

STRATEGY
FOR CULTURAL
VALUE



ABOUT

EN
The **Bureau** is a **cultural strategy office** based in the historic artists' ateliers on **Tres Sargentos** Street in Buenos Aires. Its practice brings together critical thinking, knowledge of the art system, and strategy to support **Latin American artists** in developing and positioning their careers, advise **collectors** on building and managing collections, and design cultural policies, programs, and **initiatives** for companies and institutions. Three fields of action, one practice: **building position, shaping perspective, and designing cultural policy.**



STATEMENT



SAVE AS

Every artwork is the visible part of an invisible cultural infrastructure. Art does not exist alone. No artistic practice exists independently of the conditions that sustain it. Every work emerges within a network of relationships, institutions, histories, material realities and shared forms of attention that shape how it is produced, understood and remembered. Culture is not a backdrop. It is the system through which societies negotiate meaning. Cultural value is not produced. It is coordinated.

It emerges through the continuous interaction between artists, institutions, collectors, curators, writers, audiences and time. It is built through context, discourse, trust and care. Every project, every conversation and every decision contributes to this ecology. Strategy, therefore, is not the management of culture. It is the practice of designing the conditions under which cultural value can emerge. It begins with research, develops through listening and is sustained by long-term relationships.

THE PRACTICE IS NOT ABOUT PRODUCING CULTURE.
IT IS ABOUT DESIGNING THE CONDITIONS IN WHICH
CULTURE CAN HAPPEN.

Cultural value is built not only through ideas, but through the quality of the relationships that sustain them. Trust is cultivated before collaboration. Listening precedes direction. Care is not separate from strategy; it is the infrastructure that allows strategy to endure.





PRACTICE

001

ARTISTS POSITION

In **artist career development**, **building a position** means understanding a trajectory as something more than a succession of opportunities. An artistic career is not managed as an agenda of exhibitions, fairs, or recognition; it is built as a cultural position.

The work focuses primarily on **Latin American artists**, connecting artistic practice and discourse with institutional contexts and the market in order to establish priorities and develop coherent, sustainable careers with international reach.

002

COLLECTORS POINT OF VIEW

In **collection management**, building a point of view means moving beyond the traditional logic of art dealing toward an **art advisory practice** grounded **in research, critical judgment, market knowledge, and independence**.

Each acquisition is considered in relation to the artist's practice, its context, and the meaning it acquires within a collection. Collecting is also an act of love and a **historical and cultural responsibility**. Caring for a collection means preserving, documenting, and transmitting part of the cultural production of an era, while also sustaining the **affective relationships** from which it emerged.

003

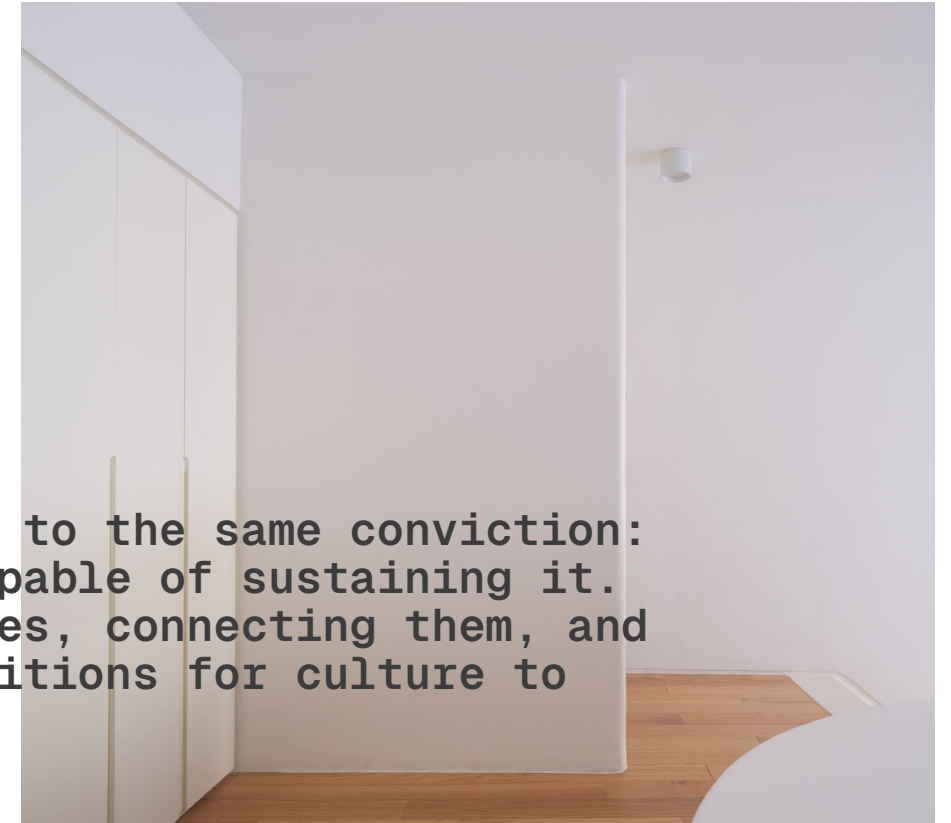
INSTITUTIONS & COMPANIES CULTURAL POLICY

