

Architecture and cinema in Valladolid. Strategy for the protection and management of modern cultural heritage

*Arquitectura y cine en Valladolid. Estrategia de protección
y gestión del patrimonio cultural moderno*

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Abstract

Architectural and audiovisual heritage are two extremely important cultural resources in the region of Castilla y León and, specifically in its capital, the city of Valladolid. The Recognized Research Group of Architecture and Cinema of the University of Valladolid (GIRAC), the Iberian DO.CO.MO.MO Foundation, the City Council of Valladolid and the Valladolid Film Office (VAFO) have developed several initiatives to highlight and re-late both fields of knowledge. The cultural and economic value of this relationship has been reinforced through a process of municipal protection of the architectural heritage of the Modern Movement of Valladolid. This article explains the creation of a strategy for the economic development of this heritage used as film sets for audio-visual production.

Keywords

Cultural heritage, Valladolid, architecture, cinema, agreements.

Resumen

Patrimonio arquitectónico y audiovisual son dos recursos culturales de enorme importancia en la región de Castilla y León y, específicamente en su capital, la ciudad de Valladolid. El Grupo de Investigación Reconocida de Arquitectura y Cine de la Universidad de Valladolid (GIRAC), la Fundación Do.Co.Mo.Mo Ibérico, el Ayuntamiento de Valladolid y la Valladolid Film Office (VAFO) han llevado a cabo diversas iniciativas para poner en valor y relacionar ambos campos de conocimiento. La riqueza cultural y económica que emana de dicha relación se ha consolidado mediante un proceso de protección municipal del patrimonio del Movimiento Moderno en Valladolid. El presente trabajo explica la estrategia de difusión y rentabilización económica de dicho patrimonio como sets de rodaje orientados a la producción de audiovisuales.

Palabras clave

Patrimonio cultural, Valladolid, arquitectura, cine, convenios.

Introduction

The idea of heritage constitutes an identity principle of the Europe of Citizens and the year 2018, designated “European Year of Cultural Heritage” is a good example of this certainty. The motto chosen for this was “Our heritage: where the past meets the future” (EU, 2017), a statement that focuses on cultural heritage as space, intellectual and physical, integrating the values of the past and of the present for the construction of the future. In this sense, the journal of EU sessions, in the first section of the declaration, it is specified that cultural heritage is rooted in the aspirations that saw the birth of the European Union:

he ideals, principles and values embedded in Europe's cultural heritage constitute a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe. Cultural heritage plays a role in the European Union and the preamble to the Treaty on European Union (TEU) states that the signatories drew inspiration from the cultural, religious and humanist inheritance of Europe. (Official Journal of the EU | L 131/1. Decision (EU) 2017/864

The preservation of cultural heritage is essential, as well as its transmission to future generations. Although heritage can be considered from the outset as a static entity, identified with remote times, the truth is that it is a dynamic subject, with numerous interconnected facets, which emerge due to the commitment acquired with said preservation by the knowledge society.

The Recognized Research Group of Architecture and Cinema of the University of Valladolid (GIRAC), coordinated by Daniel Villalobos Alonso, assumes this commitment to the diversity of cultural heritage as its own. It does so from its founding line of research called: "Common methodological spaces between architecture and cinema, relationships, interferences and symbiosis", line that is oriented towards research, enhancement, conservation, and management of cultural heritage, both architectural and cinematographic, through the potential synergies that exist between both fields of study.

Methodology

Cataloging and study

The methodology used by the GIRAC is based, in the first instance, on the study and cataloging of the documentary sources at its disposal. To this end, alliances and collaboration agreements are established with the most relevant institutions in the field of architecture and cinema, especially with regard to its geographical scope of action, the city of Valladolid. These institutions are the Fundación Do.Co.Mo.Mo Ibérico, in terms of architecture, and the Valladolid Film Office (VAFO), an institution that, together with the Valladolid International Film Week (SEMINCI), articulates a large part of the offer and cinematographic management from the Valladolid City Council, a public entity of reference in the city.

The Do.Co.Mo.Mo Ibérico Foundation and the University of Valladolid that supports GIRAC signed an official collaboration agreement in February 2017.

