



CULTURE AS CATALYST:
ARCHITECTURE AS ALCHEMY

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Culture As Catalyst

I. Introduction: Architecture = Culture

Architecture is, and has always been a reflection of any given culture. And architects have always been tasked with the responsibility of representing and embodying in their designs the values, beliefs and traditions of their particular time and place. It is not an accident that from Vitruvius on forward, architectural theorists and commentators have insisted that architects must study, and come to understand, such seemingly far flung subjects as painting, engineering, philosophy, politics, the natural sciences, and more in order to do their jobs. Vitruvius fashioned his architectural projects with an eye towards posterity, presenting them as a “memorial to future ages.” Paralleling this philosophy, John Ruskin writes,

We seek two things in our buildings. We want them to shelter us and we want them to speak to us—to speak to us of whatever we find important and need to be reminded of.¹

Architecture allows us to make our presence known in the present and future histories.

Archaeologists and historians have constantly studied and searched for a window into the past, to better understand the people of civilizations who have evolved or are no longer present. When civilizations are no longer on this earth, it is their architectural treasures that are left standing.²

Architecture can take an active role, not only acting as a testament of past achievements, but also a promise for change and innovation. Charles Landry’s landmark book, *The Creative City*, calls culture a platform for creative action, citing consciousness of culture as an asset and a driving force in becoming a more imaginative city.³ He bases this on the idea that culture as values, a way of life and form of creative expression, represents the soil from which the creativity emerges and grows, and therefore provides the momentum for development.⁴ In another publication, *The Art of Regeneration*, Landry directly confronts the topic of culture as a tool for revitalization of underdeveloped regions, arguing that culture fosters social cohesion and establishes a sense of local identity. In addition to community events, festivals, and artist-led regeneration projects, Landry hones in on arts buildings—architecture—as regenerators.

Apart from the obvious economic benefits, Landry emphasizes the social benefits of cultural institutions, including: Improving local image, Developing self-confidence, Promoting interest in the local environment, Exploring identities and Exploring visions of the future.⁵ Cultural investments have the potential to revive the economic vitality of an area and the morale of its people, which in turn may lead to more sustainable long-term economic benefits. At the same time, this paper will briefly recognize the potential problems that can ensue. Arts buildings are expensive investments and have incited much criticism in the past from the media, and more importantly local people who have felt “excluded on economic or social grounds.”⁶ In many ways, physical regeneration is only one stage in rejuvenating previously ignored areas. Landry concludes, “Arts buildings can help start the process of physical regeneration, but involvement in arts activities can create the conditions for individuals and communities to gain self-confidence and renew themselves.”⁷

The title of this paper, “Culture as Catalyst,” embodies this very idea that architecture can incite change and transform societies. By definition, a catalyst is “an agent that provokes or speeds significant change or action”—one that may create something wonderful or alternatively something dangerous.⁸ The following sections of this paper will argue that cultural institutions, specifically museums, have been, and are increasingly recognized to be key generators of—in fact catalysts for—economic development. Through a range of contemporary case studies, I will demonstrate how

economic development can furthermore lead to cultural enrichment, drawing attention to and affirming local identities, while in instances where critical steps in the process are overlooked, they may act as long-term barriers to social development.

II. Culture = Economic Development

At the NEA, we know that artists are placemakers. When you bring arts organizations and arts workers into a neighborhood, the ethos of that place changes: the arts are a force of social cohesion, civic engagement, and economic revitalization.⁹

-Rocco Landesman, Chairman of the National Endowment for the Arts

This notion that there is a direct correlation between the economic success of a populated area and the presence of its cultural institutions is widely recognized. In 2005, Denver's Mayor John Hickenlooper declared that "it is government's role to let a city attain its cultural potential," further suggesting that "our cultural strength is the foundation of our economic future."¹⁰ Robert McNulty, president of Partners for Livable Communities in Washington, D.C., observed that "museums are always ready and willing to anchor a downtown and be the lynchpin in the economic cycles, and thus that museums are seen as an investment, not a luxury...They attract pedestrian traffic, and therefore retail and other business downtown."¹¹ The Bilbao government shared these sentiments, allowing the Guggenheim to successfully set up shop in an iconic masterwork of architecture in an otherwise undistinguished and relatively unknown industrial port city in Spain (*Figure 1*). In 2001, the museum attracted nearly 1 million visitors.¹² In the same year, the city made a profit of \$147 million, up \$17 million from 2000's \$130 million: \$43 million spent in Hotel accommodations, \$13 million in shopping, \$35 million in food. The center of Bilbao has become a golden mile of luxury shops such as Ermenegildo Zegna, Gucci, Cerutti and many others. The Basque Country, and in particular Bilbao, has become known abroad for something more than politics and the ETA; it is now famous for the incredible revitalization of the economy and infrastructure.¹³ The success of the regeneration project led to the coining of the term the "Bilbao Effect," which has been defined as "the transformation of a city by a new museum or cultural facility into a vibrant and attractive place for residents, visitors and inward investment."¹⁴ The phenomenon has sparked global attention, driving such high profile developments as The Lowry in Salford, The Museumsquartier in Vienna, The Pompidou Centre Branch in Metz, and Saadiyat Island in Abu Dhabi.¹⁵

