

CIUTAT DE L'ARTISTA FALLER

Strategic framework for its recovery and transformation

Coordination

Chema Segovia

Technical team

Pau Rausell

Tony R. Murphy

Antonio Laguna

Guillem Bacete

Photography

Veritat.es

Date

February de 2021

Culturalink Consultancy

C/ Serpis, 29, Edifici Beatriu Civera, 5ªP
46022 • València

C/ Doctor Juan de Padilla, 12, 1º
35002 • Las Palmas de Gran Canaria

(+34) 928 38 57 78

info@culturalink.net

www.culturalink.net

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CIUTAT DE L'ARTISTA FALLER



FOREWORD

The main purpose of this project is to establish the Strategic Framework for the recovery and economic transformation of the productive space of the Ciutat de l'Artista Faller, located in the Benicalap district of the city of Valencia.

This proposal leverages the different studies, participation processes and specific proposals, already undertaken, concerning the exploration of the potential development opportunities going forward of this highly unique urban enclave. Of particular importance here is the Decalogue for the Revitalisation and Improvement of the City of the Fallas Artist, developed in partnership with the professional sector and unanimously approved by the Valencia City Council in 2015.

The design process for this Strategic Framework has sought to increase the commitment of those desiring to revitalise the Ciutat de l'Artista Faller and has sought to broaden their support by exploring new avenues for engagement. Thus, the preparation of this project was undertaken with substantial involvement of the Gremio de Artistas Falleros de València (Guild of Fallas Artists of Valencia), that provided a snapshot of the actual situation of the workshops that are currently located in the Ciutat de l'Artista Faller and served to gauge their interest. Initial contacts were also established with a range of potentially relevant stakeholders, including the Directorate General for the Coordination of Government Action of the Generalitat Valenciana, the Department of Culture and Education, the association València World Design Capital 2022, as well as others involved in European projects linked to cultural and creative initiatives, such as Designscapes and MESOC.

The proposal to reactivate the Ciutat de l'Artista Faller was strengthened through close aligned with higher ranking frameworks, such as the Missions València 2030 strategy and the guidelines of the New European Agenda for Culture. Other potential avenues for the promotion of the project, such as the European funding programs Next Generation EU and React-EU, the state guidelines of the PERTE (Strategic Projects for Economic Recovery and Transformation), or the initiative in deployment of the New European Bauhaus, were also considered.

This report is articulated into three sections:

- In **Part I. Exploration**, we seek to understand the initial state of affairs upon which the recovery and transformation process will act. Firstly, we undertake a review of the motivations behind the emergence of the Ciutat de l'Artista Faller, contextualising the initiative within the evolution that the Fallas festival and its associated artistic production have undergone since the beginning of the 20th century. We then proceed to analyse the current condition of the built space of the Ciutat de l'Artista Faller, its uses, its relative importance within the Fallas artistic community, and the outlook of the sector in terms of implementing innovation-oriented processes.

- From this context, **Part II. Positioning**, organises, articulates, and aligns the fundamentals that will guide the launch of the Ciutat de l'Artista Faller, and that will define the role that the site is destined to play. In the conclusion of this second section, the needs, potential and opportunities identified are articulated into a clear, solid, ambitious and attractive strategic vision. This vision will, henceforth, provide direction and impetus to the process of reviving the Ciutat de l'Artista Faller, serving as a framework for the detailed development of the project, for the engagement of stakeholders and for the presentation of applications in the programs that will underpin it.

· Finally, **Part III. Development** looks at the specific opportunities brought by the process of urban and productive transformation of the Ciutat de l'Artista Faller. In this way we progress towards a greater concreteness of the project's intentions and a conceptualisation that, even at this preliminary stage, reveals a clear roadmap, as well as the desired outcome. The path towards the implementation of the process should be understood as a first step, pending further definition, and still open to new inputs. Its main value, as already said, is to serve as a basis for the following stages of work and to introduce guidelines that help to establish and develop the positioning designed by this Strategic Framework.

Las Fallas, cultural heritage

The relevance of the Fallas in the social articulation, the construction of identity, the activation of participation and the artistic and creative expression of the city of Valencia is beyond doubt. This was confirmed in 2016, when the festival was included in the UNESCO Representative List of Intangible Cultural Heritage of Humanity.



Img 1. Drawing published in 'Calendario pintoresco, profético, astrológico y lunático del Reino de Valencia' (1860).

The summary of the candidacy presented for this purpose described the Fallas festival as follows:

“Celebrated to greet the arrival of spring by communities in the city and region of Valencia, and by the Valencian diaspora abroad, this traditional festival is characterised by the construction and installation of huge sculptural papier-mâché structures (fallas) composed of caricatured effigies (ninots), created by local artists and artisans and inspired by current political and social events.

The fallas are erected in the city squares between 14 and 19 March, and are set on fire on the latter day to symbolise the purification and renewal of spring, marking the end of the festivities.

During the celebration, music bands march through the streets, people congregate to eat outdoors, and numerous fireworks are set off. A queen of the festival, the ‘Fallera Mayor’, is elected, to take on the responsibility of promoting the festival for an entire year, encouraging locals and visitors alike to get involved in the preparations and to participate in the festivities.

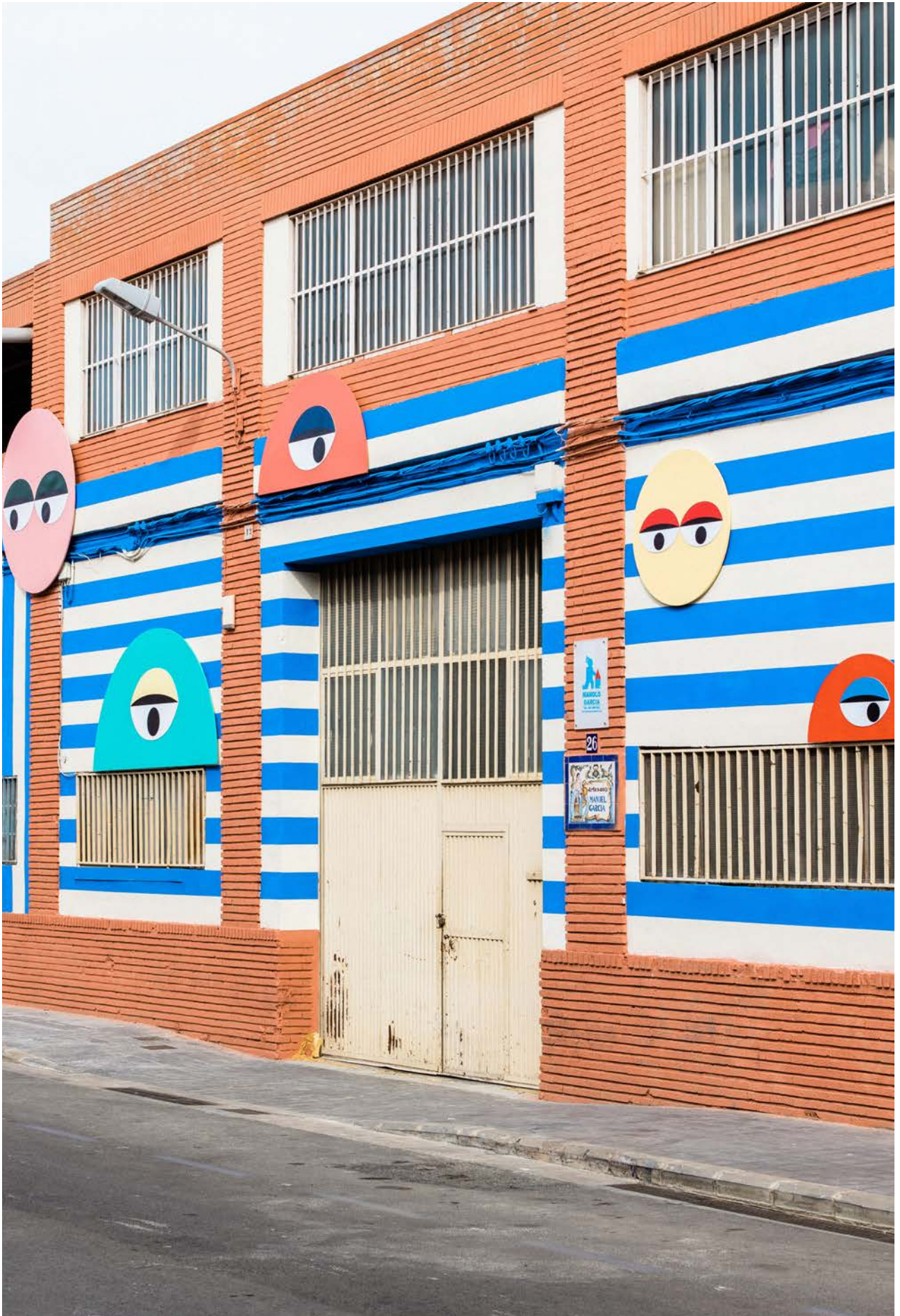
The practices and knowledge linked to this element of cultural heritage are transmitted among different families and, particularly, within the dynasties of artists and craftsmen and women who make fallas, which are grouped into guilds constituted within each participating neighbourhood.

The Fallas of Valencia promote the collective creativity and the safeguarding of traditional arts and crafts. They are also a source of pride for these communities and contribute to the forging of their cultural identity and social cohesion..”

«The relevance of the Fallas in the social articulation, the construction of identity, the activation of participation and the artistic and creative expression of the city of Valencia is beyond doubt.»

I. EXPLORATION

Understanding the context of the activity



1. INCEPTION AND EVOLUTION OF THE CIUTAT DE L'ARTISTA FALLER

The emergence of the figure of the “artista fallero”

Although the origin of the Fallas dates back to earlier times, we could say that the festival as we know it today began to take shape in the first decades of the 20th century. It was in those years when craftsmen and professionals of different disciplines - imaginers, gilders, painters, tailors, carpenters, etc. - who provided occasional assistance to neighbourhood communities in the construction of the fallas, noticed demand beginning to regularise and consolidate, until it became a viable source of income. From then on, the time these professionals dedicated to this type of work increased and, as this happened, a process of specialisation took place in which work became more organised and structured. Thus, the professionalised figure of the ‘fallero artist’ emerged and, with it, the popular festival acquired a new projection, to the point of overtaking the Corpus Christi as the main festivity in the city of Valencia from the 1930s.

«The emergence of the professional “artista fallero” gave the festival of the Fallas a new projection.»

This process was by no means instantaneous, and anything but comfortable. Quite to the contrary, the transition towards professionalisation meant precarious conditions and work in unprepared spaces, with artisans forced to adopt an itinerant lifestyle, relocating for several months at a time to the towns where they had been contracted and occupying the premises assigned to them by those who hired them.

The first modernisation of the art of Fallas

In this context of professional consolidation, the figure of Regino Más Marí, who exercised a notable and decisive leadership in the professionalisation of the production of fallas, acquires an outstanding importance.

Firstly, Regino Más identified, from very early on, the importance of professional associations. Already in the mid-1930s, he presided over the Asociación de Artistas Falleros, which was dissolved after the end of the Civil War. Following that, he persisted on the need to articulate the Fallas artistic sector and to promote joint work, advocating the foundation in 1943 of the Artisan Guild of Fallas Artists (a concept that had fewer political connotations and was a better fit for the political context of the dictatorship).

Secondly, Regino Más initiated the process of patrimonialisation of the artistic activity of Fallas. He did so by proposing the idea of the ‘ninot indultat’, which made it possible to safeguard and signal the excellence of the fallas’ production. With this ingenious idea, the difficulties attributing value to an ephemeral art form were solved, and the first steps towards the creation of the Fallas Museum years later, were taken.

Thirdly, he understood that the development of the Fallas also needed an adequate infrastructure to support modes of production that were rapidly acquiring muscle and scale. This is where the project of the Ciutat de l'Artista Faller germinates.

Practically from the time the Fallas Artists’ Guild was set up, that is, in the 1940s, Regino Más insisted on the idea of creating a set of adequate facilities, designed for the construction of fallas, which would free the professionals from the dispersed and inappropriate work spaces that were scattered around the city of Valencia and its surrounding area.

«With the Ciutat de l'Artista Faller, the place where the conception and construction of the falla becomes grounded and specific.»

Generating concentration would serve to optimise investment, while adding impetus to their efforts to increase cohesion among artists. With the Ciutat de l'Artista Faller, the site where the falla is conceived and built becomes grounded and specific.

Bringing together cultural and creative activities in the same place was, in the mid-1960s, an almost completely unprecedented idea. Its materialisation required a remarkable alignment of efforts and a great deal of coordination. Más's vision was inspired by his detailed knowledge of the sector, combined with the international inspiration of the first 'cinema cities', such as Cinecittà in Rome or Hollywood itself, places where he had worked as a set designer.

With the arrival of developmentalism at the beginning of the 1960s, the idea of the Ciutat de l'Artista Faller found a favourable context and he was able to seize the opportunity to formulate a remarkably sophisticated project. The transfer of 90,000 m² of land in the Pla de Sant Bernat that, although disconnected from the city of Valencia at that time, offered a site close enough to the city centre to reduce the difficulties of erecting the fallas (moving the pieces was then a highly complicated task). The size of the plot made it possible to envisage not only spaces for the creation of fallas, but also for more than a thousand dwellings, commercial premises and community services such as two schools and a church. Adopting the architectural guidelines of the modern movement, it was decided to separate the working spaces from the residential spaces, which featured open building typologies. On 17 March 1965, the first stone of this unique 'satellite city' was laid and, just three years later, the site was producing some thirty fallas bound for the capital.



The success of the districting of fallas production

Soon after its creation, Ciutat de l'Artista Faller became the epicentre of Fallas creation in the Valencian territory. Its competitiveness relied on four elements:

1. The growth in demand during the developmentalist period (1960s and 1970s).

During the urban expansion of Valencia, spurred by strong population growth, new neighbourhoods appeared and, as a direct consequence, the number of Fallas neighbourhood associations increased. Membership of these groups grew from around 6,000 in 1959 to about 28,000 in 1970.

2. Improved productive conditions. The availability of large and accessible workshops, specifically designed for the construction of fallas, was a key enabling factor. These spaces were also able to accommodate the growth in size and complexity of structures enabled by technical innovations that rendered the production of increasingly sophisticated structures and shapes profitable.

3. Proximity to demand and reduced transportation costs. Before the general improvement of the road network and the appearance of vehicles adapted for this function, the transfer of parts produced in the workshops was one of the costliest and most restrictive factors. The location of the Ciutat de l'Artista Faller, on the outer limit of the city, from which most of the orders came, represented an enormous advantage.

4. Accumulation of symbolic capital. The Ciutat de l'Artista Faller was conceived as a leading example of modernity. This new space served the purpose of showcasing before the general public the economic relevance, and the creative and artistic value, of the professional Fallas-making community.

Present and future outlook

Since the end of the 1980s, the competitive advantage of the Ciutat de l'Artista Faller has gradually deteriorated. This relates to the wear and tear of the infrastructure itself, but also the evolution in the design and construction techniques of Fallas over the past few decades.

In the following chapters we will see that, although the Ciutat de l'Artista Faller is currently undergoing some difficulties, the collective depth and relevance of the skills and resources based there make its recovery and economic transformation a highly desirable proposition.

