

Course Syllabus

Architecture Research Seminar

Art and Social Infrastructure

Towards an understanding of how Art Institutions change Cities

Spring 2019

Graduate School of Architecture Planning and Preservation
Columbia University

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This seminar will investigate the relationship between art, architecture, the commons, and real estate.

It will evaluate projects such as; the Guggenheim Bilbao, Miami Convention Center where Art Basel Miami happens, Williamsburg-New York, or the 798 District in Beijing.

It will examine the tools deployed in the service of art such as museum buildings, exhibition's halls, galleries, art schools and how these contribute first to economic prosperity, then to gentrification.

Drawing from an array of contemporary examples, the seminar examines the efforts and successes of cultural institutions operating at the city and regional scales.

Through precedents, it studies how significant institution like the Guggenheim Bilbao, or events, like Miami Basel Art Fair, act as urban catalyst, and impact the hosting cities. What have these cities gained?

The premise is; as cities around the world seek to nurture 21 century industries, lively urban centers, and upper mobility—while simultaneously adapting to a whirlwind of social, and environmental changes under severe budgetary constraints—how are we to understand the ways in which a city expresses its values, enhance its identity, and qualify its growth?

How do art and architecture participate in development and economic growth?

What is the boundary between sustainable growth and rampant gentrification?

Artists and arts organizations have become the de-facto 'pioneers' of urban expansion, serving as unintentional 'foot soldiers' of development, as they 'rediscover' and 'open up' previously marginalized and economically disadvantaged neighborhoods. Often,

while seeking out new creative spaces, establishing new venues and urban frontiers, artists generate public interest and investment, and are subsequently ‘priced’ out (and pushed out) of the places they help create, along with the long-time residents of these places who have lived or worked in this ‘new’ neighborhoods.

Among citizens—particularly those in economically disadvantaged communities- ‘development’ is sought after, but ‘gentrification’ is feared. The seminar explores the idea of colony, as it pertains to the gathering of like-minded people but also as it relates to the emergence of a colonial tendency to occupy, subjugate and control sites where art venues are established.

Extended Syllabus

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Spring 2019

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This seminar seeks to investigate the relationship between art, architecture, community -or the commons-and real estate development. We propose to evaluate the models and tools used to deploy art in service of the community and economic prosperity, recognizing that sometimes what is good for some is not good for everyone.

Drawing from an array of contemporary and historical examples, the seminar will examine the efforts and successes of private cultural institutions, as well as governments operating at the city, regional, and national scales.

The intention is to investigate precedents where a significant art institution like the Guggenheim Bilbao, or event, like Miami Beach Basel Art Fair, or piece like The Vessel in Hudson Yards, acts as urban catalyst, and assess the impact of the institutions or events on these cities – Bilbao, Miami or New York in these cases- over time. What have these cities gained? How have they transformed?

The premise is that as cities around the world seek to nurture 21 century industries, lively urban centers, and harmonious communities—while simultaneously adapting to a whirlwind of social, technological, and environmental changes, all under severe budgetary constraints—it is imperative to better understand the ways in which a city can express its values, enhance its identity, and quantify its growth.

How do art and architecture participate in community development and economic growth?

What is the boundary between sustainable growth and rampant gentrification? How do communities' benefit -or not- from art and art institutions? What is the role of the architect? What values do artists -and architects- bring into developments?

Method:

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Our research will analyze precedents at different scales. The seminar will examine how investment in art and culture affects the growth and development of cities. We will look at the role art, architecture and cultural institutions play in the built environment, across urban and socio-economical scales.

We will explore the conditions, coincidences, and contradictions of art and culture, education and development, community and capital, citizenry and gentrification, valuation and devaluation, at the small, mid-sized, and global city scale.

Through an exploration of existing art-based developments, this seminar seeks to understand and contribute to the conversation on city-building around arts and culture as drivers and developers.