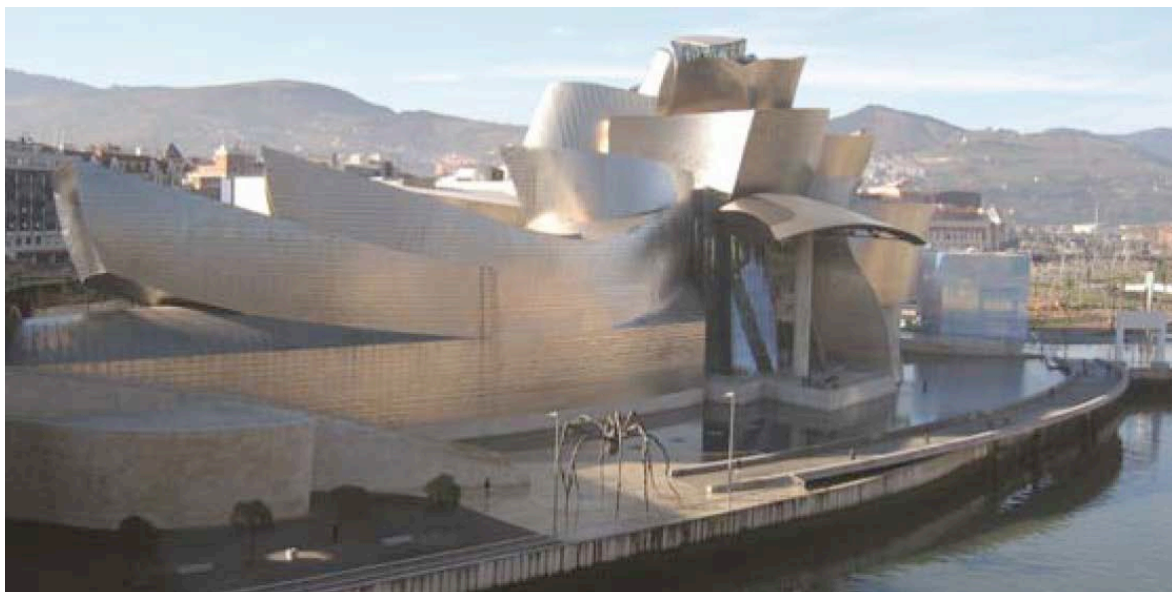


Figure 1: Guggenheim Museum Bilbao



Figure 2: World of Coca-Cola, Atlanta

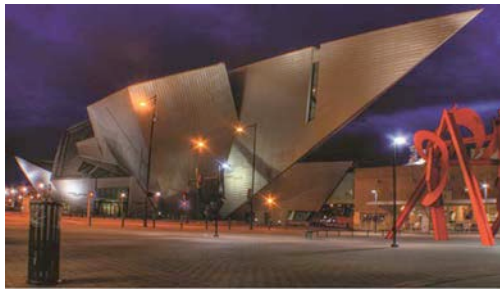


Figure 3: Denver Art Museum

A huge investment in museums and cultural institutions has likewise proven well for Davenport, Iowa, a city just under 100,000 people. Having earmarked \$113.5 million to revitalize its downtown, the River Museum Experience has since been joined by the revamping of the Davenport Art Museum, and a new Minor League Baseball Stadium.¹⁶ Since then, \$300 million in investments have included residential, office space and infrastructure. The establishment of a cultural institution or attraction creates more pedestrian traffic to an area. With this, comes a natural need for other amenities such as restaurants, hotels, banks, and other shops for visiting tourists as well as locals. This can further be seen with the transformation of downtown Atlanta, Georgia. After the 1996 Olympics, which were held in Atlanta, the excitement of the downtown area died down. In 2003, Atlanta welcomed its first children's museum with the grand opening of Imagine it! The Children's Museum of Atlanta. With its grand opening in 2005, the Georgia Aquarium became the world's largest aquarium and the most seen attraction for anyone visiting Atlanta. As a result, roughly 400 fulltime jobs were created within the Aquarium, with an additional 500 jobs available in the surrounding area. The \$300