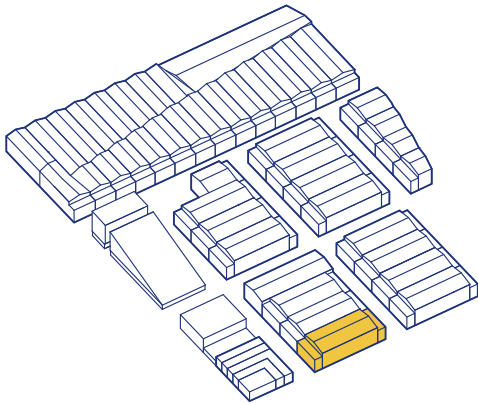
It is time, therefore, to reactivate some of the elements that sustained the competitiveness of the Ciutat de l'Artista Faller and to find new ways to enhance its attractiveness, both in terms of production and of urban vibrancy. The Strategic Framework formulated in this document has been specifically conceived for this purpose.

«Although the Ciutat de l'Artista Faller is currently undergoing some difficulties, the collective depth and relevance of the skills and resources based there make its recovery and economic transformation a highly desirable proposition.»

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2. THE BUILT SPACE AND ITS CURRENT USES

The productive space of the Ciutat de l'Artista Faller is currently composed of 64 workshops distributed over six blocks covering an area of approximately 25,000 m².



These workshops were built in different stages. Most of them (49) date back to 1969 and are part of the development of the first phase of the Ciutat de l'Artista Faller. The basic structure was enlarged in 1977 with eight additional workshops placed at the back of the longest block. In 1999, the north-west façade was complemented by six workshops that introduced moderate changes to the original typology. It is also worth mentioning that a cluster of smaller workshops dedicated to producing children's fallas was added in 1982 as part of the project that included the Parish of San José Artesano.

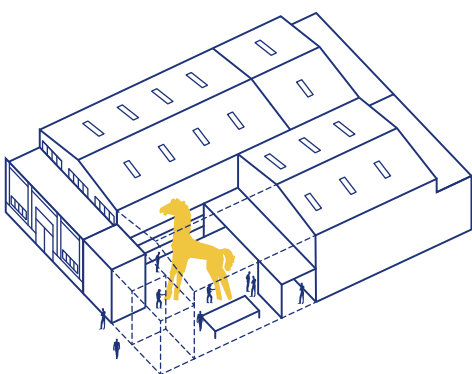
The urban layout of the Ciutat de l'Artista Faller is organised following a simple compositional pattern, which plays on the idea of adjoining buildings to create rectangular blocks accessible from

either end. The street becomes negative space of the built form, with only an ancillary role. **From a formal point of view, the resulting complex is compact and emphatic, but also excessively uniform and not very expressive. In more functional terms, the place is equally characterised by its homogeneity.** The separation between the work and residential space is clearly perceptible in the Ciutat de l'Artista Faller, with the Casa Gremial and the parish church acting as a sort of transitional space between the two. The redevelopment work carried out just over a decade ago altered the continuity generated by the trees and further marked the separation between building typologies and uses.

The original project for the Ciutat de l'Artista Faller used a standard unit that could accept variations in width and depth as needed. This format allowed for the accommodation of different spatial needs and financial capabilities. Additionally, the boundaries of the plot on which the Ciutat de l'Artista Faller was built resulted in discontinuities, although only to a relatively limited extent. The basic unit has a surface area of 300 m², with variations ranging between 200 and 400 m².

As a built structure, the Fallas workshops are organised as a large open space containing different compartments that are, in any case, incidental and small. The original typology has two offices on either side of the entrance of the building, which generate a kind of threshold housing administrative functions.

Above this entrance there is a semi-open terrace, designed for the drying of pieces, which in many cases has been closed off and annexed. Storage is provided on the flanks of the built space, either on lateral shelves, on upper mezzanines or even suspended from the trusses. The rest of the volume is kept diaphanous as a space for different craftsmen to meet and work jointly or individually.



Figures 1 y 2. Isometries of the built environment and the workspace

The spatial configuration of the workshop is often modified to suit the specific needs of the manufacturing phase being undertaken, hence the importance placed on flexibility and constructive efficiency. Lightweight, movable enclosures, such as curtains or screens, can be used to define spaces for specific tasks. Workshops can also be altered throughout their useful lives, by expanding storage areas or incorporating adjacent halls to gain additional space for growth. Some workshops are even shared by different artists and/or activities.

Today, the buildings of the Ciutat de l'Artista Faller are largely regarded as obsolete. Their dimensions, and their free height in particular, create certain restrictions to a production that has been increasing in scale since the time when the Ciutat de l'Artista Faller was built (heights of at least 12 metres would be desirable, compared to the current 8 metres). The lack of a good thermal envelope makes the workspace uninhabitable in hot and cold weather. In addition to the high costs of active air-conditioning systems, there are also difficulties in maintaining the machines in places where cork dust and sawdust abound. The roofs are very old and the deteriorated skylights do not allow natural light to pass through. In addition, they are made of corrugated iron and any intervention other than removal and replacement would be difficult. The original paving of the buildings, made of terrazzo, does not adequately support the work being carried out there today. The lighting and water supply installations are far from efficient. Many of the facades need repairs and cleaning.

In short, from a production and environmental point of view, it is essential to consider the improvement of the built space in a decisive and comprehensive manner.

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As far as uses are concerned, although the Ciutat de l'Artista Faller was designed specifically to house professionals linked to the art of Fallas on a property basis, the current situation in terms of activity and tenancy is more complex.

Over the years, as the advantages that made the Ciutat de l'Artista Faller a privileged environment for the production of fallas became less obvious, many workshops began to move to other more economical or more functional locations. Vacant warehouses were sold or rented (in a preliminary analysis, the ratio of ownership - rent seems to be around 60 - 40 %). In the absence of a regulatory framework recognising the singularities of the enclave, the arrival of new activities took place in an unsupervised manner. On occasions, these activities were coherent with the main use of the Ciutat de l'Artista Faller, even though they were not intended to be located there. At times, the activities introduced were totally unrelated, occupying space without adding value to the ensemble or, even, creating conflicts in their use of shared space. Another aspect to bear in mind is that, **as the activities being undertaken at the Ciutat de l'Artista Faller become less aligned and coordinated, the synergies that made the enclave distinctive and recognisable become blurred.**

A detailed study of the uses that the Ciutat de l'Artista Faller currently hosts portrays a difficult scenario, afflicted by harmful dynamics that represent a clear risk, but also reveals a good foundation for the consolidation and revitalisation of the site. As we can see in the following table, 61.22% of the activities housed in the Ciutat de l'Artista Faller are linked to the construction of fallas and 20.40% have a potentially complementary interest from the point of view of the Strategic Framework that this document develops.

«The study of the current uses of the Ciutat de l'Artista Faller reveals a good foundation for consolidation and revival.»

Chart 1. Activities present at the Ciutat de l'Artista Faller by value (Own work)

	Activity	Companies	Sheds	Surface
Strategic	Fallas art	15	16	4.483 m ²
	Fallas art and other products	13	21	6.346 m ²
	Fallas art services	2	3	986 m ²
Complementary	Complementary Arts / Creativity	8	8	2.598 m ²
	Public revitalisation	2	2	796 m ²
Neutral or negative	Various	9	9	2.788 m ²
Vacant	No activity	0	5	1.494 m ²
TOTAL		49	64	19.491 m ²

Chart 2. Relative weight of the activities present at the Ciutat de l'Artista Faller (Own work)

	% Companies	% Sheds	% Surface
Strategic	61,22 %	62,50 %	60,62 %
Complementary	20,40 %	15,62 %	17,41 %
Neutral or negative	18,36 %	14,06 %	14,30 %
Vacant	0,00 %	7,81 %	7,67 %

The contemporary models of districting or zoning base their logic on generating related diversity around an axis of relative specialisation. At the moment, the Ciutat de l'Artista Faller enjoys three outstanding strengths aligned with this perspective.

Firstly, even if the Ciutat de l'Artista Faller remains focused on the production of fallas, several workshops have opened revenue streams beyond this specific domain, developing a solid presence in areas such as the production of scenography designs, unique architectural pieces or set design elements. **There is already, therefore, a certain predisposition to entering other artistic and creative disciplines, to which they contribute with their own know-how.**

Secondly, **a network structure of segmented specialisation has developed among the workshops of the Ciutat de l'Artista Faller** (also in the Fallas production system as a whole), where, for example, one is dedicated to digital modelling, another to woodwork, another to painting, and yet another has the capacity to serve as a coordinator for projects of a certain scale. Thus, it is common for large-scale project entering the Ciutat de l'Artista Faller to be quickly subdivided and involve several workshops working in a coordinated manner. This happens in an incidental way and, it can happen that a commission is lost if not received through the appropriate channel. The Gremio de Artistas Falleros and the Cooperativa (central purchasing unit for raw materials) are examples of **the habit of Fallas art professionals to work together** and of how community support structures articulate the district dynamics of the new Ciutat de l'Artista Faller and the establishment of connections with the Valencian creative ecosystem as a whole.

Finally, **among the activities that are not directly connected to the Fallas, some could be considered relevant due to their relationship with art, culture and creativity, or because they have the potential to inject dynamism** into the Ciutat de l'Artista Faller. Examples include a puppet factory or a guitar manufacturer, which, although limited in presence, point to opportunities when rethinking the framework of uses that should guide the future creative district.

3. THE FALLAS PRODUCTION SYSTEM AND THE CIUTAT DE L'ARTISTA FALLER AT THE PRESENT TIME



As explained in Chapter 1, in the mid-1960s the Ciutat de l'Artista Faller was set up with the aim of improving the working conditions of the Fallas art sector and to serve as a powerful symbol for the recognition of the profession. Although not even in its origins did the Ciutat de l'Artista Faller concentrate all the construction of fallas in the city of Valencia, in its heyday, the bulk of the production originated there and the enclave enjoyed a high level of public recognition.

Over time, the Ciutat de l'Artista Faller has gradually lost economic weight and, as an urban space, its relevance in the city's conscience has diminished. To consider this fact in isolation would

wrongly lead to viewing it as yet another example of the decline of a specific industrial sector. However, we must broaden our gaze and understand that **the transition of the Ciutat de l'Artista Faller cannot be fully described without considering how the Fallas festival and the associated artistic production have evolved over the past half century.**

This chapter summarises some of the main conclusions of the "Atlas dels tallers valencians d'art efímer", a substantial study of the workshop system in the Valencian Country, carried out by Rafa Tortosa and published in the magazine *El Verí del Foc* (Nº12, March 2018). In this study, a total of **293 workshops** are geographically mapped and their interactions studied in detail.

It is important to stress the author's investigative effort in order to form as clear as possible a picture of the reality of the Fallas. In this way, the study resorted to different census sources, considering both, affiliated and non-affiliated workshops, and worked in conjunction with key actors to come up with an accurate and detailed list.

Tortosa's snapshot shows a changing system that functions flexibly, featuring workshops with intermittent activity, others that are close to extinguishing due to retirement, frequent transfers, agreements between artists to share work space, etc. On this note, it becomes clear that the detailed observations recorded three years ago in the Atlas are likely to have lost some of their validity, making an update imperative in order to clearly reflect the current situation and to identify trends. In any case, the general conclusions of the report are still valid, contributing to the understanding of the Fallas art sector as is currently articulated, and the role of the Ciutat de l'Artista Faller.

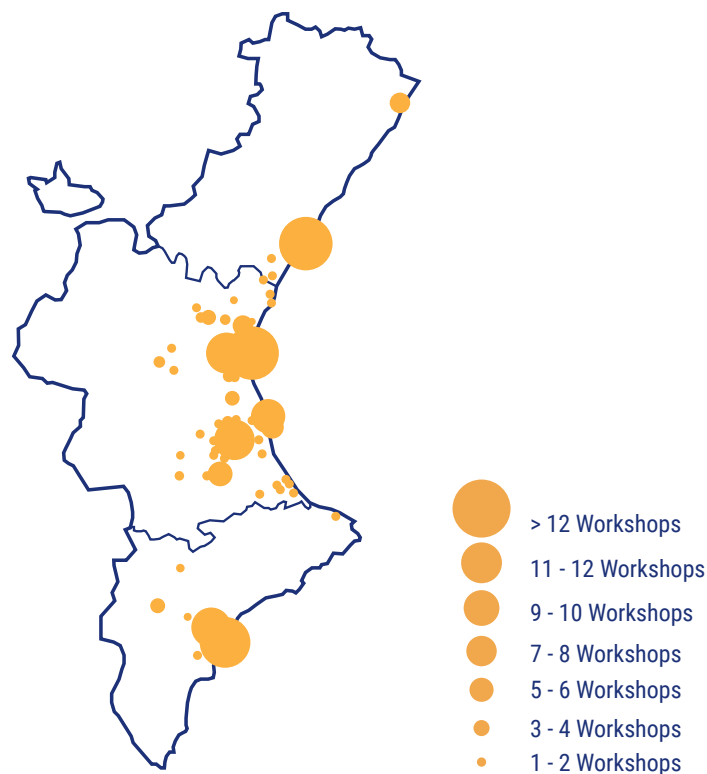
Today, the territorial distribution of the ephemeral art workshops in the Valencian Country draws a nodulated network, with different specialised clusters clearly identifiable. At the same time, this network is remarkably interconnected, with workshops in a certain region receiving commissions from far afield locations.

In fact **the virtual non-existence of distance-related barriers** is a relatively recent development, directly linked to infrastructure improvements and lower costs of transporting parts, and **has a significant influence on the geographical expansion of the system.**

A second aspect that influences the location of workshops and often leads to relocation is **the price of working space.** As accessibility conditions improve, peripheral locations begin to compete with those integrated into urban centres, which tend to be more expensive due to their more central location. In many cases, the construction of an industrial estate in a suburban municipality allows artists to have access to better maintained and more functional spaces than those they previously occupied.

In any case, **the decisive element in the geographical distribution of the Fallas production system is the importance of the Fallas festival in a town or region.** The existence of Fallas associations correlates directly with demand, which is responded to by the emergence of an offer with territorially differentiated features and dynamics. Thus, there are four zones in the network of workshops, which are presented below from north to south:

Figure 3. Geographical distribution of the Fallas production sector (Tortosa, 2018)



«The Ciutat de l'Artista Faller concentrates in its warehouses 12% of the total number of workshops in the Valencian Country and 50% of those located in the metropolitan area of Valencia.»

1. Castellón. where the centres of Borriana and Benicarló stand out. In this region, the Fallas art began to acquire importance in the 1970s, a process that was consolidated with the creation in 1977 of the Gremi Provincial d'Artistes Fallers de Borriana and, more recently, with the opening of the Escuela Taller de Benicarló (Benicarló Workshop School).

2. València Metropolitan Area. This is the node in the system with the greatest concentration of workshops. This is logical given the role that Valencia plays as capital of the Fallas, both quantitatively (it is where most orders are generated) and qualitatively (it commands the highest visibility and professional prestige). If at the time of its construction, the Ciutat de l'Artista Faller concentrated the bulk of the city's Fallas workshops, today they form a more numerous group and are distributed in a more decentralised way. There are small clusters within the municipal area (such as the area known as Huerta de Campanar) and thriving clusters in other cities (such as Alfara del Patriarca, Aldaia or Benaguasil - Pobla de Vallbona). It is interesting to note that many workshops dedicated to the creation of children's fallas are integrated into the of the city proper and occupy commercial premises in neighbourhoods such as Benicalap or El Carme.

3. València South. This is an area with a high concentration of workshops, accounting for more than 25% of the total sector. Here, workshops are located in municipalities with a strong Fallas tradition, specifically Alzira - Carcaixent, Cullera, Sueca and Xàtiva. Relationships between the nodes in this region are fluid and moderately inward looking.

4. Alicante. The third province of the autonomous community nourishes the tradition of ephemeral art with the Bonfires of San Juan. This festival was established in 1928 and the demand it generates is met by workshops specifically dedicated to it and by fallero artists who complete the offer. The Alicante region accounts for 13% of the total production sector.