The main purpose of the agreement was to lay the legal bases to collaborate investigating the architectural heritage of the Modern Movement in addition to promoting cross experiences between *cinema and architecture*. It is therefore intended to strengthen cooperation between public entities which, in turn, stimulate interest in the architecture of the Modern Movement. Prior to the signing of this agreement, since 2005, the GIRAC had been investigating questions about the architectural space reflected in cinema, its qualities, and possibilities. Aspects such as the perception of the metropolis on the big screen, the historical relationships and displacements of architectural and audiovisual concepts, or the transfer of experiences from avant-garde cinema and the plastic arts to architecture, and vice versa, had been addressed. All of them, synergies that occur between cinema and architecture reflected in publications, exhibitions, courses, and seminars in which the Do.Co.Mo.Mo heritage has been a permanent axis. Examples of this are, among others, the publications: *Interiores domésticos y urbanos. Fotograma 007* (Pérez Barreiro et al., 2016); *Espacios urbanos. Fotograma 008*. (Rincón Borrego et al., 2016); *Objetivo: la casa. Fotograma 009* (Alonso García et al., 2016) y *Arquitectura de cine* (Villalobos Alonso et al., 2017) (Figure 1).

In addition to these research results, the Registry of Architecture of the Modern Movement of the Fundación Do.Co.Mo.Mo Ibérico, which covers from 1925 to 1975, and in the area of Valladolid consists of a total of 56 works and groups. The cataloging is codified in three levels, according to the importance of each work, and according to the Industry, Housing and Equipment typologies, respectively. The groups cataloged in Valladolid are published separately in the studies: *La arquitectura de la industria, 1925-1965. Registry Do.Co.Mo.Mo Ibérico* (García Braña et al., 2005); *La vivienda moderna: Registry Do.Co.Mo.Mo Ibérico, 1925-1965* (Centellas et al., 2009); *Equipamientos I. Lugares públicos y nuevos programas, 1925-1965. Registry Do.Co.Mo.Mo Ibérico* (Landrove, 2010) y *Equipamientos II. Ocio, deporte, comercio, transporte y turismo Registry Do.Co.Mo.Mo Ibérico, 1925-1965* (Landrove, 2011), within the total of 584 buildings of level “A” and 289 of level “B” distributed throughout the Iberian Peninsula.

If we refer to the agreement of the International Conference “Intervention Criteria for the Architectural Heritage of the 20th Century-CAH 20thC”, of June 16, 2011, the so-called *Madrid Document 2011*, a notable contribution to the criteria established by ICOMOS Scientific International-Committee of the 20th Century Heritage, the architectural and cultural heritage must be considered a living heritage, which therefore should not be

preserved intact or unaltered in its own encapsulation, as that would ultimately lead to its disappearance. Quite the contrary, this heritage deserves a treatment that revitalizes it following criteria that we can subdivide into three major phases or levels: Identify and value the meaning of the architectural heritage; 2. Put into practice an adequate methodology to promote conservation plans, based on the investigation of technical, historical, and social aspects. 3. Recognize and manage the constant pressures for change with criteria of sustainability and respect for interventions on the property to ensure its authenticity and integrity. (AAVV, 2011). In short, conservation means devising a process for the sustainability of the heritage asset.

Figure 1
Book cover



Daniel Villalobos Alonso, Sara Pérez Barreiro and Iván Rincón Borrego (eds.): *Film Architecture*. Edited by Fundación Do.Co.Mo.Mo Ibérico and Universidad de Valladolid (GIRAC) in 2017.

Source: GIRAC-Daniel Villalobos Alonso

Following antecedents, the aforementioned cataloging studies and publications can be considered within the first section of this broader strategy.