million project ultimately had a \$1.5 billion impact on the community.¹⁷ Adjacent to the Aquarium, Coke launched the development of the World of Coca-Cola, which opened its doors in May of 2007, thus creating even more job opportunities (*Figure 2*). In yet another example, Denver, Colorado has shown incredible progress, passing a voter-approved tax law which collects one-tenth of a cent from retail sales tax on items as automobiles and movie tickets to then distribute amongst cultural organizations in the metropolitan area—reaching \$38 million in 2006.¹⁸ The arts are undoubtedly valued in Denver, producing profits of over \$1.4 billion per year, employing over 10,000 people throughout the city, and now—inducing the construction of homes. Soon after the Denver Art Museum (DAM) celebrated its new expansion in 2006, it opened the highly anticipated Museum Residences, a fifty-six unit residential building, and parking garage designed by architect Daniel Libeskind. The complex was modeled after DAM's Hamilton Building extension, also designed by Libeskind, in an effort to connect the downtown neighborhood with a chic new look, art, culture and commerce (*Figure 3*).¹⁹ In the same year, Art House Townhomes opened adjacent to the Museum of Contemporary Art in lower downtown Denver, further transforming this urban center into an interesting combination of “gallery-inspired living.”²⁰



Figure 4: New Museum of Contemporary Art, NYC



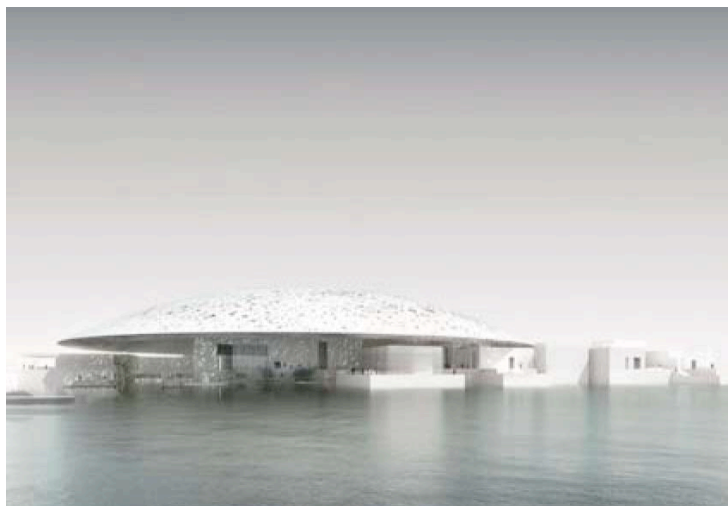
Figure 5: BMW Guggenheim Lab, NYC

But, the benefit of cultural development is not limited to depressed or emerging urban communities. Even in a thriving cultural capital like New York City, the arts are constantly used to ignite business activity in hitherto untapped pockets of the metropolis. Ignored or undervalued areas are targeted for cultural development, and institutions and attendant market forces move in to effect change.²¹ In downtown Manhattan, on the Bowery, a formerly derelict area known for almost a century chiefly for flop houses, winos, and panhandlers, the New Museum of Contemporary Art, designed by Sanaa, pioneered an influx of art and commerce (Figure 4). From a distance, the avant-garde angular form of its exterior appears to be almost awkwardly out of place, but at a closer glance at the aluminum mesh—“the skin becomes tougher and more industrial, echoing what’s left of the neighborhood’s grittier history.”²² Boutique hotels like the Bowery Hotel and more galleries, like the Sperone Westwater by Norman Foster, have joined the wave of restaurants, shops and condos to transform the area into both a tourist destination and a popular residential neighborhood. In more recent developments, the Guggenheim has temporarily moved into a vacant lot in the East Village, facilitating the first of nine traveling think-tanks scheduled throughout the world for the next six years, named the BMW Guggenheim Lab (Figure 5). For a total of ten weeks, the pop-up location invites members of the community and tourists alike to engage in rich dialogue, discussing city policies and personal insights to the theme “Confronting Comfort,” essentially envisioning ways to improve urban living. The Tokyo-based architecture firm commissioned to build the Lab, Atelier

Bow-Wow, stated to *The New York Times* that the innovative use of black carbon fiber and mesh to construct the lightweight, mobile structure has transformed the space into more of a theater than an exhibition—“constantly changing like a lab.”²³ Although not as polished and stylish as Zaha Hadid’s pop-up Chanel Pavilion in Central Park, which exhibited Chanel-inspired artwork, the Lab is similarly branded by distinguished names. The Guggenheim invested \$25,000 into the site, a mere fraction of BMW’s donation of \$250,000.²⁴ The highly publicized pop-up has allowed the automobile company to capitalize on the immediacy of its marketing and affiliations with not only the Guggenheim, but the overall environmentally and socially conscious message the Lab conveys. As cultural organizations continue to colonize derelict zones of the city, they drive surrounding communities to see their neighborhoods as valuable, temporarily boosting the local economy, bringing awareness of the museum’s efforts to inject culture into an area, and additionally offering corporations yet another financially-driven incentive to support the arts.

