botín, directed one of our master class workshops after presenting his work, while Julie Mehretu—whose work is on display until the beginning of 2018—has also taught a workshop. Therefore, the tradition of offering exhibitions by artists that teach our workshops continues, with the added bonus of the new exhibition spaces at Centro Botín. Furthermore, some high-calibre exhibitions of contemporary masters are lined up as part of new discoveries made in research into their work.

Vicente Todolí, Chairman of the Visual Arts Advisory Committee at Fundación Botín

CENTRO BOTÍN'S EXHIBITION PROGRAMME FOR 2018

Centro Botín opened its doors on 23 June 2017 with three big exhibitions: Carsten Höller's first exhibition in Spain, one of the most important artists in the international contemporary art scene; Spain's most important exhibition to showcase Goya's drawings, organised in collaboration with Museo del Prado; and one of the most prominent retrospective exhibitions of Julie Mehretu in Europe to date.

2018 will see Centro Botín consolidate its vocation as a benchmark international centre with exhibitions of works by such first rate artists as **Cristina Iglesias, one of the most widely acclaimed Spanish creators at international level or an exploratory look at little known aspects of renowned figures of Spanish art like Joan Miró.** The Fundación Botín art collection is also housed at Centro Botín, offering different presentations throughout the year.

JULIE MEHRETU: A UNIVERSAL HISTORY OF EVERYTHING AND NOTHING

Until 25 February 2018 **Room 2**

Opened on 12 October, the Julie Mehretu solo exhibition is between the most important ones to date in Europe. The New York-based Ethiopian artist is internationally considered to be one of the top painters of her generation. The exhibition, which includes 30 paintings and 57 drawings from the last 20 years, was commissioned by Suzanne Cotter, Director of Fundação Serralves-Museu de Arte Contemporânea of Porto, and Vicente Todolí, Chairman of the Visual Arts Advisory Committee at Fundación Botín.

The works were selected in close collaboration with Julie Mehretu and focus on the key moments in her artistic practice. They span from her earliest drawings and paintings created using different techniques such as graphite, ink, and acrylic, to her majestic large-scale canvases with complex surfaces and architecture, where line and gesture take on increasing depth and strength over time.

Benjamin Weil, Artistic Director of Centro Botín, highlights Julie Mehretu's social commitment in her work, her willingness to examine time and history, and how she reflects on social order, the symbols of power, and political thought. The selection of paintings in '*Julie Mehretu. A universal history of everything and nothing*' is all the more significant as representative of a post-9-11 period in which war and its spectacle have become a daily occurrence, and in which violence, racism and crimes against humanity have become a blip on the radar of current events.

JOAN MIRÓ. SCULPTURES 1928-1982

20 March to 2 September 2018. **Room 2**

This exhibition, conceived solely and exclusively for Centro Botín, focusses on the creative process of Joan Miró (Barcelona, 1893 - Palma, 1983) and, more specifically, on his sculptural production. More than a hundred sculptures, together with drawings, photographs, videos and objects of different types, constitute a comprehensive journey through Miró's career. Also included is a large amount of previously unseen material. The curators of this exhibition are Joan Punyet Miró, Joan Miró's grandson and principal representative of Sucessió Miró and M^a José Salazar, member of the Visual Arts Advisory Committee at Fundación Botín.

Miró used a variety of techniques to create works full of deep poetic and artistic meaning. His methods included assembling materials he had collected while out walking, transforming found objects and pairing everyday objects to form unlikely associations. The artist himself very succinctly described this process: *I am drawn to an object by a magnetic force, with no premeditation whatsoever. Then I am attracted to another object. The second object, through its connection with the first, produces a poetic shock that first passes through that initial plastic, physical love at first sight, which makes poetry really move you and without which it would not be effective...*

CRISTINA IGLESIAS: INTERSPACES

06 October 2018 to 3 March 2019. **Room 2**

Winner of the 1999 National Prize for Visual Arts, Cristina Iglesias (San Sebastián, 1956) is one of the best known Spanish artists on the international art scene. This exhibition featuring a large selection of her works will occupy the whole of the second floor of Centro Botín's west wing, and Vicente Todolí, Chairman of the Visual Arts Advisory Committee at Fundación Botín, will be its curator. Famous for her sculptural creations with suspended pavilions, latticed panels, passageways and mazes, her works combine industrial materials with natural elements to produce unexpected settings and spaces full of new experiences.

Cristina Iglesias has close ties with Fundación Botín and its new art centre in Santander. Her sculptural project *From the Underground*, a work in stone, steel and water comprising four wells and a pond, was conceived specifically for Centro Botín and the Pereda Gardens. In September 2018, the artist will also direct a Villa Iris Visual Arts Workshop, an initiative Fundación Botín has been organising every year since 1994.

Iglesias' last big exhibition in Spain was at Museo Nacional Centro de Arte Reina Sofía in 2013, so this show at Centro Botín offers a marvellous opportunity to look back over her career and discover her more recent works.

ITINERARIOS XXIV

13 March to 03 June 2018. **Room 1**

The *Itinerarios* cycle of exhibitions is the result of work carried out by Spanish and international recipients of Fundación Botín Visual Arts Grants. These artists' research activity is reflected each year in a catalogue which serves as a showcase for their different projects. Benjamin Weil, Artistic Director of Centro Botín, is the show curator.

The beneficiaries of the grants in 2016 were Irma Álvarez-Laviada (Gijón, 1978), Elena Bajo (Madrid, 1976), Josu Bilbao (Bermeo, Bizkaia, 1978), Felipe Dulzaides (Havana, Cuba, 1965), Rafael Munárriz (Tudela, Navarre, 1990), Alex Reynolds (Bilbao, 1978), Leonor Serrano Rivas (Malaga, 1986) and Pep Vidal (Tarrasa, 1980). The exhibition in 2018 will allow us to see their work, executed in a wide variety of disciplines and locations. These creations will also be included in a catalogue published by Fundación Botín.