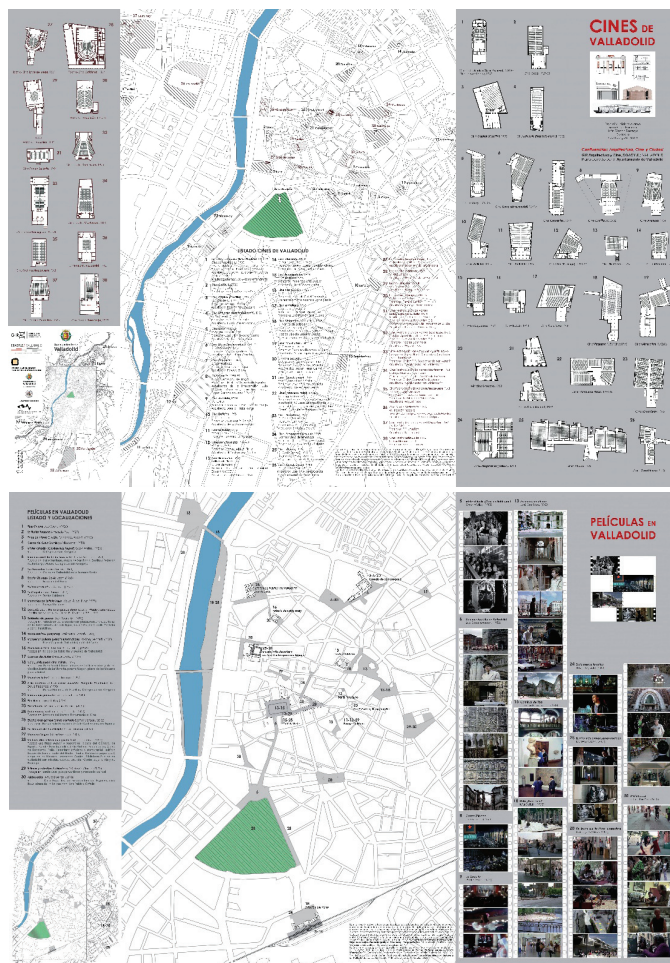
Ultimately, the ultimate goal of the process will be the best protection and responsible management of previously investigated cultural heritage. The mission of this first phase is to bring to light those heritage assets susceptible to protection. Although initially they could be considered only architectural assets, for its part, in 2016 the GIRAC carried out a work that connects the built heritage and the audiovisual heritage of Valladolid.

In October 2016 and to respond to the events of World Architecture Day, the group edited, along with the Valladolid City Council, a study in the form of a plan called *Cinemas of Valladolid. Movies in Valladolid* (Villalobos Alonso et al., 2016) with two different parts. On the one hand, the films filmed in the city since the 1950s are related to the urban spaces and buildings that have served as settings, thus underlining the memory of said audiovisual heritage and its connection with the architectural heritage. On the other, a planimetric survey of all the cinemas in Valladolid is carried out based on the original documentation in the Municipal Archive. Many of these buildings and projection rooms have disappeared, therefore they constitute architectural spaces of great value that, once located on the aforementioned map, show, by their homogeneous dispersion, having played a decisive role in the construction of the communities that have been consolidated around them. A synergy of urban and social character detectable not only in the center of Valladolid but also in its periphery (Figure 2).

To underline this process of symbiosis between audiovisual heritage and architectural heritage, the publication was accompanied by the exhibition *Confluencias: Arquitectura, Cine y Ciudad* mostrada en el *Patio Herreriano: Museo de Arte Contemporáneo Español* (Confluences: Architecture, Cinema, and City shown in the Patio Herreriano: Museum of Contemporary Spanish Art from October 3 to 21, 2016.) The experimental exhibition montage, curated by Sara Pérez Barreiro, incorporated plastic, cinematographic and architectural works that highlighted the potential links between *cinema and architecture*. At the same time, the viewer visited works such as *La Ventana* (Juan Navarro Baldeweg, 1994) or *La ciudad Ideal* (Jesús Mari Lazkano, 1990), together with screens that simultaneously projected cuts of films in which architecture plays an essential role, *Rear window* (Alfred Hitchcock, 1954) or *The Truman Show* (Peter Weir, 1988), as well as others from the heritage of Valladolid itself, filmed in its streets and representative spaces, such as *Mr. Arkadin* (Orson Welles, 1955) or *Girl from Valladolid* (Luis César Amadori, 1957). They are works that unders-

tand the cinema as a spatial phenomenon, capable of informing us about urban and architectural processes based on the reflections that can be extracted from the spatial nature of the film (Hallam & Roberts, 2014).