Having built this general overview, **we observe that 12% of the total number of workshops in the Valencian Country and 50% of those located in the metropolitan area of Valencia are concentrated in the Ciutat de l'Artista Faller** (data from March 2018). More recent research carried out as part of the preparation of this document indicates that this proportion has decreased since Rafa Tortosa's study.

«Where Regino Más imagined a concentrated and autonomous urban space, the evolution of the production system of the art of Fallas currently now reflects a much more complex environment, requiring openness and interdependence.»

In any case, the above introduces a key idea: **where Regino Más imagined a concentrated and autonomous urban site, the evolution of the production system of the art of Fallas currently now reflects a much more complex environment, requiring openness and interdependence.** The relaunch of the Ciutat de l'Artista Faller must be considered in this context in order to rethink the relative importance and functions that this site aspires to play within the Fallas art system.

4. FALLAS ART SECTOR'S EMBRACE OF INNOVATION

As we will see when we move to address the strategic vision (Chapter 5), the transformation project of the Ciutat de l'Artista Faller takes for reference the original project's objectives and sets the central task of becoming again a key resource that contributes to the strengthening of both, the Fallas artists located there, and the sector as a whole. The response to a challenge of this kind involves formulating ways to advance towards systemic innovation and the strengthening of relationships within the regional creative ecosystem.

As a prior step to designing a reactivation strategy for the Ciutat de l'Artista Faller, it is necessary to evaluate the capacity of the Fallas art sector to undertake such a move. This will determine whether the process is approached in a top-down way or by encouraging active member involvement, the speed and intensity, the need for support elements, etc.

It is worth noting that **the modes of production of the fallas has seen constant change since their inception. Looking at the evolution, we can see that the production of fallas is marked by different types of innovations and changes:** processes, products and organisation; with a greater or lesser technological influence; incremental or radical; produced internally or imported from outside; spurred by changes in demand or by 'shifts' in supply. It is also interesting to note that the recurrent nature of the Fallas festival, together with the existence of feedback mechanisms (through awards, specialised critics, or testimonials from the public), foster a very lively evolutionary dynamic, which accepts or discards innovations with speed and agility.

The report Diagnosis and Proposals on the Competitiveness Model of the Activities of the Fallas Artists of Valencia is a valuable reference for the task of making a preliminary estimation to the propensity to innovate of the fallas production sector. Produced in 2008 by the Econcult research unit (University of Valencia), this piece analyses the work, social and production conditions governing the activity of the fallas workshops, characterises the functioning of the market in which they operate and identifies opportunities for strengthening the sector. Precisely, the date of production of this research piece is particularly relevant given that it was carried out at a time when the effects of the Great Recession were unfolding, provoking a process of retreat and stagnation whose analysis allows us to better understand the current situation of the Fallas sector.

In the first years of the present century, the construction of fallas experienced a sustained increase in demand, which was particularly marked at the higher end of the price spectrum (although it also cascaded down and affected the rest of the sector). This growth in demand stemmed from changes in the model of social functionality of the Fallas festival and was manifested specifically in their use as social and business status signifiers by some of the agents involved with the associations. The phenomenon, which was particularly intense in the years prior to 2008, was closely linked to the economic boom and, consequently, disappeared with the onset of the crisis.

While some workshops adopted technological innovations during that period in order to better compete at the top end of the market, they did not gain a competitive edge or significantly expanded their market share. The greatest benefits were in terms of artistic reputation, which would potentially have served to amortise these investments in later years, either in lower market segments, or in parallel business lines (theme parks, floats, sets, scenery, etc.). However, the economic crisis made it difficult to capitalise on this reputational element and the process that was beginning to take place was cut short.

In sum, **the adoption of innovations and the opening up of new areas of work in the Fallas production sector was led initially by a number of workshops that worked as an advance party, but it did not fully take hold due to the fall in demand in the past decade.**

Although advances applicable to the discipline of fallas production continued to arrive, the incorporation of these innovations was delayed and mitigated by the effect of the 2008 crisis.

This pent-up glut of innovation, where technology and interdisciplinarity become core values, could support a successful expansion of the range of products and services offered by fallas artists.

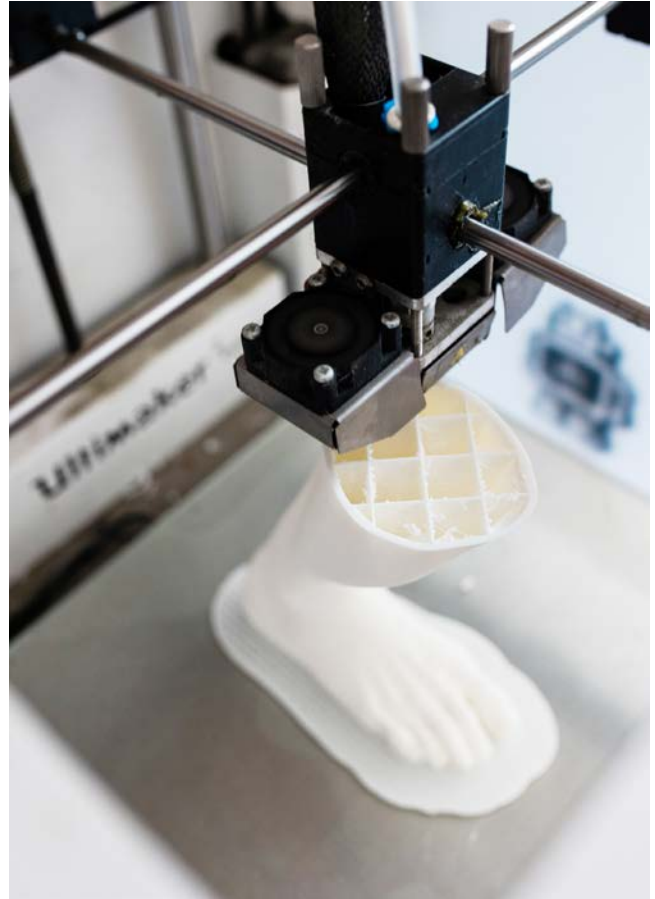
From an internal point of view, this leap would imply a reduction in the labour factor, increased flexibility in production processes, efficiency improvements in time management, improved product quality, greater diversification and the opening of new paths to the market.

By way of illustration, the data shows that Fallas artists would be receptive to technology-based innovation improvements, thus contradicting stereotypes about their supposed stiffness. While most artists now have a favourable opinion of the use of new technologies in their work, a quarter consider it a threat to jobs, and 60% see an important role for technology in the evolution of the sector in the short and medium term.

«There is a pent-up glut of innovation, where technology and interdisciplinarity become core values.»

Chart 3. Fallas artists' attitude to technological innovation (Econcult, 2008)

	Disagreed	Neutral	Agreed
A simple environment without a lot of technology is best for the sector.	45,2%	17,8%	37,0%
New technologies threaten jobs in the sector.	57,5%	9,6%	28,8%
Technological developments will greatly benefit the sector over the next ten years.	13,7%	16,4%	60,3%



In conclusion, it seems appropriate to consider the possibility of activating processes of innovation and diversification within the fallas community to leverage the advances accumulated during the last decade.

It is also crucial to highlight that innovation should not be considered exclusively in terms of equipment and infrastructure, and should also address production processes and organisational models, and foster greater interaction among the Fallas artists, connecting them to other agents in the light manufacturing sector, and to the creativity, innovation, entrepreneurship and knowledge ecosystems. Ultimately, the aim is to encourage the strengthening, expansion, diversification and promotion of the Fallas art sector, with a view to improving the discipline and opening up new niches of activity and business.

«Innovation should be considered in terms of equipment and infrastructure, production process and organisational models, and fostering greater interaction between the Fallas artists, connecting them to other agents in the light manufacturing sector, and to the creativity, innovation, entrepreneurship and knowledge ecosystems.»

II. POSITIONING

A vision of the future of the Ciutat de l'Artista Faller



5. INTENTIONS AND STARTING PREMISES

«The challenge is to compose a clear, solid and ambitious vision of the future, capable of igniting enthusiasm and gaining the support needed to drive forward a complex and far-reaching process.»

The Strategic Framework proposed in this document is based on intentions and ideas previously formulated in different spaces, studies and projects. The multitude of works and discussions carried out regarding the future possibilities of the Ciutat de l'Artista Faller outline, with relative clarity, the cloud of concerns that hangs over the site.

The challenge now is to develop this set of intentions, give it substance, articulate it and compose a clear, solid and ambitious vision for the future. A vision capable of igniting enthusiasm and gaining the support needed to drive forward a complex and far-reaching process such as the revival of the Ciutat de l'Artista Faller.

Besides being a logical next step after all the work that has already been done -particularly since 2015, when the 'Decalogue for the Revitalisation and Improvement of the Ciutat de l'Artista Faller' was unanimously agreed-, the conditions at local, regional and European levels provide the ideal setting for the development of the Strategic Framework for the revitalisation and economic transformation of the Ciutat de l'Artista Faller.

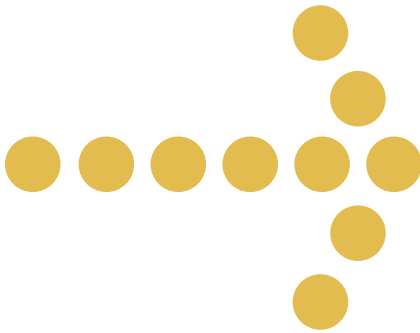
In the same way, we recognise the terrible impact that the current health crisis has had on the world of Fallas and we understand that the blow must be responded to with decisive supporting actions. These can be ideally conveyed through a project such as the revival and relaunch of the Ciutat de l'Artista Faller.

The proposal that is enunciated below is included within the framework of the Urban Innovation Policy of Valencia City Council, which is part of the Missions València 2030 plan and is based on the following commitments:

- 1. Managing innovation.** The purpose is to manage innovation in the city of Valencia in a strategic and coordinated way, with transversal and long-term objectives, anticipating European trends on mission-orientation and carrying out the necessary organisational and instrumental transformations to promote it.
- 2. Create an innovative orientation and culture.** The aim is to create an innovative orientation and culture around the city of Valencia, where the promotion of creativity, the attraction of talent, the strengthening of public capacities and the recognition of research and innovation are an integral part of Valencia's innovative ecosystem.
- 3. Fostering social and urban innovation.** The aim is to position the city of Valencia as a European benchmark in social and urban innovation applied to projects that improve people's lives. To this end, we will assert the value of innovation as a process based on observation, experimentation, evaluation, learning, dissemination and transfer of knowledge to society, and to potential business models that strengthen the knowledge-based economy. This leadership positioning will afford Valencia a competitive advantage in accessing European resources.
- 4. Strengthening innovative alliances and networks.** The aim is to create and strengthen local, regional, national and international alliances and networks in the field of innovation with individuals and organisations that pursue similar goals, through mutually beneficial relationships, with the aim of generating value for the city of Valencia and its people.
- 5. Communicating the value of innovation to society.** The purpose is to highlight the value and impact of innovation so that citizens appreciate how València's public research and innovation efforts improve their lives and their environment.

6. STRATEGIC PILLARS

A. Claiming the absolute uniqueness of the site



The Ciutat de l'Artista Faller is one of the first European artistic and cultural districts of the 20th century. Sixty years after its inauguration, it is essential to celebrate and reassert its historical value and pioneering character.

It is up to us to capitalise on its dimension as collective heritage, which in turn connects with another collective success, the listing of the Fallas festival as Intangible Heritage by UNESCO. **The Ciutat de l'Artista Faller, a unique and singular icon of an era, is an integral part of the Fallas festival and, as such, contributed to its recognition as universal heritage.**

When Regino Más envisioned the Ciutat de l'Artista Faller, he did so with the objective of fostering unity, attracting resources and giving visibility to the Fallas as an artistic manifestation. For a professional sector that had only recently been created, these three elements were urgent and he rightly saw the opportunity to develop them through **an ambitious initiative, perfectly reflecting the trends of a globalised world.**

The Ciutat de l'Artista Faller was a highly innovative experiment, the result of the intelligent hybridisation of local idiosyncrasies and international references that served as inspiration. For the city of Valencia, the project meant a leap forward towards a modernity rooted in tradition and a strong local identity.

The reactivation strategy of the Ciutat de l'Artista Faller seeks to recapture the dream-like vanguardist spirit of the original project to give the necessary momentum to this visionary and ambitious transformation process.

Reclaiming the symbolic value of the first Ciutat de l'Artista Faller will, thus, be at the core of a new narrative that will inspire and promote the change that we aspire to make.

«It is essential to recapture the dream-like vanguardist spirit of the original project to give the necessary momentum to this visionary and ambitious transformation process.»

B. Conceptual, thematic and territorial resizing

The figure of the fallas artist developed organically as professionals from different trades increasingly steered their work towards devising and constructing fallas (see Chapter 1). If technical versatility is at the core of the profession, this confluence helped define a body of common practices that, in any case, has never been set in stone or sealed from outside influence. The Fallas' community of practice has always found inspiration, valuable resources and business opportunities in other fields. The closest relationships have been in stage design or the construction of floats, but collaborations with apparently more distant fields, such as the toy industry in the 1960s or the computer industry today, have also existed.

If over the last century there was a convergence of different professions and knowledge until the consolidation of the fallas-making techniques, the opportunities today are in redeploying this specific know-how, inherent creativity, ingenuity and technical capabilities of the sector to other fields. The aim would be to assert the artistic and creative value of Fallas production by conquering new spaces and new business niches.

The sustainability of the Ciutat de l'Artista Faller, as a place of artistic creation and a centre of innovation, must be endowed with a perspective that draws inspiration from Valencia and transcends the city limits. **Fallas art can become the articulating pillar of a highly unique artistic and creative district, dedicated to light manufacturing, ephemeral architecture, maker technique, design, craftsmanship and the development of digital applications.** The potential connexions issuing from such an enclave would develop with particular intensity at the regional level while also having a European dimension.

This shift should preserve the centrality of the artistic content, the festive and celebratory dimension, innovation, ingenuity, and, why not, the critical, satirical and carnivalesque challenge to the status quo that characterises the output of the Fallas workshops.

The heritage value of the Fallas art is no longer a fragile process destined to be put in a museum, but rather an active resource of great value to be incorporated into many other development processes, as an identity-reaffirming and competitive element.

«Fallas art can become the articulating pillar of a highly unique artistic and creative district, of regional relevance and connected with the European space.»



C. New revitalisation models based on culture, creativity and innovation

«A space of outstanding economic dimension and a key resource for the reinforcement of the international cultural relations of the city of Valencia and the Valencian Community.»

The implementation of actions relating to the Ciutat de l'Artista Faller aims to become a driving force which, through new mechanisms for public-private collaboration, represents **an important contribution to the economic growth, job creation, competitiveness of industry and the strengthening of the Valencian economy.**

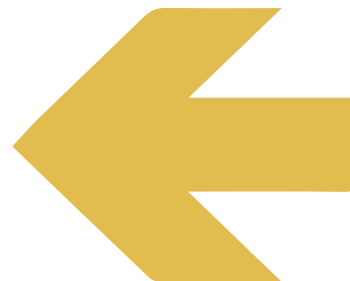
The transformation process advocated here will have a markedly innovative character and a significant scope in quantitative, technological and financial terms, favouring the integration and growth of small and medium-sized enterprises, and fostering collaborative environments. The relaunch of the Ciutat de l'Artista Faller is, thus, aligned with the parameters contemplated in the Plan for the Recovery, Transformation and Resilience of the Economy of the Mediterranean Arc.

It does so by emphasising the value of art, culture and creativity, highlighting the enormous capacity for experimentation, the anticipation of trends and the exploration of models of social and economic innovation of the creative sectors.