A jury made up of Ibon Aranberri, Lorena Martínez de Corral, Bárbara Rodríguez Muñoz and Wilfredo Prieto has been given the task of choosing eight artists from a total of 703 applicants from 53 different countries for this edition.

THE FUNDACIÓN BOTÍN COLLECTION

Several presentations during the course of 2018. **Room 1**

The Fundación Botín Collection will continue to be showcased in different presentations throughout 2018, with displays in different spaces allowing new discoveries, new itineraries and the establishment of new connections between works. Benjamin Weil, Artistic Director of Centro Botín, will be the exhibition curator.

The Collection, which has grown gradually over the last forty years, brings together works by international artists who have directed Villa Iris Visual Arts Workshops, artists who have benefited from Fundación Botín Visual Arts Grants since their creation in the 1990s, and others.

Outstanding figures represented in it include Miroslaw Balka, Tacita Dean, Carlos Garaicoa, Mona Hatoum, Joan Jonas, Janis Kounellis, Julie Mehretu, Antoni Muntadas and Juan Uslé.

THE SOCIAL MISSION OF CENTRO BOTÍN: ARTS, EMOTIONS AND CREATIVITY

Centro Botín has a defined social mission: to generate development and wealth, making the most of the potential of the arts to awaken our creativity. Art is therefore considered as a way of increasing people's well-being in their personal, family, social, and work lives. **The Fundación Botín has researched and worked on this social mission in recent years in collaboration with the Yale Center for Emotional Intelligence, and Centro Botín stands to be highly innovative in both the local and the international spheres.**

In the local sphere it aims to promote the development of the emotional intelligence and creativity of Cantabrians to improve their lives through the arts, harnessing the great educational potential that has still not been fully tapped into. **Over time, this will gradually result in citizens who are more open, creative, better problem solvers, and capable of generating progress and wealth all over.**

In the international sphere, leading magazines are already drawing attention to Fundación Botín's research into the arts, emotions and creativity, positioning Centro Botín as a groundbreaking art centre for the integration of the arts and social development, and as a place for researchers to gather. **Centro Botín will be hosting the first International Conference on Arts, Emotions, and Creativity, which will bring together major experts on the subject in Santander.**

Centro Botín has enabled Fundación Botín to expand and develop its extensive programme launched in 2003 with international experts. In 2013, the Fundación entered a partnership with the Yale Center for Emotional Intelligence at Yale University, to research the role that emotions play in the creative process, and to investigate how art, emotions, and creativity relate to each other.

Centro Botín also advocates the idea held by the Fundación that all people should be able to have access to art, striving to help them feel in harmony with it. Fundación Botín has entrusted Centro Botín with the task of nurturing the creativity of all those who visit it and take part in its activities, to in turn help improve their lives and their surroundings.

With this in mind Centro Botín offers a full programme of activities for children, teenagers, families, and adults, which will awaken their curiosity and imagination and encourage all involved to play and learn through experiences.

Centro Botín offers art-related and educational activities every day. The aim of these activities is to bring art to the people, whether they be visitors that can only stay for a short amount of time, or residents of Cantabria and Santander, who can enjoy Centro Botín as often as they like, not to mention the Friends and Volunteers, who are most intensely involved in the centre.

In addition to exhibitions, concerts, theatre performances, dance, and film series, there are also workshops and courses on many different topics related to six different disciplines: visual arts, music, literature, film, theatre, and dance.

The **cultural programme at Centro Botín** includes a range of first-rate activities aimed at all kinds of audiences, all of which assist in improving people's well-being and developing their creative side. The team at Centro Botín, with the support of the Cultural Advisory Group, is in charge of designing the programme to assist in integrating the centre as much as possible into the city's cultural and social fabric. The Cultural Advisory Group is made up of professionals from many different fields, all of whom boast extensive experience in the local, national, and international cultural scene. **Centro Botín's outdoor screen, which is used to project film series and videos of the activities taking place inside the building, accentuates the open and inclusive spirit of the centre,** acting as a kind of window to the outside world.

The educational approach taken at Centro Botín to develop creativity through the arts includes workshops for school children and adults, as well as professional and third level courses, such as those carried out in collaboration with Yale University and the Master's Degree in Social, Emotional and Creative Education offered in collaboration with the Department of Education at the University of Cantabria.

THE ARCHITECTURAL AND URBAN DESIGN PROJECT OF CENTRO BOTÍN

THE BUILDING: CENTRO BOTÍN PROJECT, 2010-2017

Centro Botín has helped to link the city centre with its bay by remodelling a unique public space: the old Pereda Gardens. **The project reinstates the connection that once existed between the two areas. To do this, the road that previously bypassed the gardens and cut them off from the sea was moved underground in the form of a tunnel.** This meant that the gardens doubled in size, now spanning almost four hectares and extending the pedestrian area all the way out to the sea.

This building has the important social and cultural task of penetrating the city's public spaces to demonstrate the primacy of the urban space as a place of civilisation. That is why Centro Botín is located in the heart of the city, as cultural sites like this are loved by the people and eventually become cultural symbols that generate civic pride when they are open and inviting.

Renzo Piano, Architect

Perched between the Pereda Gardens and the Cantabrian Sea, Centro Botín overhangs the water while standing safely on solid ground so that those strolling through gardens can enjoy a wonderful unbroken panoramic view of the bay. Passersby would be forgiven for thinking that the building is floating above the treetops as they glimpse it through the leaves. **The structure is made up of light steel and glass walkways called pachinko, separating the two wings of Centro Botín and forming a new, completely public square raised over the ground to the north of the building.** Several stairways and lifts connect the square to the two wings of the art centre, which juts out 20 metres over the sea.