Figure 2
List of films filmed in urban settings and spaces in Valladolid



Villalobos, D., Pérez, S. and Rincón, I. 2016. *Cines de Valladolid. Movies in Valladolid*. Valladolid: Valladolid City Council and GIRAC
Source: GIRAC. <https://goo.gl/brEs6N>

Participatory experiences for the governance of cultural heritage

The second phase of this strategy addresses the application of an appropriate methodology for the development of conservation plans. In this sense, it includes the proposals and allegations for the legal protection of the studied heritage through its inclusion in the Catalogs, Municipal and Regional Plans for Heritage Protection. For obvious reasons, the success of this type of allegation depends to a large extent on the success of the preliminary studies and the correct identification of the heritage asset, but it also requires the competition and participation of other entities — architects' colleges, associations in defense of heritage, architecture schools, etc.... — to transfer to society and its government institutions *the initiative to protect* said heritage by law.

To facilitate the social visibility of the heritage worked from the GIRAC, “*Valladolid moderno. Plató Do.Co.Mo.Mo*” on the occasion of the Artistic Creations TEDx Valladolid 2018 event named specifically with the epigraph “HERITAGE”. Taking as material and content of the installation of the architectural heritage Do.Co.Mo.Mo of Valladolid, a kind of visual landscape is designed that consists of still and moving images. Its objective is to virtually evoke the heritage spaces that we physically inhabit in our daily lives in Valladolid, both individually and collectively. To achieve this, the montage fuses the audiovisual and the architectural, following the findings outlined by Laszlo Moholy Nagy of taking advantage of “the possibilities of projection, color, plasticity, and exhibitions that cover the angles of a room” (Moholy-Nagy, 1983).

“*Valladolid moderno. Plató Do.Co.Mo.Mo*” uses the 56 architectural ensembles of the Registry of Modern Architecture Do.Co.Mo.Mo. Ibérico (1925-1975) from Valladolid, some of them appeared in several of the more than 30 films filmed in the city since 1955 and presents them through photographs and cuts of the films in a shade of screens and triangular prisms designed for this purpose in the municipal space of the Valladolid Arts Laboratory (LAVA). The result is an installation in which space flows dynamically and simultaneously, architecture and cinema appear in a canopy of five flat screens suspended over the foyer and prelude to TEDx Valladolid 2018. Thus, the architectural installation transits between the virtual representation of the image and the real space that the screens define as limit and support, in addition to forming a meeting space (Figure 3). “What (Paul) Vi-

rilio calls ‘the media building ’does not simply create a new form of urban performance but a new mode of urban performance that alters the dynamics of public space” (Mcquire, 2010, p.128).

In terms of design *Valladolid moderno. Plató Do.Co.Mo.Mo* seeks to explore the capabilities of new technologies to create the sensation of space from a multitude of points of view. In this sense, in this case, a shift in the static perception of heritage is called for through the dissolution of the limits between different disciplines: architecture, cinema, art, and theater. Its genealogy is nourished by designs such as Josef Svoboda’s Polyekra, made for the Czechoslovakia Pavilion at the Universal Exhibition in Brussels (1958). Svoboda poetically makes the city of Prague visible through simultaneous images projected on eight angled screens that are intermingled with the walk of the spectators who contemplate them from inside the space delimited by them. Creating a composition of an organic, changing nature, unique for each viewer (Svoboda, 1993).