Thus, the Ciutat de l'Artista Faller will be a space with an outstanding economic dimension, which will contribute to the reinforcement of activities linked to art, culture and creativity, establishing connections with the fields of training, innovation and employment. The Ciutat de l'Artista Faller aims to **foster a favourable ecosystem for production and professional development**, facilitating access to funding, helping to promote the activities housed there and facilitating the acquisition of digital, business, traditional and specialised skills.

Secondly, the Ciutat de l'Artista Faller will be **a space from which to promote cultural training**, both for professional agents and the rest of the public, offering a wide range of artistic and creative activities and opening up opportunities for active participation.

Finally, the Ciutat de l'Artista Faller aims to become **an important resource for the reinforcement of the international cultural relations of the city of Valencia and the Valencian Community.** It will do so by acting as a space for the protection and promotion of Mediterranean festive cultural heritage, which will be treated as a dynamic and shared resource, with the aim of raising awareness of our shared history and values in order to reinforce the sense of common identity. In the same way, from the intrinsic qualities of festive culture, intercultural dialogue will be promoted, in support to peaceful inter-community relations and the reinforcement of cooperation around cultural heritage.



D. Urban regeneration on a neighbourhood scale with a citywide impact

The Ciutat de l'Artista Faller began as an urbanised islet surrounded by crop fields, orbiting the outskirts of the city. The value of the land and the need to resolve the difficulties of moving large structural parts explain the creation of a cloistered enclave situated in the urban periphery. Over time, the growth of València absorbed that satellite, but even today there is still a feeling of disconnection, of a cul-de-sac, of inhabiting the boundaries of the city.

With the recent resumption of the construction of the PAI of Benicalap Norte (urban adaptation project), with the backing of projects such as Grow Green or COVENO, and with the future extension of the Benicalap Park, **the area around the Ciutat de l'Artista Faller is moving forward in a process of urban redevelopment that needs to create a dialogue between the productive space and its urban surroundings.** This dual perspective will reveal mutually reinforcing relationships. On the one hand, as Benicalap - Ciutat Fallera becomes denser, improves its urban integration, extends its services and renews itself with a sustainable focus, the concept of a creative district is further enhanced by its urban context. At the same time, the redevelopment of the productive environment of the Ciutat de l'Artista Faller into an exceptional space will enhance the projection of the neighbourhood and help transform it into a new focal point within the city.

On a more general note, the integrated action on the Benicalap area will compensate for the gradual shift of urban nodes and touristic sites towards the east and south of València (City of Arts and Sciences, La Marina de València, the new Hospital de la Fe, etc.) that has been taking place over the past few decades. **Revitalising the Ciutat de l'Artista Faller will contribute to the configuration of a multipolar, balanced and territorially articulated urban structure.**

On a closer scale, the positioning of the Ciutat de l'Artista Faller as a focus for artistic, creative and cultural activities will bring opportunities to open new avenues for personal and community development, and to address some of the issues relating to vulnerability or exclusion that currently affect the area. By promoting participatory and inclusive activities and programmes drawing on the intrinsic qualities of festive culture, the Ciutat de l'Artista Faller will steer art and creativity towards social well-being and citizen cohesion.

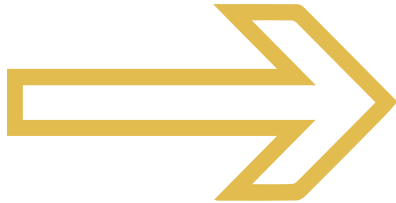
The new Ciutat de l'Artista Faller in particular, and Benicalap as a whole, can be thought of as a vibrant space where art, work, culture, leisure, celebration and everyday life intersect. An enclave that connects with the rest of the city and garners general attention, while also addressing the needs of the surrounding community.



«The Ciutat de l'Artista Faller and Benicalap can be thought of as a vibrant space where art, work, culture, leisure, celebration and everyday life intersect.»

E. Contextualisation for the prototyping of urban innovations

Because of its **dual urban development and creative hub status** the new Ciutat de l'Artista Faller lends itself easily to being conceptualised as **a manufacturing environment that also provides a testing ground for the development of artistic and creative knowledge, seeking to answer the contemporary challenges of urban spaces while making a net positive contribution to the wellbeing of citizens.**



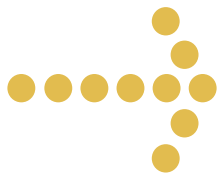
This path should be developed through the creation of specific conditions for urban innovation, facilitating the experimentation and pilot-testing of concepts, processes, tools and governance models. Likewise, citizens should be actively encouraged to get involved in the work processes, and their ideas, adopted. By acting in these terms, the Ciutat de l'Artista Faller will become a model for the rest of the city and other cities to follow.

Given the singularity of the Ciutat de l'Artista Faller, **the type of dynamics encouraged would be based on the differential elements of the Mediterranean festivity, the Fallas culture and its associated artistic production.** Emanating from the festive expressiveness, the integration between artisan and industrial work, well-developed problem-solving skills and can-do attitude, will expand the range of research and development traditionally associated with the city, spurring the development of creative and sustainable initiatives in urban design, street equipment, public art, lighting, gardening, climatic comfort, energy efficiency, water or waste management.

This sandpit for experimentation and prototyping that the Ciutat de l'Artista Faller aims to be could, in fact, **encompass the whole of Benicalap, blurring the perimeter of the creative district** and incorporating projects such as Grow Green, COVENO, the expansion of Benicalap Park, or the future rehabilitation of the farmhouses of La Torre and Els Moros, the Casino del Americano and La Ceramo. The transformation of the Ciutat de l'Artista Faller would, thus, help broaden the focus of this set of initiatives and strengthen their synergies.

The idea of the Ciutat de l'Artista Faller as urban laboratory is directly related to the **Missions València 2030** framework, mentioned above, and aims to turn the site into a driving force for **progress towards a more sustainable, more entrepreneurial, healthier and more participative València.**

«To provide answers to urban challenges and contribute positively to the levels of wellbeing of citizens leveraging the disciplines and knowledge that the Ciutat de l'Artista Faller brings together.»



Claiming the absolute uniqueness of the site



Conceptual, thematic and territorial resizing

New revitalisation models based on culture, creativity and innovation



Urban regeneration on a neighbourhood scale with a citywide impact

Contextualisation for the prototyping of urban innovations



7. VISION AND MISSION



In short, the reactivation of the Ciutat de l'Artista Faller is an urban and innovation policy, whose purpose is to activate a process of recovery and transformation based on the ability of artistic, creative and cultural activities to precipitate inclusive, intelligent, innovative and sustainable development processes that, in a concrete and measurable way, contribute to improving the social, economic and symbolic contexts of citizens.

The inspiring principles of the new Ciutat de l'Artista Faller are aligned with the Missions València 2030 strategy, with New European Agenda for Culture guidelines, and aims to incorporate the principles and values of projects such as the New European Bauhaus. In the same way, the project aims to leverage the impetus and support of the World Design Capital in 2022 programme.

«The reactivation of the Ciutat de l'Artista Faller is an urban and innovation policy, whose purpose is to activate a process of recovery and transformation based on the ability of artistic, creative and cultural activities to precipitate inclusive, intelligent, innovative and sustainable development processes that, in a concrete and measurable way, contribute to improving the social, economic and symbolic contexts of citizens.»

Specifically, the relaunch of the Ciutat de l'Artista Faller:

- **Leverages the singular uniqueness of the place, its potential and background** as a the springboard for the activation of dynamics that take advantage of the qualities of the field of Mediterranean festive and social spirit in terms of ingenuity, creativity, artistic expressiveness, collaborative-participative models and intensive uses of the public space. This approach also aims to capitalise on the value of the Fallas as Intangible Cultural Heritage of Humanity in order to spur the transformation of the district of Benicalap, the city of Valencia, and the wider territory.
- **Is a major project developed following new European public-private collaboration frameworks**, aiming to be an engine of economic transformation at a regional level, contributing to a change in productive model by strengthening culture, creativity and innovation. In these terms, the new Ciutat de l'Artista Faller aims to forge programmatic alliances with key stakeholders in the knowledge ecosystem (universities and other educational institutions), the world of culture and creativity (cultural centres, creative production centres, music societies, the audiovisual sector, visual arts and heritage, new digital creation media, etc.), the regional innovation ecosystem (Valencian Innovation Agency and other R&D&I centres), and entrepreneurship and professional disciplines such as design and architecture. The Ciutat de l'Artista Faller can also be cast as a relevant asset in the articulation of cultural diplomacy and the global projection of the city within the hierarchy of medium-sized cities and European institutions.
- **Proposes a clear reading within the context of the whole city, and aims to promote a new focus** that balances the urban organisation and overcomes the gradual social deterioration that, since the 2008 crisis, the residents of the Benicalap neighbourhood have suffered in a particular way. This new significance will also involve a greater focus on tourism, thus diverting some stress from the more visited areas of the city.
- **Provides concrete and operational responses, both, to the demands of the Fallas art sector in terms of recovery of its professional competitiveness, and to the residents of the Benicalap neighbourhood as a whole.** It does this by improving the urban environment, finding synergies with other similar projects already under development, and taking on board the conclusions of the different participatory processes that have taken place. Consequently, the Strategic Framework for the recovery of the Ciutat de l'Artista Faller incorporates from its inception the concerns of the agents directly affected: the citizens and the professional sector; promoting their active and lasting involvement in the design, use, governance and evaluation of the results of the project.

III. DEVELOPMENT

Guidelines for the project



8. PLANNING MODEL AND CORRESPONDING OPPORTUNITIES

As an alternative to a cataclysmic transformation, where all the work is done all at once and with long downtimes dedicated to implementation, **the revitalisation of the Ciutat de l'Artista Faller is approached as a continuous rollout process.**

In keeping with the innovative nature of the project, the reactivation of the Ciutat de l'Artista Faller is steered in a precise direction, but introduces a type of intelligent flexibility. **A sequenced planning model is thus proposed, based on the progressive activation of functions that build on and complement previous phases.**

Thinking in terms of process introduces a complex understanding of the interval between the preparation of a project and its effective implementation. This path, understood as a space of possibility, uncovers opportunities such as testing, refining, reorienting, the quest for new resources, the arrival of new alliances and greater public awareness.

The design of the implementation process for the new Ciutat de l'Artista Faller has paid **particular attention to the pre-existing value-adding activity, as it forms the foundations of the project.** In this sense, the proposal provides support and alternatives to private ownership (including non-participation) that try to minimise the disruption to professional activities derived from the building works.

The rollout phase is deliberately envisaged to start even as the scoping and project development phases are still being completed. Making the activities that take place within the space that is still undergoing reconstruction is a powerful symbolic gesture. It sends the message that many things are yet to happen in the Ciutat de l'Artista Faller and invites citizen participation. **The artistic and creative district that is progressively being put together takes on a similar logic to that of the construction of a Fallas monument and becomes an avenue for communication and storytelling.**

This flexible and multidimensional planning model helps, above all, to understand that the new Ciutat de l'Artista Faller is not meant to be simply a set of buildings and infrastructures, but **an environment that will support and give impetus to a set of creative and dynamic activities.**

«The revitalisation of the Ciutat de l'Artista Faller is conceived as a continuous rollout process.»

«The new Ciutat de l'Artista Faller is not meant to be simply a set of buildings, but an environment that will support and give impetus to a set of creative and dynamic activities.»

9. LOGIC OF THE RECOVERY AND TRANSFORMATION PROCESS



A. Overarching objectives

The process of recovery and economic transformation of the Ciutat de l'Artista Faller, as a strategy of cultural districting or zoning, sets three main objectives:

O.1. To densify the amount of artistic and creative activities housed within the Ciutat de l'Artista Faller. Taking the Fallas arts as the central discipline, connecting with other areas of creative work and supporting their economic strengthening - with an emphasis on innovation.

O.2. To foster a community environment conducive to the exchange of knowledge and oriented towards sustainability. This will contribute, firstly, to the creation of cross-relationships between the different activities co-housed at the site and, secondly, to give them the status they need to act as engines of development in a broad sense (cultural, social, economic and environmental).

O.3. To promote the urban regeneration of the Ciutat de l'Artista Faller. Turning it into a fully integrated centre of activity. Blurring the boundary between productive and residential uses, directing creative activity to the neighbouring districts and becoming an enclave of reference within the city.



B. Guiding principles of urban development

In order to have an impact on these two levels, the aim is to promote a process of urban action based on four lines of action:

U.1. To define the productive uses permitted in the Ciutat de l'Artista Faller. Restricting them to the domains of the Fallas arts, light manufacturing and related work (see Chapter 13). With this basic criterion, related diversity is encouraged and the arrival of non-compatible activities which consume space and generate little value for the purpose of the strategy, or which directly distort it negatively, is prevented.

U.2. Promote the renewal of a substantial part of the existing workspace. The halls that were built in the 1960s have not only aged from a material point of view, but have also lost functionality and flexibility in relation to the ways in which the production of fallas (in particular) and creative activities (in general) are organised today. To solve this problem, the refurbishment of the buildings in the Ciutat de l'Artista Faller will be encouraged, offering economic incentives and advantageous conditions for interested property owners.

U.3. Develop vacant land to expand the productive infrastructure, foster diversity and reinforce the urban integration of the Ciutat de l'Artista Faller. On one side of the district there are four large plots of land, totalling approximately 20,000 m², which have been pending construction for years. By mobilising public-private investment, the process of reactivating the Ciutat de l'Artista Faller will boost the development of this vacant land, promoting the construction of new workspaces and buildings for complementary uses, which will provide new services to the Ciutat de l'Artista Faller and generate public interest. The revenue derived from the urban development activity will be invested in improving the network of public spaces in the new artistic-creative district, in enhancing the landscape and in introducing systems that improve its urban metabolism (nature-based solutions, clean energies, intelligent management of resources and waste, efficient recycling and repurposing waste materials, etc.).

U.4. To produce an urban environment where sustainability acquires a structuring importance and is connected to innovation. The process of urban transformation of the Ciutat de l'Artista Faller will be governed by high quality standards, which will integrate elements of environmental sustainability and technology-based solutions. The dynamics of the Ciutat de l'Artista Faller will also serve as a source of urban innovations for the Benicalap district and the city as a whole.



C. Model for the refurbishment of structures

The refurbishment of the existing workspace affects private property and, due to the building works, it conflicts with the normal running of the business activity that underpins the transformation strategy of the Ciutat de l'Artista Faller. This concern is fully integrated in the way of proceeding by providing adequate support and flexible alternatives to those interested in investing in the refurbishment or reconstruction of their warehouses.

The renovation of the workspace of the Ciutat de l'Artista Faller is based on two programmes:

R.1. Economic incentives and advantageous operating conditions. A financing model will be presented to private property owners, with significant economic coverage from the public sector. Support will also be offered to speed up procedural actions. The refurbishment of the warehouses will be optional and will allow each owner to decide the degree of intervention (partial rehabilitation, integral rehabilitation or reconstruction). As indicated, this will be done on the basis of common quality standards, which will turn the workspaces into models of advanced architecture for creative production and environmental sustainability.

R.2. La Gabia, workspace for the meanwhile. For those who want to avoid the disruption to activities during the renovation of their buildings, a built space will be made available for temporary accommodation. La Gabia resolves this instrumental need for rehousing. Moreover, as we will see below, it acts as a pivotal element in the rollout phase and is destined to become a reference point in the new Ciutat de l'Artista Faller.



D. Two process-catalysing spaces

As has been explained, the strategy for revitalising the Ciutat de l'Artista Faller is based on the value of an important part of the activity already taking place there: the Fallas workshops and certain complementary activities that have relocated there in recent years. As the basic assets of the artistic-creative district, the transformation process is designed not only to protect and preserve them, but also to incorporate them as a developmental resource.