The lobed shape of Centro Botín is the result of many models all aimed at perfecting its design. It was decided that a round structure would bring more light into the ground floor while maximising the views from the gardens out to the sea. **The façades of both wings of the building are covered in 270,000 shiny ceramic discs finished with a mother of pearl glaze that reflect the sunlight, the glimmering water, and the unique light of Cantabria.**

The west wing is devoted to art. The galleries are distributed across two levels each offering spectacular views of the sea and the gardens. The exhibition space on the upper floor spanning 1,400 m² is lit through a skylight and is protected by a three-layer covering: an outer layer made of small silk screen-printed glass sheets that stop glare; a second double glass layer that seals the gallery; and a third layer consisting of small aluminium slats controlled by sensors that can be used to block out or regulate the amount of light entering the building. A 1,200 m² exhibition room occupies the first floor while the ground floor, with its fully transparent façade, houses the restaurant, the gift shop, a seating area and a visitor information desk.

On the outside of the building a new amphitheatre adjoins the west-facing façade and contains a 12 x 6 m LED screen to project film series and videos of the activities taking place inside the building.

The east wing hosts educational and cultural activities. A split level auditorium can be found on one of the sides, overhanging the sea. This multifunctional space can be used to host concerts, lectures, conferences, galas, and ceremonies, and also comes with a rooftop terrace from where visitors can admire the spectacular views of Santander and its bay.

In the north-facing part of this wing, the educational area offers spaces designed to provide utmost flexibility for hosting all kinds of activities. The different rooms can be configured into different sizes to accommodate courses and workshops for university students, children, adults, or the whole family, always in the realm of the visual arts, music, cinema, theatre, dance, or literature.

THE SURROUNDINGS: REMODELLING OF THE PEREDA GARDENS

The creation of a pedestrian route from the city centre to the sea via the Pereda Gardens was made possible by a tunnel that now carries the road that previously ran across the gardens. The tunnel carries 13 million vehicles each year, **increasing safety and reducing the noise and air pollution that the traffic previously caused in the area.**

Thanks to the tunnel, it has been possible to extend and improve the Pereda Gardens. Led by landscape designer Fernando Caruncho, in collaboration with the studio of Renzo Piano, this historic park has doubled in size, growing from 20,000 m² to 48,000 m² and tripling its green areas from 7,003 m² to 20,056 m².

The remodelling project has preserved the gardens' original features, respecting and bringing back to life their essential character, while adapting them to their new scale. **The Pereda Gardens are located on land that was reclaimed from the sea, and were used as a harbour quay in 1805.** They were officially opened in 1905, coinciding with the Art and Industry Exhibition. Now, with their extension, the Alfonso XIII Square, which sits to the west, will be transformed into a large urban space that leads into the gardens proper. Within the gardens, footpaths, green areas and rest areas intermingle to provide both sunny and shady spaces. The play of light and colour throughout the gardens is key to the design. **Walkways and squares have been paved with a mixture of blue concrete stained with copper and iron sulphate, blending the gardens with the bluish tones of the bay.** Specimen trees include magnolia, holly, palm, cedar, horse chestnut, pine, boj, yew, linden, and apple.

This project is an expression of the glorious history of this Cantabrian land. An old public garden should always preserve and showcase the milestones 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 shapes and codes of the 21st century, thus opening the Pereda Gardens to the future. To do so, we have linked the city with the gardens and the wonderful building designed by Renzo, all in harmony with the landscape through the blue pathways that tie in with the blue of the bay and the blue-green mountains that surround it. That was our goal and today we can say that it is an objective and a dream accomplished by all involved.

Fernando Caruncho, Landscape designer

Centro Botín project has preserved several historic landmarks around the Pereda Gardens, such as the Concha Espina Fountain, the sculpture dedicated to José María de Pereda, and the Monument to the Fire of Santander and Reconstruction. **Special mention should also be given to the old petrol station that lives on in the memory of all the people of Santander. Although its canopy was slightly modernised, its original design was respected, and it has been converted into the gardens' new café.** The Renzo Piano Building Workshop has designed a new Tourist Information Office as part of the project to remodel the gardens.

Lastly, **the project included the extension and renovation of the children's playground in the Pereda Gardens, which has gone from 320 m² to almost 800 m²,** created following an innovative and collaborative design focused on helping children's physical, emotional, cognitive, and social development. In line with one of Centro Botín's strategic objectives, it was designed to stimulate the imagination and creativity of children. It is a unique and innovative space inspired by the sea and the importance of renewable energy. The area has new play areas including 'The Wave', a unique structure in Spain consisting of a 20-metre long net for children to climb in. **The project's budget was covered jointly by the Fundación Botín and the electricity company E.ON., a strategic partner of Centro Botín.**

The gardens have also become the perfect spot for public art exhibitions with the permanent work of Cristina Iglesias "From the Underground" which was inaugurated at the same time as the building, on 23 June 2017, not to mention Carsten Höller's 7.8 Hz installation that has been operating since the end of 2014.

CRISTINA IGLESIAS: SCULPTURAL WORK IN THE PEREDA GARDENS

Cristina Iglesias, winner of the National Prize in Visual Arts in 1999 and Spain's internationally renowned artist, **created a sculptural installation comprising four wells and a pond, designed specifically for Centro Botín and the Pereda Gardens, entitled *From the Underground***. The work consists of five bas-reliefs in grey stone, containing cast steel forms that overlap one another, forming cavities. These are wells, addressing the underground world beneath the surface: "Phreatic zones, underground areas saturated with water. Pockets of water full of vegetation and molluscs, life that bespeaks origins: of the immense sea that shaped the earth." described the artist. The subterranean emerges, represented by an abstract mass built up in layers, strata reminiscent of certain algae that might exist in a possible underwater garden, spilling over to the surface.

Through her work, Iglesias invites visitors to observe the murmur and rhythmic movement of the water as it flows at different rates forming different sequences, encouraging us to pass from one point to another, from one well to another, to perceive the cascade of abstract shapes as a kind of dialogue between the organic and the mechanical.