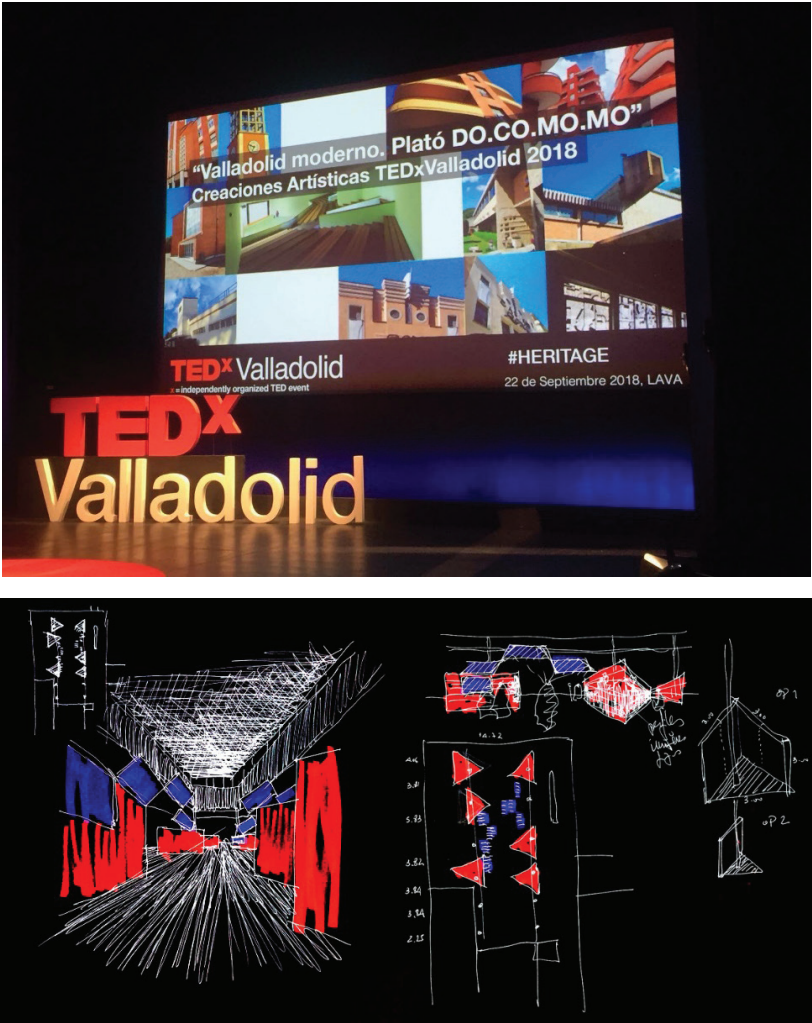
Another good reference in this same sense is the work *Symphony*, within the set of installations entitled *Polyvision* made by Svoboda for the Universal Exposition of Montreal in 1967. In this case, slides are projected on mobile pure volumes, mainly cubes and prisms, articulated by inclined mirrors that produce an atmospheric effect of reflections of kaleidoscopic images, as described by Denis Bablet (Bablet, 1970).

From the study of this type of montage, it is deduced that it is the viewer who becomes part of the composition. The projection of images on space and geometric volumes impels the action of the body and therefore the viewer. To a certain extent, it seeks to transcend the limits of the screen as a surface where the flat image inhabits, for the sake of a perception based on the three-dimensionality of movement, that is, tending towards architecture. On the other hand, the screens of “*Valladolid moderno. Plató Do.Co.Mo.Mo*” are thought of as plastic elements capable of acquiring dynamic and architectural qualities. With sound logic, a screen can be considered a virtual window that modifies the materiality of the architectural space, since it allows the viewer to open the gaze through a *grand collage* of the heritage spaces represented.

Thanks to the screens of “*Valladolid moderno. Plató Do.Co.Mo.Mo*” the limits of the installation space are blurred by the effect of moving images, which become part of the composition and the architecture that surrounds them. The ultimate reason for this strategy, that goes from the static to the dynamic

through the use of suspended screens, is to perceptively involve the viewer so that they experience the cultural heritage of Valladolid almost without leaving the site, but at the same time, immerse themselves in it (Nieto, 2016).

Figure 3
Valladolid moderno. Plató Do.Co.Mo.Mo. Artistic Creations
TEDx Valladolid 2018 – HERITAGE





Source: GIRAC

The ephemeral nature of “*Valladolid moderno. Plató Do.Co.Mo.Mo*” and the TEDx Valladolid 2018 - HERITAGE event itself, which took place from September 22 to 23, 2018, underlined further the fragility and lack of awareness that exists regarding said architectural and audiovisual heritage. The installation was a catalyst to enable the debate on cultural heritage at the forefront of Valladolid society, emphasizing that the modern architecture of Valladolid could be the protagonist of its own cinema and vice versa. In fact, the installation simultaneously projected films alongside photographs of the Do.Co.Mo.Mo. buildings, with the intention of underlining the remarkable cinematic and heritage potential of such architectures.

However, before attempting to protect it is necessary for society to publicly participate in the heritage value that it is intended to protect. The dissemination capacity of the TEDx platform contributed to this since the Official College of Architects of Valladolid (COAVA) and the Higher Technical School of Architecture (ETSAVA) of the University of Valladolid were involved in the form of the Teaching Innovation Project (PID) Creativity, Technology and Sustainability Ingenuity Spaces, coordinated by Gemma Ramón Cueto. All of them, entities that will ultimately lead solid initiatives to enhance the cultural heritage of Valladolid.