Stimulating the active participation of the artistic and creative agents of the Ciutat de l'Artista Faller from the outset has an impact on three key issues: it encourages a sense of ownership among users, it helps to reinforce the feeling of community and, above all, it progressively shapes the working dynamics that the Ciutat de l'Artista Faller aspires to deliver.

Two singular spaces play a central role in these tasks:

E.1. La Gabia, a place to be given form together. Initially presented as an empty box to serve as rehousing space during the renovation of the warehouses, La Gabia is also conceived as a collaborative space to be filled with content and defined in a progressive and participative way. The coordinated work between the Fallas workshops that will be installed there and the Management of the new Ciutat de l'Artista Faller will be dressing up and reconfiguring the interior of this initially bare structure. In this way, La Gabia is a space that takes shape thanks to the work of its occupants and, ultimately, becomes an exuberant display of their ways of doing things.

E.2. L'Andana, a common resource for innovation in production. Complementing La Gabia, and located in the refurbished warehouses, it will be available to the community of Ciutat de l'Artista Faller and other stakeholders. L'Andana will offer different types of support for creative production: research, training, business guidance, project management, materials and digital technologies, etc. It will have an open and flexible space, which will act as an informal community environment for the artistic and creative agents who come there.



E. Progressive enlargement of the field of action and overflowing of the district's boundaries

As we said in previous pages (Chapter 8), the process of transformation of the Ciutat de l'Artista Faller is designed as a dynamic and incremental process. Over the five years in which the foundations of the new project will be consolidated, an itinerary followed will begin by focusing attention on integrating the existing activity (primarily that of the Fallas art workshops) into the dynamics of the district. In a second stage, the objective will be to acquire impulse for the attraction and generation of new activity, through which relations with the Valencian creative ecosystem as a whole will be strengthened. In a final stage, the boundaries of the Ciutat de l'Artista Faller's field of work will start to become permeable in order to link actively with its social, urban and environmental context.

The itinerary describes results from the combination of two aspects:

V1. From the know-how of Fallas art to the creative ecosystem. The dynamics of the new Ciutat de l'Artista Faller will introduce innovations in the whole of the Fallas production system, contribute to its professionalisation and establish mutually reinforcing links with other creative sectors. In other words, the project for the recovery of the Ciutat de l'Artista Faller is a lever that fully recognises the value of Fallas art and uses it as a launchpad from which to strengthen, enrich and articulate the local cultural ecosystem.

V2. From the cultural ecosystem to the territory. From qualities linked to traditional festive culture, the new Ciutat de l'Artista Faller will open up spaces for action and relationships based on Mediterranean sociability, roots and inventiveness. Presenting itself as an open and vibrant environment that mirrors the city of Valencia, the new Ciutat de l'Artista Faller will advocate the cultural rights of citizens, the creation of social value, and economic growth from an innovative and sustainable perspective.



10. IMPLEMENTATION PHASING

«The first five years of development (2021 - 2025), encompass from the preparation phase right up to its consolidation.»

This section outlines the pace and order of the different interventions in the recovery of the Ciutat de l'Artista Faller in its first five years of development (2021 - 2025). This period of time encompasses from the preparation phase right up to its consolidation.

The following proposal aims to illustrate the way in which the strategy is to be implemented and should not be seen as binding. The spatial illustrations of urban configuration and architectural construction, have been worked out at the level of free ideation, without taking into account any of the conditions of the activities and ownership that exist in each building or the vacant land. These issues should be the subject of specific studies for a more detailed and definitive plan of the transformation process and, in particular, for the preparation of the Integral Plan for the Ciutat de l'Artista Faller.

The recovery and transformation of the Ciutat de l'Artista Faller is proposed as a sequenced process organised along four axes:



1. Planning and organisational structures. Once the Strategic Framework of the project has been defined, greater detail can start to be added. The models acquire greater detail, financial aspects are specified, the regulatory framework is established, funding requests are submitted... These tasks form a complex whole that involves different departments and agents. For their coordination, a transitional commission is established where the administrations involved, the technical staff, and the Fallas sector work together.



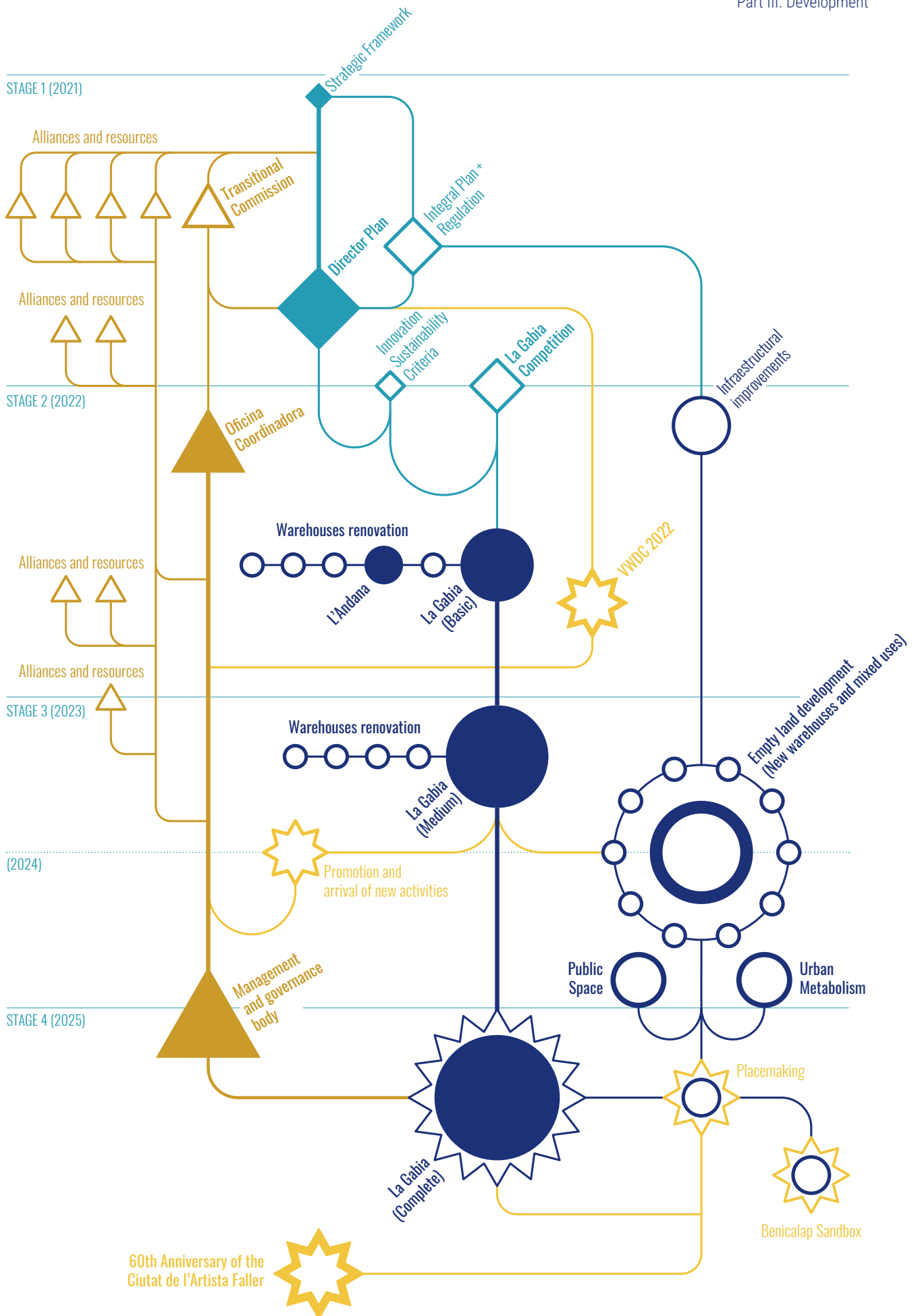
2. Management and governance. After an initial phase where leadership will emanate from a coordinating office, the model will tend towards horizontal decision-making, will provide avenues for citizen participation, and will encourage the engagement of agents linked to the Ciutat de l'Artista Faller. Progress will serve to stimulate the quest for new alliances and additional resources.



3. Urban-architectural transformation. Aimed at fostering a type of sustained development that protects existing value-adding activities, starts with the renovation of the built space as a symbolic, awareness-raising element, and progressively incorporates new functionalities and expands the district's capacity to accommodate other relevant uses.



4. Artistic and creative dynamics. The work of the Ciutat de l'Artista Faller is first strengthened (improving the working conditions of artisans), then expanded (establishing strong connections with the creative ecosystem) and, finally, functionally and spatially decentralised (acting as a source of urban innovation solutions for the city). From the outset, efforts are made to promote the project and increase public awareness. This is achieved by capitalising on key milestones such as the celebration of the World Design Capital in 2022 and the 60th Anniversary of the Ciutat de l'Artista Faller (2025).



STAGE 1. PREPARATIONS (2021)

Building a shared vision, detailed planning of the project and justification for the interventions

Objectives: Once the Strategic Framework for the Recovery of the Ciutat de l'Artista Faller has been established and communicated, the detailed planning of the project is developed. Work on the project continues and serves to weave alliances and define lines of action. At the same time, the financing model is defined and the necessary legal and regulatory preparations are made to set the urban transformation process in motion. The multidisciplinary competition for the design of La Gabia is achieved at the end of the year and becomes the second communication milestone.

Ac01. Strategic Planning

- Presentation of the Strategic Framework
- Master Plan Ciutat de l'Artista Faller (Detailed development of the project)
- Generation of alliances and identification of common opportunities
- Presentation of candidacies and applications for European funds
- Design of the financing model
- Management and governance model
- Transitory technical commission (Driving the process in its preliminary stages)

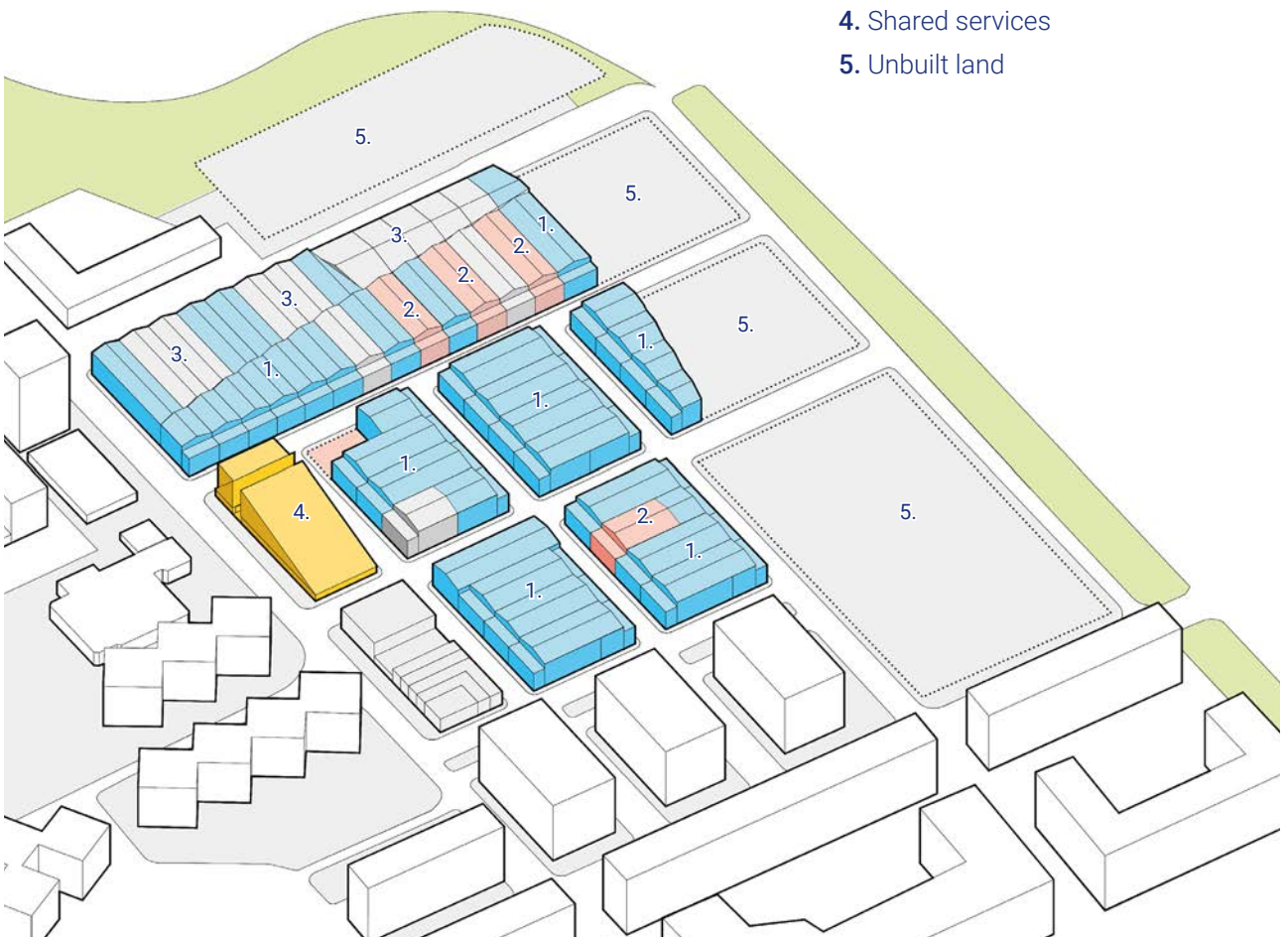
Ac02. Regulatory framework

- Drafting and approval of the Comprehensive Urban Development Plan
- Definition of permitted uses and review of the granting of licences.
- Mobility Study. Accessibility and parking management

Ac03. La Gabia. Ideation of the main project

- Criteria for the innovative and sustainable construction of spaces
- Multidisciplinary project competition 'La Gabia, space in process'

- 1. Activities of strategic value
- 2. Vacant warehouses
- 3. Activities of neutral value
- 4. Shared services
- 5. Unbuilt land



STAGE 2. FIRST PUSH (2022)

Assesment of the capacity, experimentation of the activity model and evaluation

Objectives: The urban relaunch of the Ciutat de l'Artista Faller starts to become visible with the construction of La Gabia. At this initial stage, it is an incomplete building that houses the artists interested in rehabilitating their warehouses and serves as support for the process of revamp of the built-up area. La Gabia also directs and coordinates the reactivation process of the new Ciutat de l'Artista Faller. It is supported by L'Andana, a space for research and production assistance located in a refurbished warehouse. L'Andana acts as a satellite of La Gabia and as a model for the renovation of the existing buildings. The two new spaces, and the first reconstruction and rehabilitation work of the workshops, show the strength of the project. These initial steps are broadcast, locally and internationally, within the framework of the València World Design Capital 2022.

Ac04. Improvement of basic infrastructures

- Light adaptation of open spaces and empty plots of land
- Improvements in accessibility and connectivity (Actions derived from the Mobility Study).