CARSTEN HÖLLER: INSTALLATION 7.8 HZ

The Pereda Gardens also host the site-specific 7.8 Hz installation by artist Carsten Höller, where the light sources that normally illuminate the gardens are modified, rendering a frequency of flickering light.

The title of the work (7.8 Hz) refers to an exact frequency of blinking lights also known as Schumann Resonances. It happens to be the same frequency recorded in the Earth's electromagnetic field and, whether by coincidence or not, **it is also a very powerful frequency used in brainwave entrainment. It is known to stimulate growth hormone levels and cerebral blood flow in humans, inducing a state of deep consciousness**. Carsten Höller's installation is turned on every day at the same time as Santander's street lights go on automatically. The flickering cycle lasts approximately three minutes and takes place every hour from the time the lights of the merry-go-round in the gardens are switched off until the next day, when the street lights go off.

Since starting his artistic career, Carsten Höller, who initially specialised in biology, has focused on involving spectators so that they can actively experiment his works for themselves, depending on the responses generated by their own neurological systems. This kind of pulsating light has been an essential component of the artist's visual vocabulary.

PROJECT FACTS AND FIGURES

THE BUILDING

- A 10,285.24 m² surface area, 8,756.07 m² of which is above ground, consisting of the ground floor, the first floor, and the second floor
- 7,112 m³ of concrete used in foundations and in-situ concrete walls
- 1,059,283 kg of reinforcement steel for foundations and in-situ concrete walls
- 2,323 m³ of concrete in the building's structure
- 379,262 kg of reinforcement steel in the building's structure
- 1,316,000 kg of steel in the building's structure
- 3,708 m² of 8 mm French oak hardwood flooring
- 270,000 ceramic pieces with a standard diameter of 156 mm, although other diameters were used for the trims and special curved parts of the building
- 307 glass units for the north and south facing façades of both wings. The standard size on the west wing is 5,040 x 1,831 mm and they weigh approximately 500 kg each
- 6 stairways: Two in the east wing and four in the west wing. Only two (one in each wing) are for frequent use, and the rest are for use in the event of an emergency
- 970 m² of glass flooring with a steel structure for the pachinko and stairs (the pachinko is seven metres above the ground and connects the building's two wings on level one. It consists of a carbon steel structure supporting the glass floor panels)
- The auditorium can seat approximately 305 people
- The 771 m² skylight on the roof of the west wing allows the sunlight to shine in on the exhibitions on the second floor

THE TUNNEL

- 219 m long
- 60,000 m³ of land dug up for excavation and foundation
- 9,000 m² of in-situ concrete walls executed
- 25,000 m³ of concrete used
- 2,400,000 kg of reinforcement steel
- 450 tunnel lights
- 11,000 m² of asphalt for road surfaces and pavements

THE GARDENS

- 48,257.65 m² of gardens that have grown more than 2.4 times in size
- 146 new tree species planted, including magnolia, linden, camellias, vinca, platanus hispánica, maidenhair trees, ash trees, different types of palm trees, wisterias, climbers, and yews.
- 11,088 m³ of topsoil
- 17,568 m² of polished concrete using powders to provide a coloured finish to the surface for creating pathways and indoor squares
- 11,579 m² of grass
- 475 m² of shock-absorbing flooring fitted in the playground

ARCHITECTURAL PROJECT FACT SHEET

Centro Botín Project, Santander, 2010-2017	Renzo Piano Building Workshop, architects 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 manager	BOVIS PROJECT MANAGEMENT
Design Team:	RPBW / LVA ARQUITECTOS
PM Building and Landscaping	LVA ARQUITECTOS
CM Building and Health & Safety Coordination	BOVIS PROJECT MANAGEMENT
Landscape Designer	FERNANDO CARUNCHO
Building and Underpass Engineering	DYNAMIS
Consulting on Façades, Installations, Lighting, and Fire Protection Systems	ARUP
Consulting on Environmental and Urban Planning Matters	PRADO Y SOMOSIERRA
Acoustic Consultant	MÜLLER-BBM
Lighting Consultant	ARTEC3
LEED Consulting	BOVIS PROJECT MANAGEMENT
Builder	UTE OHL/ASCAN
Cost Consulting	GLEEDS
Graphic Design	2x4

SERVICES

EL MUELLE RESTAURANT

El Muelle del Centro Botín is a modern seaside tavern nestled in a unique spot with views of the Pereda Gardens and the bay of Santander, offering a blend of Cantabrian foods with a modern and sustainable twist.

Under chef Jesús Sánchez, this space offers a first-rate experience that is fresh and new, a true reflection of the excellent standards, innovation, and sense of closeness at Centro Botín.

Throughout the day, the restaurant serves breakfast and lunch, as well as mid-morning and evening snacks. Starting the day with a breakfast of homemade bread, pastries, savoury bites, and freshly squeezed juices while looking out to sea is a sure way of recharging the batteries. Keep hunger at bay until lunchtime by tasting the selection of tapas made using homegrown ingredients washed down with a specially prepared vermouth. Those with a sweet tooth will not want to miss out on the range of homemade cakes, gourmet coffees, and the selection of teas and artisan ice creams —the perfect evening snack. When night falls, *El Muelle* offers a selection of pintxos and tapas that can be savoured while sipping a cocktail and enjoying a live music performance, all in keeping with the ever-present cultural offering at Centro Botín.

El Muelle del Centro Botín is a culinary space open to those visiting the centre and to the city as a whole. We want every visitor to form a bond with Centro Botín and to be able to enjoy both the outdoor and indoor spaces we have created. That is why the restaurant has been designed to enable visitors to take their food outside so that they can savour our delicious creations while taking in the views of the building and its surroundings.