The aforementioned initiative suggests the importance of social participation processes as a mechanism to raise awareness about the need to protect the architectural heritage of the 20th century. With the idea of promoting these processes, the members of GIRAC, together with Silvia Cebrián, architect of the Valladolid City Council, were part of the project coordinated by the Andalusian Institute of Historical Heritage between March and September 2018: “re-inhabit Contemporary Heritage and Technology. Technological update project of contemporary heritage: social housing of the modern movement”. The investigation concerns the group of *dwelling Obra del Hogar Nacional-Sindicalista de Valladolid* made in 1937 by the architect Jesús Carrasco Muñoz. It is a work formally and functionally linked to the Karl Marx-Hof, designed by Karl Ehn in Vienna between 1927 and 1930, as well as to the German *Siedlung Siemensstadt*-type neighborhoods in Berlin, made in the late 1930s.

The methodology of the study not only goes through the historical, planimetric, and technical aspects of the aforementioned property but also focuses on meeting the needs of current users and informing them of the value of the property in which they reside. The improvements that said property will need in the future are evident given its state of partial deterioration and because it does not meet current regulatory standards regarding accessibility. Said improvements must adopt criteria such as those set out in the Madrid Document, although for this the participation and agreement of their owners will be essential, thus they constitute the target audience of the study. A first step in the municipal recognition of the *Obra del Hogar Nacional-Sindicalista de Valladolid* homes in September 2018 through the placement of a Do.Co.Mo.Mo plaque that outlines their heritage value compared to other properties, a fact of relevance to the community of Barrio de Delicias located in the most disadvantaged periphery of the city.

As explained by GIRAC coordinator Daniel Villalobos, (Villalobos et al., 2019) the culmination of this second phase of protection has recently taken place in Valladolid. The city’s General Urban Development Plan (PGOU), revised in July 2017, contemplated protecting many architectural ensembles from the aforementioned Do.Co.Mo.Mo Registry. Ibérico (1925-1975), although not all of them, as twenty of them had not been cataloged. The response of the GIRAC coordination during the November 2017 allegations period was to implement a global amendment requesting that all buildings in the Do.Co.Mo.Mo. Ibérico located in Valladolid will be included in the Municipal Catalog of Protected Assets. The amendment was supported by several of

the aforementioned institutions, by their legal representatives, the director of the Do.Co.Mo.Mo Ibérico Foundation, Susana Landrove Bossut; the director of the Higher Technical School of Architecture, Darío Álvarez Álvarez; and the president of the Official College of Architects of Valladolid, Manuel Vecino Alonso, as well as the Association of Urban Architects of the College of Architects of Castilla y León Este. Both the town planning councilor, Manuel Saravia Madrigal, and the PGOU's technical review team echoed the proposal. Consequently, in a pioneering way, the Valladolid City Council has become the first in Spain to integrate the content of the Do.Co.Mo.Mo Registry. Iberico (1925-1975) as a heritage architectural asset to be conserved and protected. The culmination of this participatory process has been the publication titled *do.co.mo.mo_Valladolid. Registro Do.Co.Mo.Mo Ibérico, 1925-1975. Industria, vivienda y equipamientos* published in 2019 to leave a documentary record of it. (Villalobos et al., 2019) (Figure. 4).

Figure 4
Book cover



Villalobos, D., Pérez, S., Rincón, I. and Alonso, E. (ed.) 2019. *do.co.mo.mo_Valladolid. Registro Do.Co.Mo.Mo Ibérico, 1925-1975. Industria, vivienda y equipamientos*. Valladolid: Valladolid City Council, DOCOMO-MO Ibérico Foundation and GIRAC.

Source: GIRAC-Daniel Villalobos Alonso

Sustainable cultural heritage management strategy

After the first two phases, the third constitutes the most important of the challenges. Considering the decisive role that cultural heritage is called upon to play in the construction of the future of Europe, in the case of architectural heritage, the challenge acquires a greater dimension, as it is responsible for the construction of the physical space in which it is located. will develop that future.

One of the initiatives promoted by the GIRAC to offer a response to this third phase of value and search for the sustainability of the modern built heritage arises within the framework of the scientific-technical collaboration with the Valladolid City Council.