Ac05. La Gabia. Construction and commissioning

- Basic Functionality: Re-Housing and Management
- First batch of tenants (6 companies)
- Constitution of the Coordination Office of the new Ciutat de l'Artista Faller
- Information desk, assistance and mediation services

Ac06. Renovation of workspace

- Rehabilitation / Reconstruction (10 warehouses)
- Liberating public space (Demolitions compensated with transfers to empty plots and light adaptation of unbuilt land)

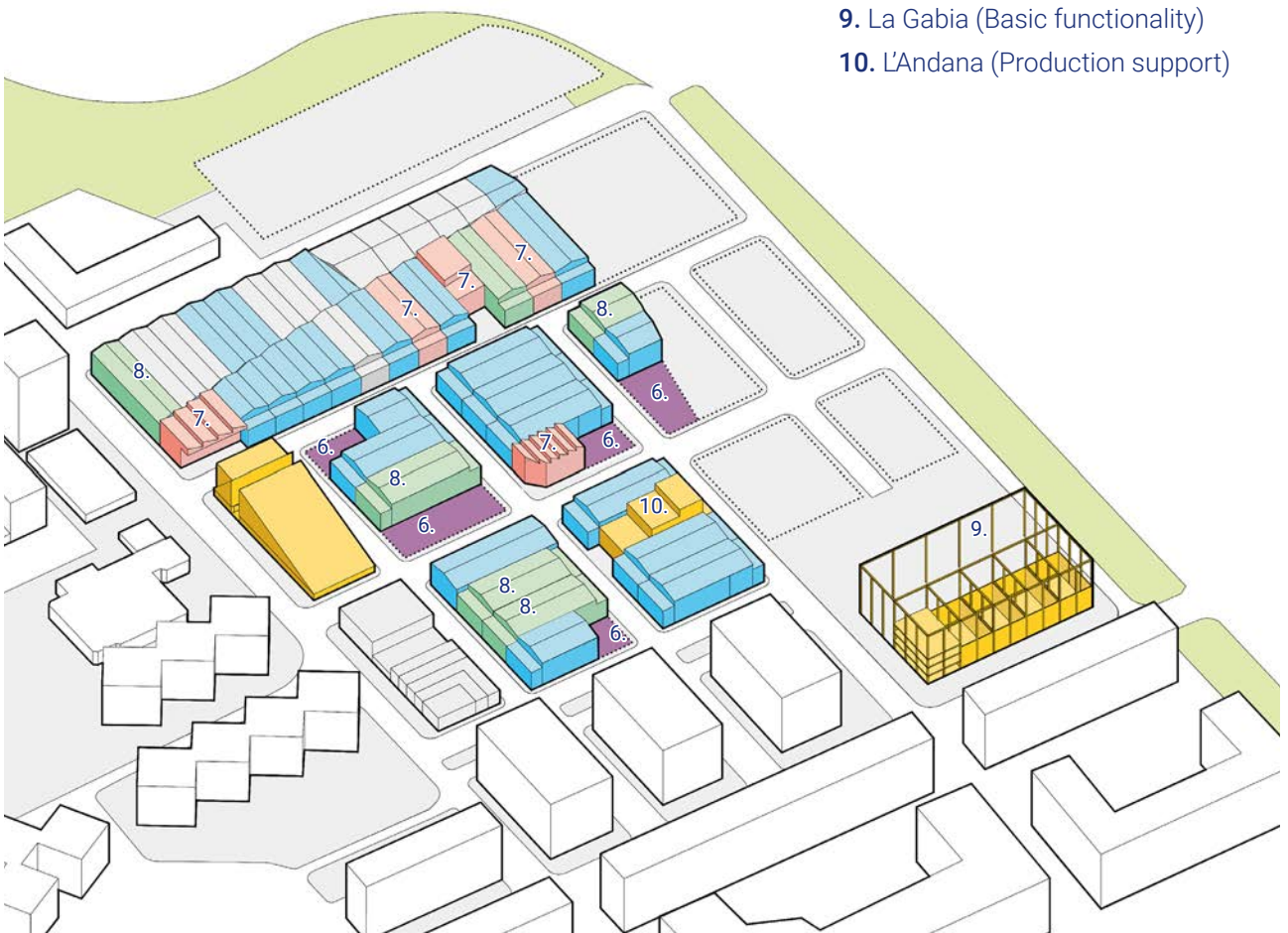
Ac07. L'Andana. Implementation

- Resourcing for the assistance of design and digital manufacturing
- Project management secretariat

Ac08. Evaluation and promotion

- VWDC 2022 Cultural Districts Meeting
- Evaluation and positioning

- 6. Demolitions
- 7. Rebuilt warehouses (1st batch)
- 8. Rehabilitated warehouses (1st batch)
- 9. La Gabia (Basic functionality)
- 10. L'Andana (Production support)



STAGE 3. PROJECT DEVELOPMENT (2023 - 2024)

Intensive transformation, arrival of new activity, configuration of the district and first public opening events

Objectives: The urban action model is consolidated, acquires impulse and the intensity of work accelerates. La Gabia receives a second wave of Fallas artists and the old warehouses continue to be refurbished. In parallel, private investors begin to develop the vacant land. Revenue from construction work is used to improve public spaces and to introduce systems to support production and resource efficiency. The flow of artistic and creative activities that settle in the Ciutat de l'Artista Faller gradually intensifies through active promotion and incentive programmes. Models for collaborative governance are tested and, eventually, public events are organised.

Ac09. La Gabia. Second life

- New batch of tenants (6 companies)
- Expansion of functionality (Activity Hall)
- Eventual public opening

Ac10. Renovation of working space

- Refurbishment / Reconstruction (10 warehouses)

Ac11. Development of vacant land

- New buildings (approx. 35)
- Dwellings - workshop
- Complementary uses (shops, restaurants, cultural halls, etc.)
- Road-building and parking

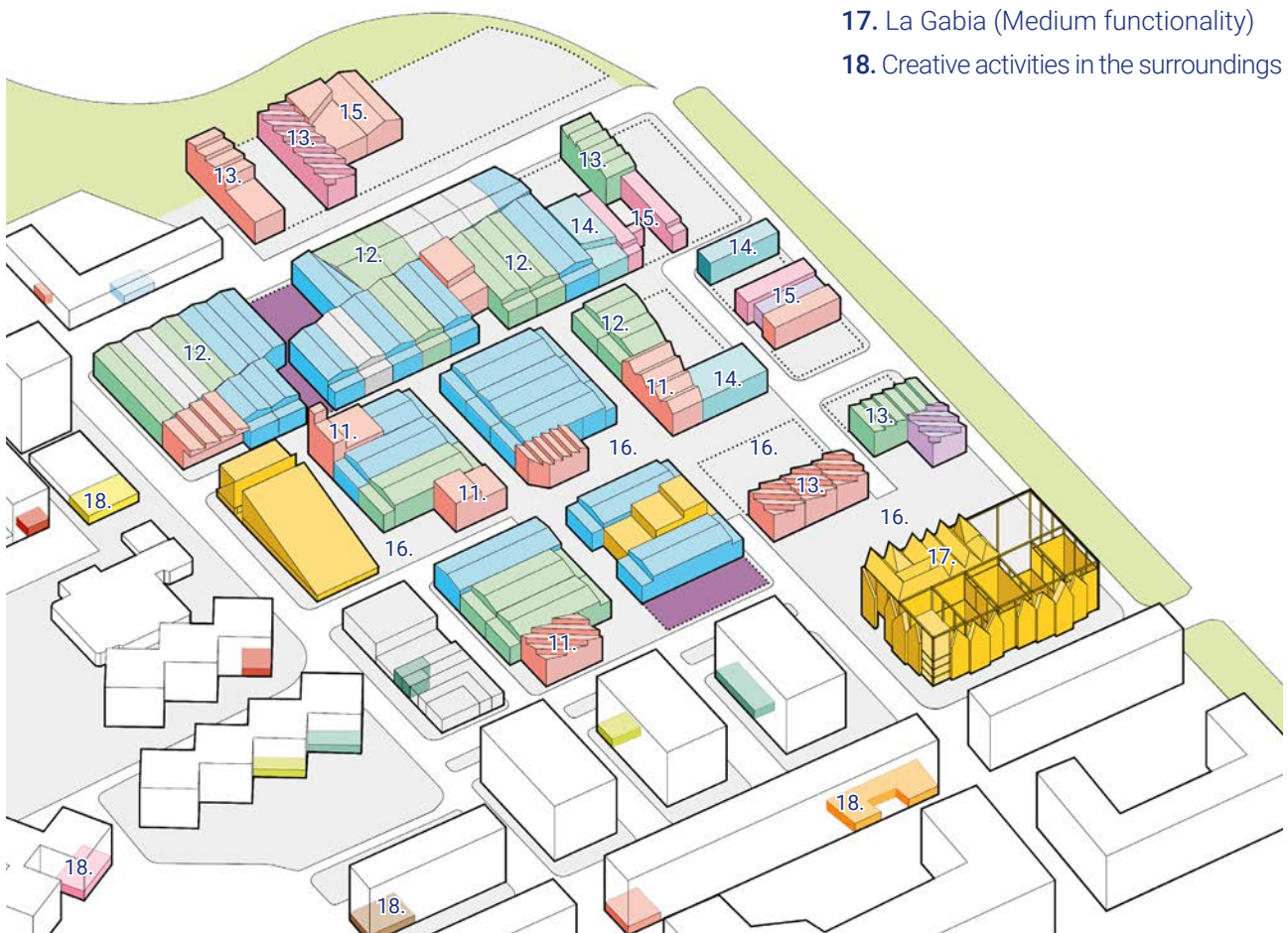
Ac12. Enhancement of the built environment

- Improvement of public space (access points, rest areas, footpaths, etc.)
- Thermal comfort, biodiversity and sustainable urban design (Porous pavement, new street lighting, additional vegetation, microclimates, etc.).
- Participative representation and co-design of the landscape.
- Efficiency improvements and promotion of circularity (Paper recycling plant and waste management centre)
- Energy network connecting all the warehouses and improvements to water management.

Ac13. Attracting new artistic and creative activity

- New workspaces as shared workspaces / incubators for initiatives
- Programme for the activation of empty commercial premises in Benicalap

- 11. Rebuilt warehouses (2nd batch)
- 12. Rehabilitated warehouses (2nd batch)
- 13. New warehouses
- 14. Complementary activities
- 15. Housing - warehouses
- 16. Public space qualification
- 17. La Gabia (Medium functionality)
- 18. Creative activities in the surroundings



STAGE 4. CONSOLIDATION (2025)

Public opening and awareness-raising

Objectives: Once the urban transformation of the Ciutat de l'Artista Faller has been completed and the number of activities that the district hosts has been densified, the focus is on expanding the dynamics of action and generating public interest. The enhanced dynamic of public spaces takes on a central role and La Gabia, configured as a creative exhibition-experiencing space, becomes a model for the whole city. The model of joint governance of the new Ciutat de l'Artista Faller is also established and the district begins to promote its own projects and develop initiatives in collaboration with external agents. The 60th Anniversary of the Ciutat de l'Artista Faller serves as a celebration of the consolidation of the foundations of a project that, far from ending, is in perpetual evolution.

Ac14. La Gabia, a truly dynamic space

- Direction, coordination and governance
- Living exhibition space (Former Fallas workspace)
- Activities room
- Centre for research, studies and archives
- Classroom-workshop (Programmes for creative training)
- Central Fallas Board

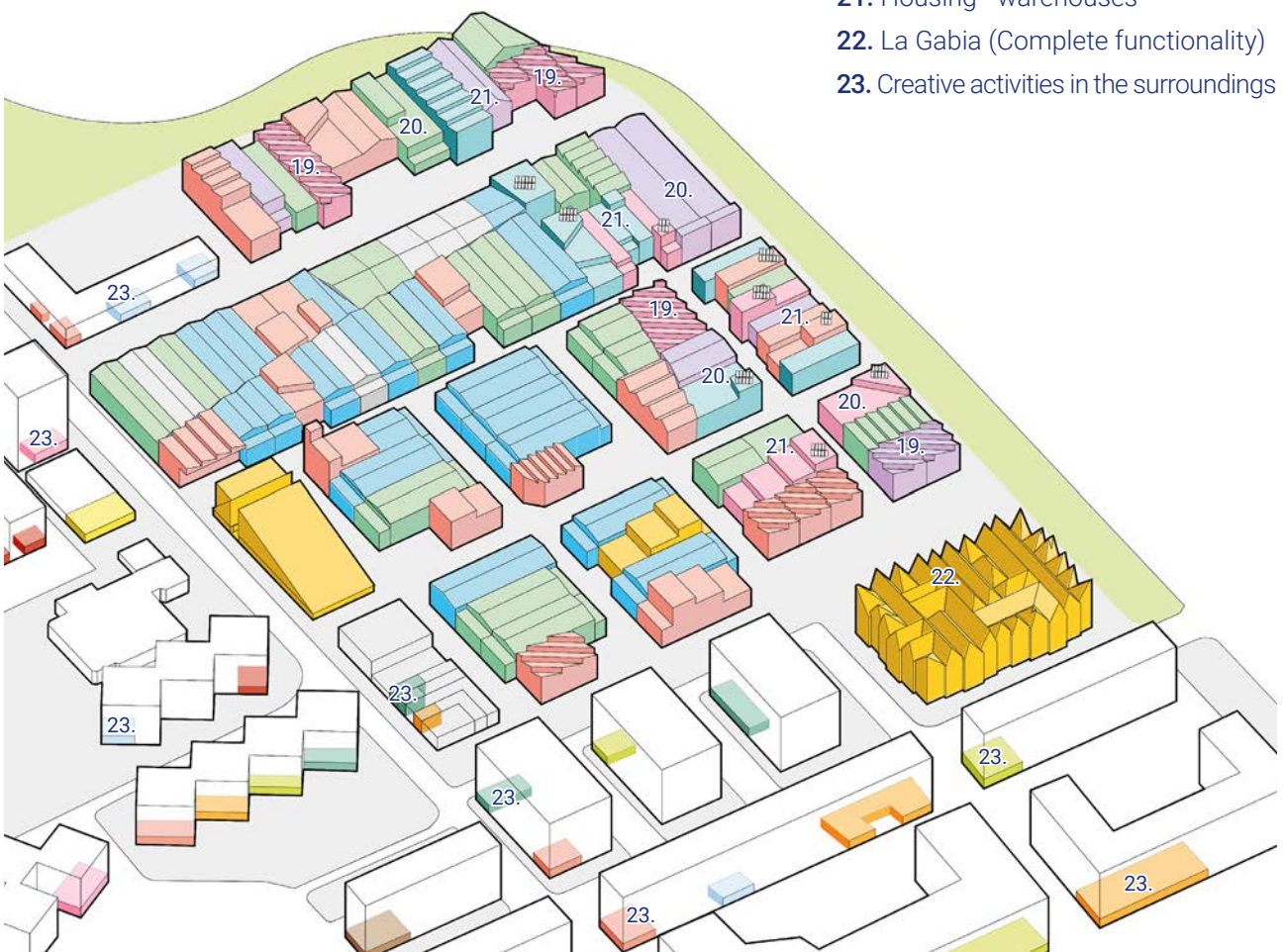
Ac15. Promotion of own projects and collaborations with local agents

- Placemaking processes for the creative enhancement of public space
- Benicalap Sandbox (In-situ testing of urban innovation solutions produced in the Ciutat de l'Artista Faller)
- Artistic residencies in collaboration with other international cultural centres

Ac16. Awareness-raising and public opening

- Calendar of cultural activities (popular festivals, project presentations, open days, open-air theatre, etc.).
- 60th Anniversary of Ciutat Fallera (Celebration of the consolidation of the project)

- 19. New warehouses
- 20. Complementary activities
- 21. Housing - warehouses
- 22. La Gabia (Complete functionality)
- 23. Creative activities in the surroundings



11. GUIDELINES FOR THE URBAN PROJECT

A. Diversity of built forms and modernisation without homogenization



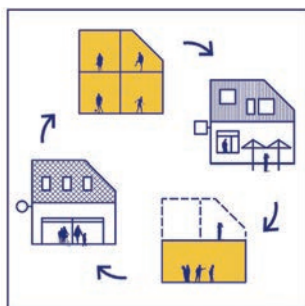
Creativity and innovation find one of their basic ingredients in diversity. Strategies of cultural districting such as the one proposed for the Ciutat de l'Artista Faller seek to bring together ideas and talents of different kinds so that their intersections give rise to new opportunities. From an urban perspective, **the capacity to attract and accommodate different communities and activities is closely related to the variety of the built landscape in terms of building typology, age, symbolic attributes and price.**

On this basis, **the process of urban renewal** proposed does not aspire to transform the Ciutat de l'Artista Faller into an homogeneous mass, but rather **appreciates the importance of introducing different modes of action and degrees of intensity**, including the non-intervention.