Jesús Sánchez, Director of *El Muelle* restaurant

Chef Jesús Sánchez landed in Cantabria in 1989 and it was here that his cooking evolved and matured, leading him to transform restaurant “El Cenador de Amós” in Villaverde de Pontones into a hallmark of both national and international cuisine, being awarded two Michelin stars and three Repsol Guide stars. Now settled in *El Muelle del Centro Botín*, this chef is taking on new challenges, turning his talent and creativity to new concepts that surprise locals and visitors alike.

SHOP

The Shop at Centro Botín offers visitors a wide range of innovative products to pick up a unique souvenir or buy someone an original gift. Located in the *El Muelle del Centro Botín* restaurant, this modern and dynamic space offers a carefully selected range of national and international publications. This includes an exclusive collection of books on art, architecture, creativity, and of course, catalogues on the exhibitions on display at Centro Botín. Visitors can also find items made in close collaboration with the artists who have contributed to the Fundación Botín Collection.

The Shop at Centro Botín also offers a marine-themed line of clothing and accessories that evokes the aroma of the bay, the sea breeze, and the wet sand of Santander. In addition to these nautical style articles, visitors will also be spoiled for choice with the selection of mugs, t-shirts, and notebooks inspired by Renzo Piano's iconic building. The ceramic façade, steel, and the glass of the pachinko are the main motifs of this collection.

The Shop also sells toys and articles for all ages designed to awaken our emotions and foster creativity. These include a cardboard boat-building set, a set of stickers with the Santander skyline, and a vinyl for colouring.

VISITOR INFORMATION

OPENING TIMES

Centro Botín

Open

Winter opening hours (October to May):

Tuesday to Sunday, 10:00 - 20:00.

Summer opening hours (June to September):

Tuesday to Sunday, 10:00 - 21:00.

Closed

1 January and 25 December.

Shop

Winter opening hours (October to May):

Tuesday to Sunday, 10:00 - 20:00.

Summer opening hours (June to September):

Tuesday to Sunday, 10:00 - 21:00.

El Muelle Restaurant

Winter opening hours (1 September to 15 July):

Tuesday, Wednesday and Thursday, 9:30 - 20:00. Friday and Saturday, 9:30 - 0:00; Sunday, 10:00 - 20:00.

Summer opening hours (15 July to 31 August):

Monday to Sunday, 9:30 - 0:00.

PRICING POLICY FOR EXHIBITIONS, AND CULTURAL AND EDUCATIONAL ACTIVITIES

Ticket prices

General admission: €8

Concession

Students (> 16 years of age): €4

Large families: €4 per person

Seniors: €4

Group admission: €6 per person

Free entry

For under 16s, the unemployed, sponsors, accredited journalists, Friends of Centro Botín, Permanent Pass holders, and members of the International Council of Museums (ICOM).

There are four ways to **experience the exhibitions** at Centro Botín

- 1. Without a guide:** Simply buy a regular ticket into the centre and use the information provided to you on the website or directly at the centre.
- 2. Group visits of between 8 and 30 people (including the guide):** Tickets cost €6 each and are free for official guides and those in charge of school groups.
- 3. Guided tours with in-house guides:** Tours with one of our own guides can be booked in advance and cost €60 in addition to the ticket price.
- 4. Centro Botín Experiences:** These are specifically designed for each exhibition and are targeted at different audiences (families, professionals, young people, or adults). The price of each experience ranges from €6 to €12 per person and can be dramatised, culinary, sensory, or can combine several art forms.

The price of cultural activities taking place in 2018 will range between €3 and €12. During 2018, cinema tickets will cost €3 per screening or €2 if purchased in advance for the entire series. Classical music concerts will cost either €6 or €8 and the "open music" concerts (jazz and other styles) will have a price tag of €10. Tickets to concerts relating to exhibitions and dance and theatre shows will cost between €6 and €12. Some conferences are offered for free whilst others have an entrance fee.

Free cultural events are scheduled to take place at the *El Muelle* restaurant, in the outdoor amphitheatre, and in the centre's surroundings.

The educational programmes that are part of the ReflejArte programme are free for schools located in Cantabria. *The price of other educational activities taking place at Centro Botín will depend on the duration and subject matter. These activities range from one-hour workshops to a Master's Degree in Social, Emotional and Creative Education, as well as a programme on developing creativity in university students through the arts.*

Centro Botín Pass

People born in Cantabria and those registered as living there can obtain a Permanent Pass for €2 that may be used only by them, **providing unlimited free access to all exhibitions at Centro Botín.**

Friends' Programme

Those who sign up to the Friends of Centro Botín Programme have a specially unique way of enjoying all there is to experience at Centro Botín thanks to a series of advantages such as exclusive activities, discounts on activities and at the restaurant and shop, special guided tours, and priority access for buying tickets in advance.

There are four ways of joining the Friends' Programme: Single, Concession, Family, and Premium. The cost of signing up to the Friends' Programme depends on the type of pass chosen: the Concession Pass (for those aged 16–25 and those over 65) costs €20; the Single Pass (for those aged 26–64) costs €30; and the Family Pass costs €55, and includes two adults and up to five children. The Premium Pass has a yearly cost of €200 and offers even more advantages.

In addition to having unlimited access to exhibitions, Friends of Centro Botín will get 50% off cultural and educational activities at the centre, in addition to having priority when buying tickets, as well as discounts at the *El Muelle* restaurant and the Shop.

LOCATION



Centro Botín

Muelle de Albareda, s/n
Pereda Gardens
39004 Santander. Spain

TRAVELLING TO CENTRO BOTÍN

BY BIKE

Santander's 26 km bike lane makes cycling one of the best ways of getting around the city, to discover different spots, monuments, and cultural spaces, including, of course, Centro Botín. If you would like to visit us by bike, you will find bike racks on Paseo de Pereda, beside the Tourist Office, and at the Centro Botín's amphitheatre.