At another end of the geographic, cultural and economic spectrum, the small town of Marfa, Texas has also experienced quite a remarkable change in not only its topography, but its economy as a result of one man, Donald Judd. The town, previously known as the setting for 1950s classics like James Dean’s *Giant*, soon lost its charm, “crumbling in the desert sun.”²⁵ When Judd, a minimalist artist and architect working in New York, moved to Marfa in 1971, he converted abandoned buildings and surrounding lands into permanent exhibition spaces for the public—a stark contrast to New York’s small, conventional white box galleries. Judd’s creation of the transformed military base

and museum-esque Chinati Foundation, exhibiting large-scale permanent installations, changed the face of Marfa. In the 2003 article “Modernist Marfa,” it was reported that the modest population of 2,500 people living in Marfa became host to “roughly 10,000 art lovers from around the globe” who have come to view Judd’s art.²⁶ While one might be inclined to only see the positives of such a surplus of visitors, others in the Marfa community expressed concern with their small Texan town being placed on the map in such a way—“Others are more concerned about the second wave of new residents and investors, wealthy business people from Houston, Dallas and beyond who fly into Marfa in private planes for weekends but don’t contribute to the community.”²⁷ The overall cost of living rapidly escalated, a number of local businesses succumbed to closures, and its community was left questioning their place in this new Marfa. One of the town’s latest art installations, designed in 2005 after Judd’s death, the faux *Prada, Marfa* boutique, perfectly encapsulates the controversy that is Marfa.²⁸ The pristine, brightly lit emblem of the posh upper class awkwardly sits in the midst of the remote grazing landscape. Despite its resounding impact on the local economy, Judd’s art intervention has in some ways left the community at the outskirts of its progress. Extensive regeneration projects, such as that in Marfa and even the highly recognized city of Bilbao, have the potential of doing incredible good. But, when a local culture and identity is replaced and lost to another, we must question how much, or perhaps what kind of progress we have truly achieved.



As if to propose that a combination of almost limitless money and scale can once again produce a “Bilbao Effect,” essentially giving birth to a new culturally-propelled economic development, the Emirate of Abu Dhabi has envisioned the Saadiyat Island Cultural District, presuming that building their very own Louvre and Guggenheim will combine with a Zaha Hadid Performing Arts Center and other new cultural venues to anchor the growth of a new live/work community awash in wealth and cultural enlightenment. According to the agreement, Louvre Abu Dhabi

Figure 6: Louvre Museum Abu Dhabi

will share the Louvre name for a predetermined period of thirty years beginning in 2013 (Figure 6). Within this time, the Louvre as well as other French museums taking part in the project will immediately benefit from the partnership with Abu Dhabi, receiving approximately €1 billion for loan and expertise fees (Detailed below).²⁹

Revenue Streams

€190 million over 10 years for museums loaning works.

€195 million over 15 years for museums loaning expertise.

€165 million over 20 years in consulting revenue for Agence Internationale des Musées de France and French Museums

€400 million to the Louvre over 30 years for rights to the “Louvre Abu Dhabi” name.

€25 million to the Louvre in sponsorship for its own development.

There have been many critics from the museum sector as well as the French community who have questioned the nature of this partnership. Although Louvre Abu Dhabi representatives have ensured that the collaboration is not an effort “to recreate an exact copy of the Louvre, but rather to transmit its values—above all its high standards and specialist knowledge,” the Abu Dhabi counterpart will undoubtedly represent French culture and art.³⁰ Martyn Best, director of Cultural

Innovations, questions: "To what extent is the real culture of the people and the place connected to these activities?"³¹ The American Association of Museums writer Joelle Seligson, similarly asks "Are the locals in line with this philosophy?"³² There is definite apprehension surrounding this project, prompting the Tourism Development Investment Company (TDIC) to design a pilot exhibition in May 2008, introducing a Picasso retrospective with works on loan from Paris. Picasso's daring nudes were generally received well, in part because the TDIC made special arrangements to adhere with local customs—"For six hours during each Tuesday of the Picasso exhibition, which remained on view through Sept. 4, the galleries were open to women only...this is a regional custom to allow women to socialize—and that its inclusion in the retrospective's schedule was meant as a peace offering to the community."³³ Despite such efforts, the main issue still remains—*whose culture is represented?* The identity of the Arab community is in many ways overshadowed by the commercial promise of the "Bilbao Effect." It is evident that programming will be a defining factor in resolving the future of museum culture in Abu Dhabi. Martyn Best echoes this idea in the *Cultural Innovations Newsletter* suggesting,