This logic, as the project is articulated as a public-private collaboration model, shares opportunities with private actors. Basically, the private interventions in the field of urban intervention are specified as follows:

- Rehabilitation of existing buildings (basic, intermediate or integral).
- Reconstruction after demolition.
- Construction of new workspaces on land to be developed.
- Variety of sizes in the types of halls.
- Singular constructions.

B. Enabling regulation. Flexibility and scope for action



In working environments such as the Ciutat de l'Artista Faller, where complex artistic production is combined with a constantly changing technological component, **built spaces must avoid rigidity in order to maximise functionality and useful life.** At the same time, the new creative districts base their success on the introduction of **uses that complement productive activities and avoid ultra-specialisation.** The direction in which these ideas point concerns urban planning regulation and the construction models promoted by it.

The Ciutat de l'Artista Faller will need its own type of planning, clear yet flexible, to delimit areas where it is possible to incorporate non-productive uses of specific value - such as shops or housing - and introduce measures to prevent these activities from crowding out productive uses.

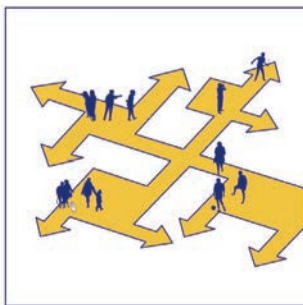
The rules for the use of workspaces will also need to be flexible, allowing for unforeseen possibilities. For example, for a certain period of time a hall could be converted into a pop-up theatre, or certain parts of the workshops could be made accessible to the public.

As far as the building is concerned, **the architectural styles should be conceived as basic and versatile structures, with room for transformation according to the needs of each user at any given time.** In this way, it should be possible to compartmentalise a building in plan or in section, to dismantle it with equal ease if it is necessary to create a continuous space, to gain free height when a certain process requires it, to partially open the workspace to the street to ventilate it, or even completely to extract a large piece, etc.

Reducing basic construction to the bare minimum favours constructive economy and offering the user the possibility of adjusting the space to their needs leverages the outstanding capacity for self-construction of the professions that will be housed in the Ciutat de l'Artista Faller.

- Land and activity licences that promote and protect specific creative activities, while remaining open to other uses of strategic interest.
- Basic building models easily adaptable according to particular needs.
- Volumetric and plot flexibility to adjust to spatial needs.
- Possibility of controlled public access to workspaces to meet tenants' needs.
- Responsive rules and regulations to accommodate exceptional activities in workspaces.

C. Shared resources to support production and foster collaborative dynamics



The creation of shared resources is justified, in the first place, by **economic and productive efficiency.** The Ciutat de l'Artista Faller should explore the creation of shared systems that provide assistance to the individual work of the people and companies housed there, and that also seek to generate **sympiotic relationships between the different procedures that take place there.** An example would be the creation of a waste reception, management and treatment plant to transform waste into raw material. Systems of this type, of a specific technical nature, would be offered as a resource available not only to the community of the Ciutat de l'Artista Faller, but also to all the Fallas workshops, the local creative ecosystem and the public.

These spaces of communal use could be **managed through shared frameworks** and be thought of as **third spaces** (i.e. places halfway between the public and the private, between the workspace and the neighbourhood courtyard). In this way, these resources would fulfil the additional function of **facilitating informal encounters, collaborative dynamics and group autonomy.** Imagined as open and loosely defined places, an environment of knowledge exchange, cross-training and learning-by-doing could coalesce around a productive activity.

For the creation of common resources and the strengthening of the collaborative dynamics of the Ciutat de l'Artista Faller. The sense of community in the Fallas art sector, the existence of dynamics of collaboration between workshops for the management of shared projects, experiences such as the Cooperativa de Artistes Fallers, and the presence of an entity such as the Gremio de Artistas Falleros, form an excellent basis.

- Advanced waste collection and management systems.
- Integrated management of the logistical activity of reception and delivery of materials.
- L'Andana. Workshop-laboratory to support production and training in digital technology.
- Promotion of cooperative purchasing.
- New open and proactive documentation centre.
- Shared work spaces (co-workings), project incubators and lounges.

D. Public space as a platform for activity and an extension of the workspace



Public space plays a key role in projects that aim to take advantage of the territorial component of cultural dynamics. The new creative districts understand **public space as an element that encourages operational and perceptive cohesion between the activities they house, as well as a platform capable of adding a feeling of normality to the meeting of peoples, the exchange of ideas and the emergence of new projects.**

The relevance of the public space in the strategies of districting invites, secondly, to treating **open spaces as an extension of the built ones.** Diluting the separation between the inside and the outside **increases permeability and contact between the activities** that a district accommodates, facilitating the cross-fertilisation to which we refer.

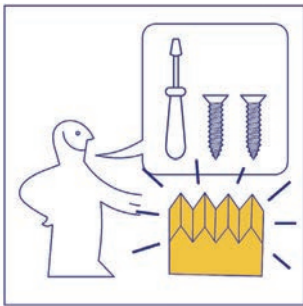
A high-quality, lively and characterful public space is also fundamental to attract visitors to the district. They act as a critical mass, catalyse the transformation process, generate a lively atmosphere and give the place a public projection.

The Ciutat de l'Artista Faller has many valuable features that make it **a very active and attractive place.** The possibility of working in the open air is appreciated in many moments of the Fallas production process. At the same time, this process is tremendously attractive for onlookers and can coexist without difficulty with the presence of passers-by. Making this work visible would also expand the understanding of the Fallas festival and reinforce its connexion with society.

- Outdoor workspace.
- Permission for certain specific uses and accessibility at street level.
- Architectural solutions enabling the controlled opening of the buildings to the street and visual permeability.
- Porticoed streets, threshold spaces and semi-open courtyards at the entrance of warehouses.

- Small squares for neighbours and passers-by to gather.
- Regulations permitting ancillary uses such as kiosks or cultural activities of various kinds (theatre, music, performances, product presentations, etc.).
- Larger open spaces for communal celebrations and cultural events.
- Single platform streets with pedestrian priority, combined with efficient mobility and parking management systems.

E. Expressive landscape, appropriable landscape, singularising landscape



When acting from a cultural perspective, **the symbolic contents of the built environment gain special consideration.** The semantics of the landscape generated, the way in which it articulates its legibility, the treatment of elements that will be perceived as identity-building or the possibilities concerning writing, reading and rewriting, gain relevance.

On the city-wide scale, a project such as the Ciutat de l'Artista Faller will have an outstanding power when it comes to **shaping the imaginary and storytelling of València.** On the project scale, the **creative districts provide semiotic content to the dynamics they house:** they signpost them, identify them and give them value. On the micro scale, the way in which the creative community of the Ciutat de l'Artista Faller and the citizens as a whole recognise themselves in these images and stories is another element of central importance, as it serves to **nourish the feeling of belonging and give a collective push to the district,** which points to the need to construct these images and stories in a shared way.

By recognising as a distinctive value the maker talent possessed by the fallero art trade and other creative professions that will be installed in the Ciutat de l'Artista Faller, by reaffirming the commitment to basic architectural types in the hope that their users will use them as a way to build their own images and stories, with the image in mind of the amazing spectacle to be discovered in the interiors of the Fallas workshops, the Ciutat de l'Artista Faller imagines **a collectively constructed landscape, as a manufacturing and as a plural artistic ensemble,** which directly reflects the work carried out there and serves to project a distinctive image, rooted in the tradition of the Fallas.

- Basic design and landscaping criteria open to different formulations.
- Allows the customisation of façades by tenants.
- Ideation, design and joint production of landscape landmarks.
- Specific treatment of district contours and landing points.
- Processes of co-design and placemaking for public space.
- Enhancement of festive activities taking place in the district.
- Recognisability, branding and promotion.

F. Innovation for environmental sustainability and improved urban living



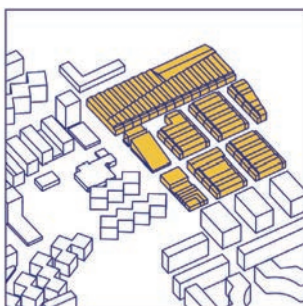
Faced with a challenge of the importance of climate change, **environmental commitment in urban and architectural interventions must be a structuring element and not a mere complement.** When considering the capacity of cultural projects to generate alternative narratives and build shared values, this requirement becomes even more important.

The reduction of waste production during construction and its subsequent reuse, the use of vernacular construction methods and contextualised resilience, passive and active energy efficiency solutions, and the use of renewable energy sources, are elements to be incorporated into the recovery of the Ciutat de l'Artista Faller and, due to its condition as an inspirational model, need to **be patently visible in order to stimulate social commitment with environmental causes.**

The fact that Benicalap is advancing in a process of urban regeneration and development based on **an understanding of sustainability that is integrated and prone to innovation reinforces this concern.** Exercising the role of creative laboratory and source of urban solutions, the Ciutat de l'Artista Faller project will contribute to articulating the relations between the productive, residential and natural spaces, providing impetus for the whole neighbourhood as it progresses towards re-integration with the city.

- Criteria for the choice of materials and construction techniques in building work.
- Incentives for the use of clean energy with preference given to shared generation systems.
- Efficient waste management throughout the life of the built project (construction, transformation, maintenance and operation).
- Nature-based solutions in line with the Grow Green project and the extension of the Benicalap Park (green roofs, water cycle, biodiversity, microclimates, etc.).

G. A differentiated settlement integrated into its urban environment and fully accessible



The logic of the district is based on the geographical delimitation of an area that will be characterised by promoting the concentration of certain uses (in the case of Ciutat de l'Artista Faller, Fallas art and complementary light manufacturing). The districts are, therefore, areas of the city that are differentiated thanks to specialisation. The reasons for this, as explained above, are of a functional-symbolic nature and are based on the economies of concentration.

The problematic downside of the strategies of districting is segregation. That is, excessive inward-looking, inattention to its surrounding relationships and an absence of dialogue with the surrounding area. This self-absorption harms not only those excluded from it, but also the internal dynamics of the district itself, since, as has been explained, **cultural, creative and innovative processes need permeable, accessible and complex contexts to thrive.**

In the case of Ciutat de l'Artista Faller, the understanding that the workspace is linked to a wider urban environment and, specifically, to the neighbourhood where it sits, is historically rooted thanks the way the place was originally conceived. The urban strategy should **reinforce the integration of the district by establishing bridges with the space around it**. At the same time, it should promote a development model that, by incorporating mixed uses within the productive space of the Ciutat de l'Artista Faller and **improving the articulation of a system of open spaces, dilutes the marked zoning that the 1960s project proposed**.

- Defining the boundary to contain the projects and products of the Ciutat de l'Artista Faller (Benicalap Sandbox).
- Strategies for the mobilisation of empty commercial premises, encouraging the arrival of creative activity in neighbouring residential areas.
- Artistic interventions in the landscape and cultural activities in the surrounding streets.
- Cycle-pedestrian paths to connect the Ciutat de l'Artista Faller with its urban environment.
- Residential, commercial and public service uses, avoiding productive single-functionality.
- New city-scaled creative facility, open to citizen participation and dedicated to the revitalisation of Ciutat de l'Artista Faller and Benicalap.

Img 2. Aerial view of the new Ciutat de l'Artista Faller (Own work).



Range of possibilities for urban design

● Building

01. Integrally reconstructed buildings
02. Refurbished warehouses (replacement of roofs, insulation, ventilation, etc.)
03. New buildings on vacant land
04. Typological diversity of workspace and flexibility
05. New production support services
06. New artistic and creative activity (Co-workings, incubators, shared studios, etc.)
07. Mixed uses for public revitalisation (retail, art galleries, kindergarten, etc.)
08. Housing - Workshops
09. Pop-up spaces

● Public space

10. Comfortable, high-quality and environmentally rich public space
11. Single-platform streets, with pedestrian priority and coexistence with outdoor work
12. Strengthening the relationship between the street and the workshops at ground level
13. Human-scale plazas
14. Controlled openings in the front of the buildings and visual permeability
15. Porticoes, entrance courtyards and other intermediate spaces
16. Landscape with its own identity (public art, customisation, open museum, etc.)

● Systems and infrastructures

17. High building quality standards (sustainability and innovation)
18. Nature-based solutions in the public space (Links to Grow Green project)
19. Renewable energy systems
20. Efficient management of the water cycle with rainwater harvesting
21. Centralised solid waste management
22. Recycling plant for new manufacturing materials

12. PRODUCTIVE ACTIVITIES OF RELATED DIVERSITY

We explained in Chapter 2 the existence of dynamics of replacement of existing activity at Ciutat de l'Artista Faller. The new uses can establish positive, neutral or negative relationships in relation to the vision of the future that is proposed for the site. Disregarding these dynamics could further deteriorate the foundations of an already weakened but still valuable enclave.

In view of this problem, the following is a preliminary list of **activities that could fit into the future Ciutat de l'Artista Faller and that would contribute to the line that this Strategic Framework formulates.**



A. Manufacturing activities with creative content and low technological requirements

Gr	CI	Denomination
14.1		Manufacture of wearing apparel, except fur garments
	14.11	Manufacture of leather clothes
	14.12	Manufacture of workwear
	14.13	Manufacture of other outerwear
	14.14	Manufacture of underwear
	14.19	Manufacture of other wearing apparel and accessories
14.2		Manufacture of articles of furskins
	14.20	Manufacture of articles of furskins
14.3		Manufacture of knitted and crocheted clothing
	14.31	Manufacture of hosiery
	14.39	Manufacture of other knitted and crocheted garments
15.1		Tanning and dressing of leather
	15.11	Tanning and dressing of leather; dressing and dyeing of fur
	15.12	Manufacture of luggage, handbags and the like, saddlery and harness
15.2		Manufacture of footwear
	15.20	Manufacture of footwear
18.1		Graphic arts and related services
	18.11	Printing of newspapers
	18.12	Other printing and printing activities
	18.13	Pre-press and pre-media services
	18.14	Binding and related services
18.2		Reproduction of recorded media
	18.20	Reproduction of recorded media

B. Manufacturing activities with no creative content related to the production of fallas

Gr	Cl	Denomination
16.2		Manufacture of products of wood, cork, straw and plaiting materials
	16.21	Manufacture of veneer sheets and wood-based panels
	16.22	Manufacture of assembled parquet floors
	16.23	Manufacture of other builders' carpentry and joinery
	16.24	Manufacture of wooden containers
	16.29	Manufacture of other products of wood and wickerwork
17.1		Manufacture of pulp, paper and paperboard
	17.11	Manufacture of pulp
	17.12	Manufacture of paper and paperboard
17.2		Manufacture of articles of paper and paperboard
	17.21	Manufacture of corrugated paper and of containers of paper and paperboard
	17.22	Manufacture of household and sanitary goods and of toilet requisites
	17.23	Manufacture of paper stationery
	17.24	Manufacture of wallpapers
	17.29	Manufacture of other articles of paper and paperboard

C. Technology-intensive and knowledge-intensive creative services (HTKIS)

Gr	CI	Denomination
59.1		Motion picture, video and television programme activities
	59.11	Motion picture, video and television programme production activities
	59.12	Motion picture, video and television programme post-production activities
	59.13	Motion picture, video and television programme distribution activities
	59.14	Motion picture projection activities
59.2		Sound recording and music publishing activities
	59.20	Sound recording and music publishing activities
60.1		Radio broadcasting
	60.10	Radio broadcasting
60.2		Television programming and broadcasting activities
	60.20	Television programming and broadcasting activities
62.0		Computer programming, consultancy and related activities
	62.01	Computer programming activities
	62.02	Computer consultancy activities
	62.03	Computer facilities management activities
	62.09	Other information technology and computer-related services
72.1		Research and experimental development on natural sciences + engineering
	72.11	Research and experimental development in biotechnology
	72.19	Other experimental development on natural sciences and engineering
72.2		Research and experimental development in social sciences + the humanities
	72.20	Research and experimental development in social sciences + the humanities

D. Other Knowledge-Intensive Creative Services (OKIS)

Gr	CI	Denomination
58.1		Publishing of books, periodicals and other publishing activities
	58.11	Book publishing
	58.12	Publishing of directories and mailing lists
	58.13	Publishing of newspapers
	58.14	Publishing of journals and periodicals
	58.19	Other publishing activities
58.2		Software publishing
	58.21	Publishing of computer games
	58.29	Other software publishing
71.1		Architectural and engineering activities and related technical consultancy
	71.11	Architectural and engineering activities and related technical consultancy
73.1		Advertising
	73.11	Advertising agencies
	73.12	Media representation services
74.1		Specialised design activities
	74.10	Specialised design activities
74.2		Photographic activities
	74.20	Photographic activities
74.3		Translation and interpretation activities
	74.30	Translation and interpretation activities

90.0	Creative, arts and entertainment activities
90.01	Performing arts
90.02	Support activities to performing arts
90.03	Artistic creation
90.04	Operation of arts facilities
91.0	Libraries, archives, museums and other cultural activities
91.01	Libraries and archives activities
91.02	Museum activities
91.03	Operation of historical sites and buildings and similar visitor attractions
91.04	Botanical and zoological gardens and nature reserves activities

13. KEY STAKEHOLDERS AND ALLIANCES

Due to the magnitude, territorial ambition and desire for global projection, the project outlined in this document clearly requires the **sum of efforts, coordination of interests and the establishment of strategic alliances.**

The desire to relaunch the Ciutat de l'Artista Faller is well backed by the leadership of the local government, has the support of the Fallas art sector, and the interest of the people of Benicalap. As mentioned in the foreword of this document, its elaboration process has served to establish new contacts and explore opportunities for cooperation.