BY CAR

If you are visiting Centro Botín by car, there are several public car parks to choose from: Parking Alfonso XIII (240 metres away), Parking Machichaco (260 metres away), Parking Pombo (400 metres away), and the City Council car park (Parking del Ayuntamiento - 600 metres away).

BY TAXI

There are several taxi ranks in the vicinity of Centro Botín. The closest ranks are at No. 22 on Paseo de Pereda and at No. 16 on Calvo Sotelo, beside the central post office (Correos). To call a taxi: Tele Taxi. (Tel: +34 942 369 191) and Radiotaxi Santander (Tel: +34 942 333 333).

BY BUS

Centro Botín is well connected by bus thanks to its strategic location in the centre of Santander. Several urban bus lines stop at the Pereda Gardens. If you are coming from outside of Santander or Cantabria, the central bus station is just 900 metres away, about a ten minute walk.

BY TRAIN

The Renfe and Feve train stations are just 900 metres away from Centro Botín, which is about a ten minute walk. Find out about connections with Santander and timetables on the Renfe and Feve websites.

BY PLANE

The Seve Ballesteros Airport is five kilometres from Santander, in the town of Maliaño. Aena offers travellers information on air routes.

BY BOAT

Centro Botín is located beside the Santander Maritime Station, offering ferries from Santander to Portsmouth and Plymouth. For information on these ferries and departure and arrival times, please contact Brittany Ferries (Tel: +34 902 108 147).

BIOGRAPHIES

JAVIER BOTÍN, CHAIRMAN OF FUNDACIÓN BOTÍN

Javier Botín has been a member of the Board of Trustees of Fundación Botín since 2004. He graduated in Law at Universidad Complutense de Madrid, before going on to build a solid professional career in the financial world. He is the chairman and chief executive of Spain's leading independent broker-dealer in terms of capitalisation, JB Capital Markets, which he founded. He has also been a proprietary external member of the Board of Directors of Banco Santander since 2004.

He cooperates with other non-profit institutions like the Prince of Girona Foundation and the International Institute for Pre-historic Research in Cantabria, of which he is a trustee, and Real Golf de Pedreña, whose Board of Directors he has chaired since 2009.

IÑIGO SÁENZ DE MIERA, GENERAL MANAGER OF FUNDACIÓN BOTÍN

A member of the Board of Directors of the Spanish Association of Foundations and of the Social Council of the University of Cantabria. Iñigo Sáenz de Miera qualified in Sociology from the Universidad Complutense de Madrid, before studying Social Sciences at Kent University, where he also gained an MA in Political Sociology. In addition, he has a Diploma in Environmental Sciences from Harvard University, and is a graduate of the Stanford Executive Program (SEP) and of the Graduate School of Business at Stanford University.

He has also taught on the graduate programme at the Universidad San Pablo CEU, and at the Colegio de Abogados in Madrid. Before becoming General Manager of Fundación Botín, Iñigo Sáenz de Miera served as General Manager of Madrid's Universidad Francisco de Vitoria (UFV).

Between 2006 and 2008 he directed Grupo Integer, a Spanish educational organisation with more than 15 private and charter schools across the country and over 1,500 employees.

In 2002 he set up the LIDER Scholarship Programme by Fundación Carolina and Santander Bank, which he directed for six years alongside Chairman Andrés Pastrana. It is one of the most prestigious scholarship programmes in Latin America.

Iñigo Sáenz de Miera began his professional life in the luvé Foundation, where he was Chairman from 1997 to 2000. At luvé he collaborated with public and private institutions to launch pioneering projects, some of which included training leaders, volunteering, and development aid.

VICENTE TODOLÍ, CHAIRMAN OF THE VISUAL ARTS ADVISORY COMMITTEE AT FUNDACIÓN BOTÍN

Vicente Todolí was appointed artistic director of Milan's Pirelli HangarBicocca foundation in May 2012, and he continues to run the programme there.

Vicente Todolí has been working in visual arts for over 30 years, occupying the role of Chief Curator (1986-1988) and Artistic Director (1988-1996) at IVAM (Valencia Institute of Modern Art), before joining the Serralves Museum of Contemporary Art as its Founding Director in 1996 until 2002. In 2002 he was appointed Director of the Tate Modern, working there full-time from March 2003 until June 2010.

He was a member of the jury and the Carnegie International Advisory Committee in 1995 and was part of the curatorial team of 'Future, Past and Present' at the Venice Biennale of 1997, directed by Germano Celant. From 2002 to 2007 he was a member of the Governing Council of the International Foundation, Manifesta.

At IVAM he was exhibition curator for contemporary artists such as John Baldessari, Richard Prince, Ruthenbeck Reiner, James Rosenquist, Richard Tuttle, Per Kirkeby, Tony Cragg, Juan Muñoz, Julião Sarmiento, Guillermo Kuitca, Cildo Meireles, and Pedro Cabrita Reis, and was also in charge of the collections.

At Museu Serralves he curated the museum's inaugural exhibition, Circa1968, in addition to exhibitions by James Lee Byars, Franz West, Gary Hill, Hamish Fulton, Lothar Baumgarten, Fischli and Weiss, Roni Horn, Claes Oldenburg and Coosje van Bruggen, "Dieter Roth and Richard Hamilton: Collaborations, Relations - Confrontations", and "Francis Bacon: Caged/Un-caged".

At Tate Modern he curated exhibitions by Sigmar Polke, Robert Frank, Fischli and Weiss, Cildo Meireles, "Rodchenko and Popova: Defining Constructivism", and "Van Doesburg and the International Avant-Garde".

He was born in Valencia (Spain) in 1958. He studied a degree in Geography and History at University of Valencia specialising in Art History, and continued his studies as a Fulbright Scholar at Yale University and New York University. He was a Helena Rubinstein fellow as part of the Whitney Museum of American Art Independent Study Program (ISP) in 1984-85.