In the summer of 2017, GIRAC signed a collaboration with the Valladolid Film Office (VAFO) —a municipal company “whose mission is to assist production companies in the audiovisual sector... to shoot in any selected location within the province of Valladolid” — (VAFO. Valladolid Film Office, 2017) to carry out the study called “Architecture and Cinema for Valladolid” (Figure 5).

The objective of this collaboration is to build a “Catalog of locations for audiovisual filming in Valladolid”, which are inclined to being offered for audiovisual filming. GIRAC’s strategy systematizes the inclusion of various groups of properties. On the one hand, historical properties are located, whose value is highly socially consolidated, registered as Assets of Cultural Interest (ACI). But on the other, it also works with modern and contemporary architectures, extracted from the Do.Co.Mo.Mo Registry. Iberico (1925-1975). The occasion is presented as an opportunity to economically boost these assets and obtain benefits that affect their conservation. The property selection methodology followed by GIRAC begins with a historical approach, continues with various planimetric analyzes and potential availability of the properties, and culminates in graphic and photographic results with the intention of highlighting and disseminating the visual qualities of the studied examples.

The catalog “Architecture and cinema for Valladolid” deals with architectural heritage from its value, but, very especially, relates it to one of the most remarkable hallmarks of the city and its cultural engine, the cinematographic one. The cinema brings heritage spaces closer to the general public, spaces that in turn serve as the setting for films and spots. In this way, a new layer of added value is added to the intrinsic architectural value, that of the audiovisual memory of society. Giuliana Bruno has studied the potential of

the relationships between cartography and cinema (Bruno, 2012) opening avenues of study to the relationships between cinematographic tour and architectural tour, which link, among other references, with the psychogeographic maps of Debord and the situationists.

Figure 5
GIRAC, 2018. Catalog “Architecture and Cinema for Valladolid”. Valladolid: Valladolid City Council



Source: GIRAC: <https://bit.ly/3hgm7Pg>

From a cultural point of view, the collective imagination easily admits the indisputable value of a cathedral, a palace, or a Renaissance square,

examples nurtured in a historic city like Valladolid. However, that same imaginary refuses to give importance to the architectural heritage of the 20th century, in general, and of the Modern Movement, in particular. The reasons can be many and varied, from ignorance to lack of interest. For that reason, the mere inventory of said assets in the Do.Co.Mo.Mo. Iberico is not enough for their maintenance. Thus, based on previous experiences, the GIRAC proposes that the offer of all the architectural heritage of the city as recording spaces, from modern to historical sets, favors that all, potentially, acquire the rank of socially participated visual icons and, therefore, greater significance.

In material terms, the “Architecture and Cinema for Valladolid” Catalog consists of around thirty files of the buildings considered possible recording sets. The documentation provided by the GIRAC investigation contains essential data; photographs, plans, dimensions, the historical review, and the permission signed by the property owner, who will thus be able to obtain, in a hypothetical future, the aforementioned economic benefit and recognition of his building through the subsequent management of VAFO.

On the other hand, the dissemination of the catalog, as such an offer, is available to the public on the VAFO website. Beyond films and series in which historical spaces of Valladolid have appeared such as *Isabel* (Jordi Frades, 2012), or *Mister Arkadin* (Orson Welles, 1955), the initiative mainly promotes filming today in Valladolid, at the same time that it disseminates its architectural and audiovisual heritage. The opportunity is supported by the extensive filmography that has taken place in Valladolid, of which a good account is given in the aforementioned study “*Cines de Valladolid. Películas en Valladolid*” (Villalobos et al. 2016).

A practical example in this sense would be “The Cinema and Apostolic College of the Dominican Fathers in *Arcas Reales of Valladolid* (1952-1957)” by the architect Miguel Fisac belonging to the Catalog of Heritage Assets of the Junta de la Junta de Castilla y León, at Protection Catalog of the General Plan of Valladolid at its highest level and declared an Asset of Cultural Interest (BIC). Without getting into assessing the remarkable architectural quality of the heritage asset, it turns out to be highly attractive as a hypothetical audiovisual recording set. As such it has been included in two categories of Architecture and Cinema for Valladolid: on the one hand, as a teaching building, residence and church, and on the other, as a cinema-theater with sports spaces and swimming pool.