...it will be the cultural content and development of shared understanding that will maximize their relevance for both visitors and national citizens. This is what will bring returns way beyond the financial or commercial touristic aspirations that may have driven the projects' initial conception.³⁴

Abu Dhabi's overall vision for Saadiyat Island is modeled after the all too familiar formula involving high profile institutions, architects, artworks, and cultures. If it does not imbue the process with indigenous cultural participation, it runs the risk of ignoring already existing local identities.

III. Cultural Development = Cultural Development

Alongside Abu Dhabi's ambitious pursuit of the "Bilbao Effect," the rapidly developing State of Qatar has taken a separate approach, committing to projects that strictly reflect the art and history of its society and the Middle East. Qatar intends to use the local culture as an economic driver, creating its own path rather than adopting an already established, but foreign, model. Mathaf: Arab Museum of Modern Art, which recently opened in December 2010, now houses "more than 6,000 artworks by 20th-century artists from Qatar and throughout the Middle East, North Africa and the Arab diaspora, as well as objects that have inspired many modern Arab artists, such as pre-Islamic works from ancient Mesopotamia and Egypt."³⁵ Hans Ulrich Obrist, co-director of exhibitions and programmes, and director of international projects at the Serpentine Gallery, London, commented on Qatar museums stating, "There has been a profound shift. There are models that don't just copy existing models or replicate western museums, but acknowledge local differences, and therefore create negotiations between the local and the global," and Qatar is at the forefront of these new developments.³⁶ In 2008, Roger Mandle, president of the Rhode Island School of Design, became director of the Qatar Museums Authority, undertaking the difficult task of overseeing the design and construction of twelve museums scheduled to open by 2016. According to Mandle, the role of museums in the twenty-first century is to unite the world in a dialogue and exchange of cultures, remembering to put residents and communities over tourism and commercial pursuits. He states, "Frankly, we don't want to become another franchise. We want to be seen as developing a kind of Arab cultural renaissance."³⁷ Qatar may become an inspiring model where architecture, cultural institutions, are used to not only boost financial gains, but also help define a region and its people, exemplifying Charles Landry's message that culture can both promote interest in the local environment and explore its identities—"In a world where cities look and feel alike these cultural differences matter and add value."³⁸ This idea is quickly spreading throughout the world, recently seen in Saudi Arabia where Prince Naif Bin Abdul Aziz founded The Prince Naif Centre for Health Science Research on the basis that, "The advancement of nations, peoples, and civilizations is founded on science and knowledge."³⁹ The new state of the art facility designed by the Danish firm

Henning Larsen Architects is believed to be the first step in encouraging future innovation, and in building a more sustainable and confident nation.

In the last decade, there have been similar efforts in Taiwan to transform the island's landscape to connect creatively with contemporary cultural identities. Both private and public agencies have developed an economy around Taiwanese culture, repurposing neglected and derelict spaces for art-related use. From the decorated streets of the Urban Spotlight in Kaohsiung to the playful trail of mosaic ducklings at Zhongshan Linear Park in Taipei, art and culture have blended into Taiwan's everyday life. The Museum of Contemporary Art (MoCA) in Taipei was appointed by the Taipei City Government to design various large-scale public art pieces for Zhongshan Linear Park. MoCA commissioned four artists to create works that specifically related to, while improving, the aesthetics of the neighborhood. Visitors immerse themselves in a world of imagination steps away from the MRT Zhongshan Station, interacting with mp3 playing robots and stainless steel balloon sculptures ready to take flight.⁴⁰ The Taipei City Government commented on this project calling it, "a decided improvement on the drab monotone that characterized this site when it was used solely as a place for generator facilities."⁴¹ As Taiwan's first contemporary art museum, MoCA has already made significant contributions to its community. Interestingly, the museum building, which was formerly an elementary school and later Taipei's City Hall, complements MoCA's dedication to public service as well as art education,

Since its inauguration in 2001, the museum has combined its historical architecture with contemporary art, entwining yesterday's memories with today's culture and introducing the most innovative and avant-garde visual aesthetics, media technologies, architectural design, and fashion from Taiwan and overseas.⁴²

The Huashan 1914 Creative Park was also restored from a dilapidated, abandoned wine factory into the young, creative art center it is today. In 1997, local artists and performers from the Golden Bough Theatre found it an ideal workspace and venue, and soon petitioned the government to make it a public space. Their vision finally became realized a decade later by the Council for Cultural Affairs in partnership with the privately-run Taiwan Cultural-Creative Development Co. Ltd.⁴³ The Huashan 1914 webpage offers a lively and inspirational account of its founding, concluding with, "Today Huashan 1914 is not only the heart of Taiwan's creative pulse, but also a bridge to a unique architectural past."⁴⁴ These historically significant buildings have now adopted new relevance to contemporary society, attracting young artists, entrepreneurs, businesses and the general public to previously ignored areas spurring further cultural development.