He currently acts as an advisor to several museums and foundations, including Fundación Botín in Santander, where he holds the role of Chairman of the Visual Arts Advisory Committee. He is also the sole advisor to the Valencian foundation Per Amor a l'Art and the INELCOM collection in Madrid. Exhibitions he has curated at Pirelli HangarBicocca include: Dieter Roth & Bjorn Roth "Islands", Cildo Meireles "Installations", Paiva & Gusmao "Papagaio", Juan Muñoz "Double Blind & Around", Damian Ortega "Casino", Carsten Höller "Doubt", Kishio Suga "Situations" and Mirosław Balka "Crossover/s".

He has been appointed Chevalier des Arts et des Lettres, and received the Order of Santiago da Espada in Portugal in 2003. In 2011, he was named Doctor Honoris Causa by Valencia Polytechnic University.

FÁTIMA SÁNCHEZ, EXECUTIVE DIRECTOR OF CENTRO BOTÍN

Fátima Sánchez has a degree in Translation and Interpreting from the University of Salamanca where she specialised in Social Education. She studied French Language and Civilisation at Sorbonne University in Paris.

Fátima Sánchez Santiago worked as coordinator of the Plan de Acción Socio-Sanitario para el Mayor (Social and Health Action Plan for the Elderly) fostered and funded by the Fundación Botín for the Government of Cantabria. In 2000 she took on the management of the Social Development strand of the Fundación's work.

In 2004, she was appointed Director of Projects and the Educational Area, designing the strategies used to achieve the objectives of the education programme. She works directly with the research groups in Social, Emotional and Creative Education, with the programme's expert evaluators and with the education centres: student body, families, and environment, promoting emotional, cognitive, and social growth in children. She is also co-director of a Master's degree course in Social, Emotional and Creative Education, developed through a collaboration between the Fundación Botín and the University of Cantabria. Since March 2013 she has been Executive Director of Centro Botín.

BENJAMIN WEIL, ARTISTIC DIRECTOR OF CENTRO BOTÍN

Born in Paris, where he spent his childhood, Benjamin Weil began his career in the mid-1980s, working in New York as assistant curator for a major private collection covering various centuries, and which included Cycladic and pre-Columbian sculpture, German expressionist painting and impressionist works, as well as modern and contemporary art. After graduating from the Whitney Independent Study Program, he worked as an independent curator and art critic, contributing to magazines like Flash Art, Beaux Arts and Atlantica. In 1994, he co-founded Ada Web, the first digital production studio that commissioned contemporary artists like Jenny Holzer, Lawrence Weiner and Doug Aitken to produce works online, and he continued this activity at London's ICA. In 2000, he returned to the US to take up a position as Media Art Curator at the San Francisco Museum of Modern Art, where he worked with artists like Pipilotti Rist, Christian Marclay, Pierre Huyghe, Philippe Parreno, Gary Hill and Matthew Barney. Since 2009, he has been Director of Activities at LABoral, where he has co-curated an exhibition of works from the Thyssen-Bornemisza Contemporary Art Collection, as well as a selection of cinematographic/photographic works from the Centre Pompidou in Paris.

As Artistic Director, Benjamin Weil will give shape to the artistic ideas proposed by the Art Advisory Committee for Centro Botín, implementing those projects that are approved by the Committee. His responsibilities will include submitting artistic projects for the Committee's approval and curating Fundación Botín's contemporary art collection.

RENZO PIANO, ARCHITECT OF CENTRO BOTÍN

Born in Genova (Italy) in 1937 into a family of builders, Piano graduated from the Polytechnic University of Milan where he was taught by one of the most renowned Italian architects —Franco Albini (1905-1977)— with whom he would later go on to work. He completed his studies in Philadelphia (USA) with Louis Kahn (1901-1974) and in London with Z.S. Makowsky. His work has also been greatly influenced by French architect Jean Prouvé (1901-1984).

In 1971 he joined forces with Richard Rogers to found the firm Piano & Rogers under which they won the design competition for the Pompidou Centre in Paris. The project initially fuelled controversy due to its unconventional design, but it would soon become a symbol of the French capital. Between 1977 and 1981, Piano joined forces with engineer Peter Rice with whom he opened L'Atelier Piano & Rice. Later, in 1981 he set up his current firm, the Renzo Piano Building Workshop (RPBW) with offices in Genova, Paris and New York.

Some of the most prominent projects undertaken by RPBW include the Kansai International Airport Terminal in Osaka; the urban plan for Potsdamer Platz in Berlin; the Menil Collection museum in Houston; the London Bridge Tower; the Jean-Marie Tjibaou Cultural Centre in New Caledonia (France); the Beyeler Foundation near Basel; the California Academy of Sciences, San Francisco; the extension of the Los Angeles County Museum of Art; the High Museum of Art in Atlanta; and the New York Times offices.

Throughout his career, Piano has received countless awards, the majority since opening RPBW. One of the most noteworthy of these is the Pritzker Architecture Prize, the most coveted award in the industry, which he was presented with in 1998 at the White House. He was also awarded the American Institute of Architects Gold Medal (2008), the International Union of Architects Gold Medal (2002), the Praemium Imperiale in Tokyo (2005), and the Royal Gold Medal for architecture by the Royal Institute of British Architects (1989). In 2013, Italy's Prime Minister Giorgio Napolitano appointed him a Senator for Life, whilst in the year 2000 he was named an Officer of the French Legion of Honour, the most important award bestowed by the French Government.

LUIS VIDAL, ARCHITECT

He studied architecture at the University of Greenwich (UK) where he graduated with honours in 1994. He has been a member of the Royal Institute of British Architects (RIBA) since 1995, and is also a member of the Official College of Architects of Madrid (COAM) and the American Institute of Architects (AIA).