At any rate, **the deployment of a network of partners and strategic alliances requires a sustained and structured approach** that, ideally, should be led by a team of individuals or an institution in charge of driving advances in this sense.

As a possible roadmap, the actors that could be considered for involvement are listed below. They are organised into different degrees of involvement and levels of contribution to the promotion of the new Ciutat de l'Artista Faller.

Level 0 Essential agents and entities in the promotion and initiation of the Ciutat de l'Artista Faller project.

Local Government	<ul style="list-style-type: none"> • General Coordination of Urban Strategies and the City's Sustainable Agenda • Urban Planning and Management Delegation • Delegation for Innovation and Knowledge Management • Delegation for Festive Culture • Delegation for Entrepreneurship and Economic Innovation • Delegation for Tourism and Internationalisation • Sustainable Mobility and Public Space Delegation
Regional Government	<ul style="list-style-type: none"> • Regional Ministry of Education, Culture and Sports • Regional Ministry of Finance and Economic Model • IVF. Valencian Institute of Finance
Central Government	<ul style="list-style-type: none"> • Directorate General for Urban Agenda and Architecture
Fallas ecosystem	<ul style="list-style-type: none"> • Artisans Guild of Fallas Artists of València

Level 1 Agents and entities that become strategic partners necessary in the development of the Ciutat de l'Artista Faller project, that require strong engagement and direct participation. They require a strong sense of ownership of the project and should be the driving force.

- | | |
|----------------------------|---|
| Local Government | <ul style="list-style-type: none"> • Las Naves • Municipal Smart City Office • Technical Assistance Office for European Projects |
| Regional Government | <ul style="list-style-type: none"> • Directorate General for Coordination of Government Action |
| Independent bodies | <ul style="list-style-type: none"> • València World Design Capital • Benicalap - Ciutat Fallera Civic Associations |

Level 2 Agents and concurring entities that will be necessary for the promotion of the site among potential professional tenants from the artistic, cultural and creative sectors in the Ciutat de l'Artista Faller, and the development of urban planning interventions.

- | | |
|----------------------------------|--|
| Investment funds | <ul style="list-style-type: none"> • ATCA, Creas, BStartup, ZUBI labs, etc. |
| Professional associations | <ul style="list-style-type: none"> • Gremios de Artistas Falleros de Alicante y Borriana • Asociaciones de Diseñadores/as (ADCV, CDIVC, etc.) • Colegios de Arquitectos (CTAV, COACV, etc.) • Otras asociaciones relacionadas con la cultura, las artes y la creatividad (AVETID, AVVAC, etc.) |

Level 3 Agents and entities that are necessary for the consolidation of the project and for the complete fulfillment of the declared objectives.

Fallas Ecosystem	<ul style="list-style-type: none"> • Junta Central Fallera • Comisiones Falleras • Asociación de Estudios Falleros
Creative education ecosystem	<ul style="list-style-type: none"> • Formación Profesional de Artistas Falleros • Other FP related with arts and culture • Facultad de Bellas Artes • Escuela Técnica Superior de Arquitectura • EASD, ESAD, ESAT, Escuela Barreira, LABA, Berklee School, ESMAR, etc.
Knowledge ecosystem	<ul style="list-style-type: none"> • Universities (UVEG, UPV, UJI, UMH, UA, CEU, UCV, etc.) • Research centers (CSIC, Institutos Tecnológicos, etc.)
Arts and culture ecosystem	<ul style="list-style-type: none"> • Consorcio de Museos, Museo Fallero, IVAM, Museo de Bellas Artes, Bombas Gens, etc.
Innovation ecosystem	<ul style="list-style-type: none"> • Agencia Valenciana de la Innovación • Distrito Digital Comunitat Valenciana • La Marina de València • Centro Europeo de Empresas Innovadoras de Valencia (CEEI) • RIS3-VLC
Internationalization ecosystem	<ul style="list-style-type: none"> • Instituto Valenciano de la Competitividad Empresarial (IVACE) • Feria València • Turismo València
Entrepreneurship ecosystem	<ul style="list-style-type: none"> • Vit emprende, Lanzadera, Insomnia, Bankia Fintech, Asociación Valenciana de Start Ups, etc.

Level 4 Agents and entities that enable connection at national and European level and global projection as a cultural and innovation district.

State networks

- Ecosystem of cultural, creative and innovative spaces
- AECID Cultura. Red Exterior
- Cultura y Ciudadanía
- Other networks

European networks

- Heritage European Network (HEREIN)
- European Regions Research and Innovation Network (ERRIN)
- European Network of Living Labs (ENoLL)
- European Network of Cultural Centers (ENCC)
- Trans Europe Halles (TEH)
- Placemaking Europe
- Culture Action Europe
- Other networks

Global networks

- UNESCO
- Agenda 21 de la cultura

14. PRELIMINARY COST STUDY

In this penultimate section we make an **approximation of the development costs corresponding to the launch and consolidation phase of the process of revival and transformation of the Ciutat de l'Artista Faller**. As explained (Chapter 10), this phase is framed in the period 2021 - 2025.

It must be understood that this is a calculation based on very general forecast and is still pending greater clarity. In order to assess it and adjust it to a reliable projection, more specific and detailed work is required, which will necessarily be carried out in the stages following the preparation of this Strategic Framework.

This estimate is, nevertheless, useful in order to better understand the range of needs of the Ciutat de l'Artista Faller project. It also provides greater detail on the development and implementation phases.

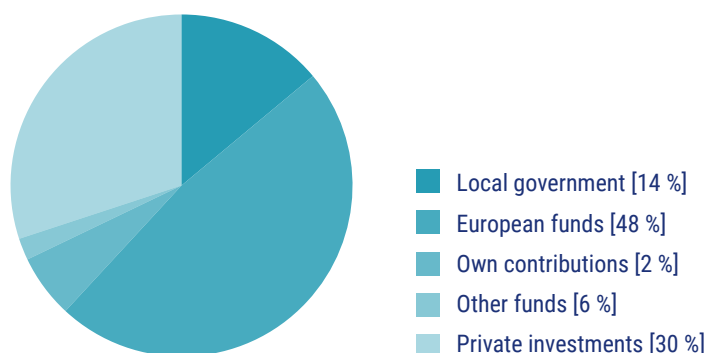
Due to the characteristics of the estimation processes, the data presented should only be considered as indicative of the scale or magnitude of particular cost items. Each of the investment sections will require a specific economic and financial feasibility study, with price and cost levels updated to match the specific time and geographical location. We emphasise that **these estimates are intended as a guide rather than a literal reading of the details.**

The estimation of private investment and public spending capacity is based on the engagement potential of the project and assumes normal social, political and economic conditions.

The costs corresponding to urban development interventions, which represent the bulk of the investment, are based on measurements taken from the urban reconfiguration proposal outlined in this document. For their calculation, the Basic Building Modules proposed by the Valencian Building Institute have been used.

As an indicative approximation, it is considered that the origin of the funds to finance the relaunch of the Ciutat de l'Artista Faller should be close to the distribution shown in the graph below:

Figure 4. Estimated distribution of financing according to origin of funds



STAGE 1. PREPARATIONS (2021)

Building a shared vision, detailed planning of the project and basis for action

YEAR 2021	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	Total
Ac01 Strategic planning													160.000
Drafting the Master Plan						10.000	15.000	15.000	15.000	15.000	15.000	15.000	100.000
Interventions to generate alliances									10.000		10.000	10.000	30.000
Applications for funding						10.000		10.000		10.000			30.000
Ac02 Regulatory framework													140.000
Regulatory framework						20.000	20.000	20.000	20.000	20.000	20.000	20.000	140.000
Ac03 La Gambia (Devising)													60.000
Sustainability and Innovation criteria										5.000	5.000	5.000	15.000
Ideas contest La Gambia										15.000	15.000	15.000	45.000
													TOTAL ANNUAL 360.000 €

STAGE 2. FIRST IMPULSE (2022)

Estimation of capabilities, model testing and evaluation

YEAR 2022	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	Total
Ac04 Improvement of the infrastructures													1.400.000
Basic spacial adequacy			50.000			50.000			50.000			50.000	200.000
Accessibility and connectivity	100.000	100.000	100.000	100.000	100.000	100.000	100.000	100.000	100.000	100.000	100.000	100.000	1.200.000
Ac05 La Gambia (Construction)													7.200.000
Basic functionality - Relocation 1	600.000	600.000	600.000	600.000	600.000	600.000	600.000	600.000	600.000	600.000	600.000	600.000	7.200.000
Ac06 Renovation of the working space													5.985.000
Rehabilitation / Reconstruction							250.000	250.000	250.000	250.000	250.000	250.000	1.500.000
Procurement of public space	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	4.200.000
Financial costs													285.000
Ac07 L'Andana (Start-up)													120.000
Spacial adequacy and equipment							20.000	20.000	20.000	20.000	20.000	20.000	120.000
Ac08 Evaluation and promotion													156.000
Meeting VWDC - Cultural Districts			30.000	30.000									60.000
Communication and positioning	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	96.000
													TOTAL ANNUAL 14.861.000 €

STAGE 3. SECOND IMPULSE (2023 - 2024)

Visibility of the capacity, experimentation of the action model and balance

YEAR 2023		M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	Total
Ac09	La Gabia (Second life)													900.000
	Average functionality - Relocation 2			150.000	150.000	150.000	150.000	150.000	150.000					900.000
Ac10	Renovation of the working space													1.500.000
	Renovation of the working space							250.000	250.000	250.000	250.000	250.000	250.000	1.500.000
													TOTAL ANNUAL	2.400.000 €

YEAR 2024		M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	Total
Ac11	Unbuilt-up land development													14.805.000
	New buildings	125.000	125.000	125.000	125.000	125.000	125.000	125.000	125.000	125.000	125.000	125.000	125.000	1.500.000
	Housing - Workshop and mixed uses	800.000	800.000	800.000	800.000	800.000	800.000	800.000	800.000	800.000	800.000	800.000	800.000	9.600.000
	Road-building and car park	250.000	250.000	250.000	250.000	250.000	250.000	250.000	250.000	250.000	250.000	250.000	250.000	3.000.000
	Financial costs													705.000
Ac12	Qualification of he built environment													156.000
	Public space	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	350.000	4.200.000
	Urban metabolism and circularity	215.000	215.000	215.000	215.000	215.000	215.000	215.000	215.000	215.000	215.000	215.000	215.000	2.580.000
Ac13	Dynamisation													240.000
	Attraction of new activities	20.000	20.000	20.000	20.000	20.000	20.000	20.000	20.000	20.000	20.000	20.000	20.000	240.000
													TOTAL ANNUAL	21.825.000 €

STAGE 4. CONSOLIDATION (2025)

Public openness, urban dimension and public projection

YEAR 2025	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	Total
Ac14 La Gabia (Full Activation)													2.400.000
Adequacy and equipment	200.000	200.000	200.000	200.000	200.000	200.000	200.000	200.000	200.000	200.000	200.000	200.000	2.400.000
Ac15 Own projects													216.000
Placemaking CAF	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	8.000	96.000
Benicalap Sandbox	10.000	10.000	10.000	10.000	10.000	10.000	10.000	10.000	10.000	10.000	10.000	10.000	120.000
Ac16 Dynamisation and promotion													300.000
60 Anivers. Ciutat de l'Artista Fallar	25.000	25.000	25.000	25.000	25.000	25.000	25.000	25.000	25.000	25.000	25.000	25.000	300.000
													TOTAL ANNUAL 2.916.000 €
													TOTAL PROYECTO 42.362.000 €

15. PROJECT GOALS

Strategic

- To obtain the **PERTE declaration**, which would mean the recognition as a strategic project, based on public-private collaboration, with great potential in terms of economic growth, employment and competitiveness.
- Obtain **letters of intent or MoUs** for strategic collaborations from 100% of the agents and entities of Level 0, 80% of Level 1, 60% of Level 2 and 50% of Levels 3 and 4 (see Chapter 13).

Urban

- To achieve the **rehabilitation or reconstruction of at least 14 existing buildings**, encouraging private involvement with a subsidised investment of around 1.5 million euros.
- To promote the **development of vacant urban land** and thus increase the number of available workshops by 50%.
- To **generate and qualify at least 30,000 m² of public space** based on criteria of universal accessibility and environmental sustainability.
- To mobilise private investment of 10 million euros for the construction and development of complementary uses (housing-workshops, shops, co-workings, etc.).

Socio-economic

- To ensure that **between 5 and 10 new Fallas art workshops** are set up in the Ciutat de l'Artista Faller.
- To get **at least 20 professionals related to art, culture and creativity** to settle in the residential areas adjacent to the warehouses.
- To ensure that the **percentage of men and women** working in the Ciutat de l'Artista Faller **reaches parity**.
- To ensure that **the average income per person in the Benicalap district** as a whole exceeds 85% of the València average by 2025 (in 2017, the latest available data, it was 82.7%).

Environmental

- To achieve a **reduction in the annual consumption of primary energy** in the work spaces of the Ciutat de l'Artista Faller of 85,000 kWh/year.
- To achieve an **annual reduction of greenhouse gases** of 40 Tép CO₂/year.

Public notoriety and projection

- Achieve by 2025 that at least 50% of the inhabitants of Valencia and 75% of the Benicalap district have **general knowledge of the Ciutat de l'Artista Faller project** (to be verified through the inclusion of a question in the Municipal Barometer survey).
- Achieve by 2025 at least 1 **impact per quarter in local/regional media** specifically related to the Ciutat de l'Artista Faller, 1 per semester in national media and 2 per year in international media.



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