IV. Architecture as Alchemy

Through collaborative design, we unearth the compelling story behind each project to enrich the lives of our clients and communities.

The Lee H. Skolnick Architecture + Design Partnership (LHSA+DP) mantra Listen. Learn. Distill. Create. is very much rooted in working with clients as well as communities to design experiences that empower visitors to make connections between cultural content, their personal interests, and their everyday lives.⁴⁵ In this final section, I will explore three projects in which LHSA+DP has exercised its mission of design as interpretation, creating inspiring museums centered on civic identity, social innovation and, as a by-product, economic development.

Creative Discovery Museum, Chattanooga, TN



Figure 7: Exterior View of the Creative Discovery Museum

In 1969, the U.S. Environmental Protection Agency dubbed Chattanooga “the dirtiest city in America.”⁴⁶ Fueled by recessions and loss of businesses, a community planning process, called Vision 2000, was enacted to address a wide range of urban issues in Chattanooga, including the restoration and rejuvenation of the city’s riverfront and downtown. In the early 1980’s, the Tennessee Riverpark Master Plan proposed reclaiming 22 miles along the Tennessee River at a total project cost of \$750 million.⁴⁷ The Tennessee Aquarium opened to resounding success in 1992, followed by LHSA+DP’s project, the Creative Discovery Museum (CDM), two

blocks away, in 1995 (Figure 7). Under the leadership of Mayor Bob Corker, and the combined fundraising efforts of the Tennessee Aquarium, the Hunter Art Museum and the Creative Discovery Museum, the project realized \$51 million in private sector funds in 90 days. These projects spearheaded the complete transformation of the downtown riverfront, beginning with the Tennessee Aquarium and the CDM. The City, working with the Urban Design School and our firm, decided that CDM needed to be the next “big kid on the block” to energize the revitalization movement in this part of the city. Since its opening, it has been visited by over two million people, and today, is surrounded by an IMAX theatre, hotels, condos, restaurants, shops and the newly built Chattanooga History Center. This incentive has contributed to the growth and development of two major arts districts in Chattanooga, coming a long way from being called “the dirtiest city in America.”

Muhammad Ali Center, Louisville

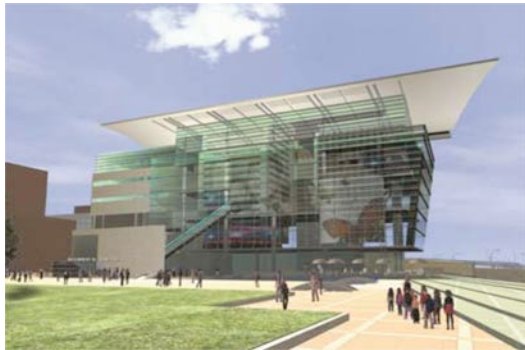


Figure 8: Exterior View of The Muhammad Ali Center

In 1997, LHSA+DP was selected to direct the conceptual development, institutional planning and design of a new organization to honor the achievements of Muhammad Ali, using the lessons of his rich and varied life to inspire people to be the “best that they can be.” The Muhammad Ali Center, which includes a museum, a center for tolerance and understanding, a sports hall of fame, a commemorative archive and a learning center, opened in November 2005 in Louisville, Kentucky (Figure 8). As Washington Post writer Gary Lee notes, the Ali Center merges “two cultures”: The legacy of an iconic Louisvillian with new museum architecture and

the revival of the city’s downtown district. Stemming from urban renewal efforts as early as the 1970s, there has been a rising interest in downtown Louisville. The Ali Center has been joined by an expanded Kentucky International Convention Center, Museum Row, waterfront park, hotels and restaurants. The entertainment and retail complex 4th Street Live! alone attracts over 4.5 million visitors annually.⁴⁸ After visiting Louisville and interviewing residents, Lee found that “Louisvillians typically sample a side dish of New Age with heaping portions of tradition.”⁴⁹ Named the “Best Cultural Attraction” in 2011 in the state of Kentucky, the Ali Center reflects this New Age, presenting exhibitions as “LoCAL.streets,” bringing together a collection of works from street artists and fine artists surrounding the shared theme of urban environments.⁵⁰ The Muhammad Ali Center has become a forum for discussions on “collective understandings of the past and envisioning possibilities for the future.”⁵¹ With the current landscape of Louisville changing, it is important that museums like the Ali Center offer visitors a sense of community and a positive vision for the future.