He is renowned worldwide for his designs of airports, hospitals and office buildings. He was also behind the design of Heathrow Airport Terminal 2 and the Álvaro Cunqueiro Hospital. His works have received over 40 international awards. In 2004 the Luis Vidal + Architects studio opened. He currently has offices in the United Kingdom, the USA, the Dominican Republic, and Chile, and has had immense success designing over 175 projects of all sizes (urban planning, construction and industrial design).

Luis Vidal was Associate Professor of Projects at the School of Architecture (ETSAM) of the Technical University of Madrid and has been on several examination panels, such as that of the Bartlett School of Architecture. Currently

FERNANDO CARUNCHO, LANDSCAPE DESIGNER

Born in Madrid, Caruncho began his degree in Philosophy and Arts at the Universidad Autónoma de Madrid in 1975, and in 1978 he started studying Gardening and Landscaping at Escuela Castillo de Batres.

He started up his own studio in 1979 and in those 38 years he has carried out projects for both the private and public sector, as well as agricultural land-use planning for private properties.

He initially worked mainly in Spain but has since branched out, with projects in Italy, Greece, England, France, the USA, New Zealand, Morocco, and Japan.

Many of his projects have been published in landscaping books, national and international magazines, as well as appearing on television.

In the year 2000 the book "Mirrors of Paradise – The Gardens of Fernando Caruncho" was published in New York, written by garden and landscaping critics Guy Cooper and Gordon Taylor, reflecting the work carried out by the studio during its first 15 years.

America's 20th century master landscape architect, Dan Kiley wrote the preface to Mirrors of Paradise: "The design of the landscape should not be a superficial reordering of natural elements merely to delight the eye. There is a larger and greater order, and I feel confident that Fernando Caruncho is a man who is able to listen to this voice with his heart and translate it to the land with his mind." Mirrors of Paradise II is due to be published next year.

CRISTINA IGLESIAS, SCULPTOR

The renowned Spanish artist Cristina Iglesias was born in San Sebastián in November 1956. She studied Chemical Sciences in her home town (1976-1978) and then, after a brief period in Barcelona practising ceramics and drawing, went to the Chelsea School of Art in London to study sculpture (1980-1982). In 1988 she was granted a Fulbright scholarship to study at Pratt Institute in New York. In 1995 she was appointed Professor of Sculpture at the Akademie der Bildenden Künste in Munich. In 1999, Cristina Iglesias won Spain's National Visual Arts Prize, followed by the Grosse Kunstpreis Berlin in 2012. She has twice represented Spain at the Venice Biennale, at the 42nd edition in 1986 and at the 45th edition in 1993; at the Biennale of Sydney in 1990; at the Taipei Biennial in 2003; at the SITE Santa Fe Biennial in 2006 and at the Folkestone Triennial in 2011. She also represented her country at the world fairs held in Seville in 1992 and Hanover in 2000, and at the 1995 Carnegie International, Museum of Art Carnegie Institute in Pittsburgh. In 2015 she was awarded the Royal Toledo Foundation award and the Gold Medal of Merit in the Fine Arts.

She regularly works with prestigious international galleries. Her major public commissions include: The *Laurel leaves-Moskenes* sculpture on the Lofoten archipelago in Norway; *Passatge de coure* at the Centre Convencions Internacional in Barcelona; *KatoenNatie Domes* in Antwerp; *Deep Fountain* (for the Leopold de Waelplaats in Antwerp, 2006); the *Threshold-Entrance* (for the Museo del Prado extension, 2007); *Estancias Sumergidas* (underwater sculpture in the Cortes Sea near Isla Espiritu Santo, in the Mexican state of Baja California, 2010); and *Tres Aguas* in Toledo.

Cristina Iglesias created the permanent sculpture *The Water Wells* in the Pereda Gardens as part of the Centro Botín project.

JESÚS SÁNCHEZ, DIRECTOR OF THE RESTAURANT, 'EL MUELLE DEL CENTRO BOTÍN'

Jesús Sánchez was born in Navarra, where he lived until the 1980s when his passion for cooking led him to Madrid to study at the culinary arts school *Escuela de Hostelería de la Casa de Campo* while also taking several courses in baking and confectionery at *Asociación de Pasteleros y Reposteros de Madrid*.

After training, Jesús Sánchez Sainz began his career as a chef at the Ritz Hotel in Madrid, under the direction of Eustaquio Becedas and Patrick Buret. In 1986, he went to work with Luis Lezama at the Taberna del Alabardero, with restaurants located in Madrid, Marbella and Seville.

From 1986 to 1989, his career took him to a number of renowned restaurants, including the Bermeo Restaurant in Bilbao, the two-Michelin-starred Jacques Cagna Restaurant in Paris, the two-Michelin-starred Chapon Fin Restaurant in Bordeaux, and the Michelin-starred Hotel-restaurant Ithurria de Ainhoa in France.

Towards the end of the 1980s he became Head Chef at *El Molino de Puente Arce* in Cantabria. He settled there and in 1993 he opened *El Cenador de Amós* with his wife Marián Martínez. The restaurant was awarded one Michelin star in 1995, which it maintained until 2016, when it was awarded its second star. In addition to its two Michelin stars, *El Cenador de Amós* was awarded three suns by the Repsol Guide in 2014, its highest honour, and in 2015 it was named the "Best Contemporary Classic Restaurant" at Madrid Fusion.

Jesús Sánchez regularly collaborates with the cooking channel "Canal Cocina" on Vía Digital, TVE Cantabria, Radio 5 "Todo Noticias" and worked alongside Michelin star chef Mario Sandoval on the programme "Tapas y Barras" on Telecinco. He also speaks at food conferences and lectures different courses at Menéndez Pelayo International University, directing the seminar "El producto y la Interpretación culinaria" (The product and culinary interpretation) for said university.

**CEN I RU
BOTÍN
CENTRO**

PRESS KIT

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CENTRO BOTÍN
Muelle de Albareda, s/n.
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39004 Santander. Spain

www.centrobotin.org