Figure 6
Example of file. “Architecture and cinema for Valladolid”.
Valladolid: Valladolid City Council



The contribution of documentation follows a common criterion in Architecture and Cinema for Valladolid: it consists of concise and clear planimetric information, apostilled, to which is added the historical report of the registry and a specific selected bibliography (Figure 6). The section on photographs of spaces is oriented towards greater utility for cinematographic interests, with images and videos from positions that can identify them as places of cinematographic appeal at all scales. As a teaching building, images have been provided from the classrooms, corridors, covered and open recesses, laboratory rooms. As a religious institution, the church takes the most representative spatial role; as a residence in the cloister areas and refectory. The cinema-theater space is offered both in its interior views such

as the old stalls and amphitheater, as well as the double flights of stairs against the light of the access and ascent to the amphitheater. Likewise, a specific weight has been given in the cinematographic offer to the volumetric, sculptural, and artistic value added to the set. Cinema and the moving image contribute to a better understanding of cities and their topography, precisely from the study of the relationships between their past and their future based on the information provided by the film (Penz & Koeck, 2017, p. 2).

The importance of the “Cinema and Apostolic College of the Dominican Fathers in Arcas Reales of Valladolid” as a space of audiovisual interest is supported by a long list of buildings by Miguel Fisac that have already been used for this purpose. His work has repeatedly appeared in commercials. For example, the campaign for the Students Basketball Club (Movistar, 2015) took as the setting the architect’s house-studio in Cerro del Aire in 1971. Another recurring case is that of the house of Dr. Pascual de Juan Zurita in La Moraleja, which is recurring in car ads. The movie *Intruders* (Juan Carlos Fresnadillo, 2011) is filmed at the Theologado de San Pedro Mártir de P.P. Dominicos in Madrid, work from 1955. *The ages of Lulú* (Bigas Luna, 1990) resort to the Central Headquarters of the C.E.S.I.C., from 1943. And *The Body* (Oriol Paulo, 2012) at the access to the SEAT Building in Barcelona from 1950. All of them constitute a range of references that confirm the opportunity to convert the building of the P.P. Dominicos in Valladolid in a good offer as a recording set.

Conclusions

This article evidences a research process coordinated by the GIRAC - Architecture and Film Research Group of the University of Valladolid, which involves two important public institutions, on the one hand, the Do.Co. Mo.Mo Ibérico Foundation and on the other, the Valladolid City Council, a benchmark in the governance of the city. The aforementioned initiatives: exhibitions, publications, experimental montages, film shoots, films, etc. they are part of a broader script, a comprehensive strategy that seeks to incorporate citizens in a participatory way and revert to them the benefits of conserving the cultural heritage of Valladolid as an essential part of its identity.

The participation of the institutional decision-making structures in each of the phases established by the Madrid Document, holding their responsibility and rights shared among various actors, ensures the continuity of

the process of enhancing and conserving the aforementioned heritage. The followed methodology is not limited to the passive study of buildings and films, nor to a mere analysis of the qualities that make them unique but rather faces the active challenge of seeking a sustainable management strategy and making modern cultural heritage visible.

The increase in activity of the Valladolid Film Office VAFO as a company of the Valladolid City Council, together with the institutional demand to include the Do.Co.Mo.Mo buildings in the legal channels of heritage protection have not only facilitated the social recognition of the value that treasures the architecture of the Modern Movement but, above all, the possible obtaining of economic benefits through the filming of audiovisuals in favor of its sustainable conservation.

The public dissemination carried out by the Valladolid Film Office shows per se the architectural, social, contextual, bibliographic, and plastic values of said buildings, both to specialists from audiovisual production companies and, in an open and public way, to citizens themselves.

Therefore, the presence of this modern architectural heritage in filming entails a high potential for positive impact, especially in a medium-sized city such as Valladolid, an added value in its dissemination and recognition; both for the projection of the films themselves, and for the economic contribution to the municipality and the property owners.

The comprehensive strategy outlined for the preservation of the architecture of the Modern Movement of Valladolid in connection with the cinema implies a cultural and social aspect that, fostered by the institutional, maintenance, and sustainability actors, contributes a new function to the cultural heritage of the city.

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