VORTEX, Dayton, OH



Figure 9: Exterior View of VORTEX.



Figure 10: Interior View of VORTEX.

Dayton, the self-proclaimed Innovation Capital of the World, is home to famous creative minds such as the Wright Brothers, Poet Paul Laurence Dunbar and Industrialist Charles F. Kettering. The city continues to hold more inventions per capita than any city in the United States, making it an obvious location for VORTEX, the Wright-Dunbar, Inc. vision for an immersive and interactive resource center and think-tank (*Figures 9 and 10*). In 2007, LHS&A+DP was contracted to design the Center at the heart of the Wright-Dunbar Business Village, contributing to the organization's efforts to revitalize the aging neighborhood. The project is an inspiring model of the message "where innovation converges." The dynamically upward reaching movement of the vortex-shaped building serves as a metaphor for this convergence of art, science and technology. VORTEX will be a place for tourists alongside residents to collectively develop new ideas, participate in workshops, and explore the interactive exhibition spaces. VORTEX will be a place to celebrate the past, while acting as a catalyst for the future development of Dayton's Innovation Legacy.

V. Conclusion

It goes without saying that cultures will continue to develop, morph and blend. But, wherever they move, architecture will always stand as an outward representation of culture. Our buildings and landscapes will always reflect our traditions as a society and indicate our current values and our aspirations. As architects and designers, we will always be creating the fabric of our culture, which gives us the incredible opportunity and enormous responsibility to interpret our time and place and, in fact, help shape the values of our culture for generations to come. This paper has evidenced case studies in which cultural institutions have sparked spectacular renaissances, reimagining cities, creating jobs and industry, and enhancing local pride. However, it is important to clarify that physical regeneration does not automatically lead to social regeneration. In order for projects to be sustainable over time, they must put the needs of local audiences before tourism. While the "Bilbao Effect" has created fast-growing industries and quantifiable profits, it has also attracted controversy in that such development can often have more to do with spectacle than art or education. Museums have an important role to represent the national identity and culture of societies to the outside world, and furthermore the responsibility to gain the support of their local community. How much more inspiring is it that we also know that cultural projects can indeed be catalysts for bringing communities together, for spurring on economic development, for revitalizing cities and towns, for encouraging the interchange of ideas, for creating enlightened, healthy and prosperous living environments? Let us put to rest the worn out idea that art and commerce, nourishment for the mind and soul versus feeding ourselves, must be at odds. The old adage that we ought to be able to do well through doing good now becomes a much more symbiotic connection when we recognize that we can do well for the world economically by doing good culturally.

Acknowledgements

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¹ Alain De Botton. 2006. In *What Style Shall We Build? The Architecture of Happiness*. New York: Vintage Book, p. 62.

² In the example of the Temple of Zeus at Olympia (5th Century BCE), the ruins of this ancient temple are still present nearly 2,500 years later. The east pediment depicted the preparation for the race between Oinomaos, the legendary king of Pisa and the young Pelops, a hopeful suitor of Oinomaos's daughter. The west pediment contrasts the calmness and stillness of the statues in the east by creating movement and action. This pediment depicts the Battle of the Lapiths their neighbors the Centaurs.² The importance of this massive and culturally significant edifice is mirrored in American culture in the Lincoln Memorial. This structure, similarly, is a symbol of power, importance, and pride. Modern examples of architecture being at the core, the soul of a civilization can be seen in every culture. The romantic history behind the Taj Mahal and its status as an iconic symbol of India, the same can be said for the Sydney Opera House and the ever-changing New York City skyline.

³ Charles Landry is recognized as an international authority on the future of cities and the creative use of culture in urban revitalization.

⁴ "Cultural resources are the raw materials and assets to get the process going. Cultural planning is the process of identifying projects, devising plans and managing implementation strategies based on cultural resources...[forging] a cultural approach to any type of public policy." See Charles Landry. 2000. *The Creative City*. London and Sterling, VA: Comedia, p. 173.

⁵ Charles Landry, et al. 1996. *The Art of Regeneration: urban renewal through cultural activity*, London: Comedia, pp. 37-39.