In its work with **companies and institutions**, building cultural policy means considering the role art can play within an organization and **giving that role continuity**. Awards, open calls, collections, commissions, **long-term programs**, and site-specific projects are some of the possible frameworks.

Culture thus moves beyond ornament or isolated initiatives to become an **active dimension** of an organization's **identity and thinking**.



Position, point of view, and cultural policy respond to the same conviction: culture requires thought, time, and relationships capable of sustaining it. The Bureau's work consists in recognizing these forces, connecting them, and giving them direction. It is about creating the conditions for culture to happen.



THE BUILDING

Located in central Buenos Aires, **the artists' atelier building on Tres Sargentos Street** was designed in 1937 by the architectural firm Sánchez, Lagos & de la Torre, responsible for **the Kavanagh Building**, one of the defining works of Argentine **modern architecture**, located just a few blocks away overlooking Plaza San Martín



The building belongs to the process of modernization that transformed Buenos Aires throughout the 1930s and 1940s. Influenced by Rationalism and the ideas of the Modern Movement, it was conceived specifically for artists and creative professionals. Its program determined its architecture: restrained ornamentation, large openings, flexible floor plans, double-height spaces, and an exceptional presence of natural light. Its units, organized as lofts and duplexes, integrated work and everyday life within a single structure.

Sánchez, Lagos y de la Torre



EDIFICIO TRES SARGENTOS 422
Building file

YEAR 1937

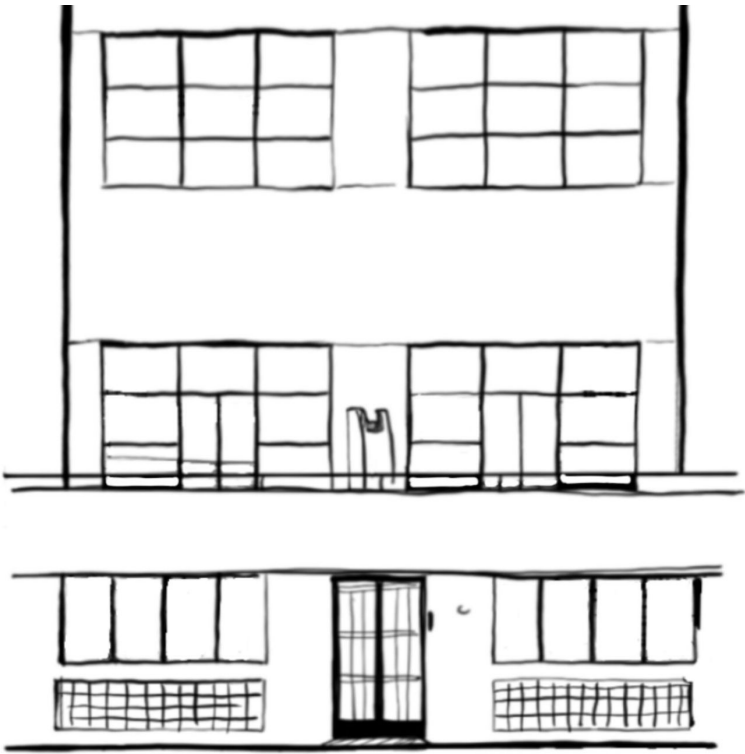
- LOCATION Tres Sargentos 422, Retiro, Buenos Aires
- TYPE Artists' ateliers
- UNITS 12 duplex ateliers
- LANGUAGE Rationalist architecture
- REFERENCE Edificio Kavanagh (same studio)
- CONDITION Heritage value / active use
- TODAY Bureau Tres Sargentos

BUREAU





**STRATEGY
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MONDAY TO FRIDAY
14:00 A 18:00 HS.
BY APPOINTMENT

ARQ.
SÁNCHEZ, LAGOS
AND DE LA TORRE



1937-2026



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tres sargentos 422



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