⁶ "Where cultural investment has created major tourist attractions, they have sometimes courted the resentment of local people who feel excluded on economic or social grounds. Despite the success of the Albert Dock in Liverpool, with the Tate of the North, the popular Maritime Museum and an array of boutiques, many locals still say 'it's not for us, it's only for outsiders'. The project financing requires high rents, raising prices and limiting access to local people. The Docks are in danger of becoming more of a tourist destination than a local one." See ⁶ Charles Landry, et al. 1996. *The Art of Regeneration: urban renewal through cultural activity*, London: Comedia, p. 32.

⁷ Ibid. p. 23.

⁸ Merriam-Webster Dictionary. Definition of Catalyst <<http://www.merriam-webster.com/dictionary/catalyst?show=0&t=1312918417>> [as of 8 August 2011].

⁹ Victoria Hutter. National Endowment for the Arts Chairman Rocco Landesman Joined Secretary of Housing and Urban Development Secretary Shaun Donovan for a Site Visit to City Arts. National Endowment for the Arts, 9 March 2010 <<http://arts.endow.gov/news/news10/city-arts.html>> [as of 3 August 2011].

¹⁰ Susan Breikopf. Museums as Economic Engines. *Museum News*, March/April 2005 <http://www.aamus.org/pubs/mn/MN_MA05_EconomicEngines.cfm> [as of 28 July 2011].

¹¹ Ibid.

¹² Gail Dexter Lord. The Bilbao Effect: from poor port to must-see city. *The Art Newspaper*. Issue 184, 1 October 2007 <<http://liathach.televisual.co.uk/asset/ProcessQuery.exe?LOGONDATE=1311960165&LOGONTIME=-481779076&DATEFORMAT=UK&DATABASES=an&LABEL=ArtNewsarticlestore&SEARCH=1>> [as of 28 July 2011].

¹³ The luxury travel magazine, *Conde Nast Traveller*, has directly related Bilbao's attraction with the Guggenheim stating, "Thanks to Frank Gehry's gleaming Guggenheim Museum, Bilbao has been transformed from a small industrial Basque port to the latest European city-break hotspot, where you will find fine food, shiny new architecture, and superb art." See *Conde Nast Traveller*. *Guide to Bilbao*. Guides <<http://www.cntraveller.com/guides/europe/spain/bilbao/where-to-stay>> [as of 1 August 2011].

¹⁴ Gail Dexter Lord. The Bilbao Effect: from poor port to must-see city. *The Art Newspaper*. Issue 184, 1 October 2007

<<http://liathach.televisual.co.uk/asset/ProcessQuery.exe?LOGONDATE=1311960165&LOGONTIME=-481779076&DATEFORMAT=UK&DATABASES=an&LABEL=ArtNewsarticlestore&SEARCH=1>> [as of 28 July 2011].

¹⁵ Ibid.

¹⁶ Susan Bretkopf. Museums as Economic Engines, *Museum News*, March/April 2005 <http://www.aam-us.org/pubs/mn/MN_MA05_EconomicEngines.cfm> [as of 27 July 2011].

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²¹ Additionally, over the years, the faded glory of Coney Island had depressed further to render that part of Brooklyn unattractive and forbidding. More recently, the City targeted the area for revitalization and comprehensive plans were drawn up to tap into the area's legendary history and slowly create a vibrant, mixed-use community anchored by a newly interpreted Luna Park. On the fringes of the Lower West Side of Mahattan—home to the former commercial meat market, warehouses and freight lines—art galleries travelled uptown from Soho, restaurants and boutiques followed, and the incredibly popular High Line park sealed the deal. By the end of 2008—already 1.5 million square feet of living spaces, offices, and hotels under construction, with an additional 2.5 million square feet in the planning stages. Several world renowned architects have designed buildings around the High line, including Frank Gehry, Jean Nouvel, Robert A. M. Stern, and Shigeru Ban. When the High Line opened to the public in June 2009, more than 300,000 people visited within the first six weeks. New York City officials expect High Line Park to bring the city \$900 million in revenue over the next 30 years and spur \$4 billion in private investment. Now in an interesting reversal, the Whitney Museum of Art has decided to build a downtown branch designed by Renzo Piano.

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Figure 1: Guggenheim Museum Bilbao

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Figure 5: BMW Guggenheim Lab, NYC

Architects' model, New York City site
View from Houston Street, showing a workshop setting
Photo: courtesy Atelier Bow-Wow

Figure 6: Louvre Museum Abu Dhabi

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Figure 7: Exterior View of The Creative Discovery Museum. Lee H. Skolnick Architecture + Design
Partnership.

Figure 8: Exterior View of The Muhammad Ali Center. Lee H. Skolnick Architecture + Design
Partnership.

Figure 9: Exterior View of VORTEX. Lee H. Skolnick Architecture + Design Partnership.

Figure 10: Interior View of VORTEX. Lee H. Skolnick Architecture + Design Partnership.