Examples to be studied include:

1. Guggenheim Museum in Bilbao, 1998
2. Art Basel Miami Beach, Miami, 2002 to the Present
3. Documenta in Kassel, Germany, 1960 to the Present
4. The neighborhoods of Greenwich Village, Soho, Tribeca in New York in 1960 to 1980s
5. The neighborhoods of Chelsea, Williamsburg, and Bushwick in New York in 1990 to now
6. Dia:Beacon in Beacon, New York, and the Hudson Valley, 2003
7. Art Basel Hong Kong, Hong Kong, 2012 to the Present
8. The Vessel by Thomas Heatherwick and The Shed by DS+R in Hudson Yards New York
9. Area 798 and Caochangdi in Beijing, 2010 to the present

These examples shall allow us to investigate how cultural and art organizations, at different levels of investment and scales, have influenced the growth, vibrancy, and economic development of regions and cities.

Since the 1980s, artists and arts organizations have become the de facto ‘pioneers’ of the urban development process, serving as unintentional ‘foot soldiers’ of real estate development, as they ‘rediscover’ and ‘open up’ previously marginalized and economically disadvantaged neighborhoods.

In seeking out new creative spaces and communities, establishing new venues and urban frontiers, artists generate public interest and investment, and are often subsequently ‘priced’ out (and pushed out) of the places they helped create, along with the long-time residents of these communities who have called these ‘new’ neighborhoods ‘home’ for prior generations.

Among citizens—particularly those in economically disadvantaged communities- ‘development’ is sought after, but ‘gentrification’ is feared. We will investigate the underlying structures of ownership -rent, rent stabilization, ownership, credit, mortgage- that facilitate displacement or bring stability.

As artists and long-time community members feel increasing pressure from the rising cost of housing and services, urgent questions arise about what drives development and how to achieve a balance between development and stability, and between revitalization and respect for longstanding communities with rich, if often devalued, histories.

The seminar will explore the idea of the *colony*, as it pertains to the gathering of like-minded people such as artists in cooperative art colonies, or communes with a shared interest, but also as it relates to the emergence of a colonial tendency to occupy, subjugate and control the sites where the art venues are established.

Questions

- Do Arts and Culture create better conditions for growth and community development or are they simply a Trojan horse for developers to make a land grab?
- How are communities and citizens affected by the success of art events and attractors such as museums, art fairs, and global film festivals?
- What types of art practices and models can be more responsive to the needs and values of communities and citizens that form them?
- How can art be leveraged as a lasting driver of community development and growth?
- What are the global phenomena behind the steady influx of money into the Art World?
- Why does money go to Art more now than ever before?
- What do cities like Bilbao, Miami, London, New York, Beijing, Hong Kong gain from Art centric development? What do these Cities lose?
- How can the location of a prestigious Art Venue affect an underserved neighborhood?
- Dollar for dollar, how does the Return on Investment (ROI) in Arts and Culture compare to the ROI for other pieces of urban infrastructure like transportation or affordable housing?

Case Studies Through the following precedents, the seminar will review existing evidence and compile a list of cause and effect factors from a 'placemaking' perspective.

1. Documenta, (Various Architects) Germany *and Post World War II*: Documenta is a recurring -every 4 years- art show in Kassel, Germany. The event was established

by Joseph Beuys among others in war-devastated Kassel to present a new, progressive, pacifist, art-centric image of post-war Germany.

2. Guggenheim Museum, (Gehry) Bilbao, Spain, *From the Franco era to Bilbao and Today*: Spain developed a multi-focal network of world-renown regional museums to affirm its democratization in post-Franco era Spain, generating what is now widely known as the “Bilbao effect” and brought global attention to this site and events.
3. Serpentine, Art Pavilions, (Multiple Architects), London, England, *The Serpentine Pavilions and Globalization*: England transformed its colonial legacy into a well-endowed network of art fairs, international museum shows and an annual staging of architectural pavilions that attract global attention and centers cultural discourse as well as a fierce commercialization of art as commodity.
4. Art Basel Miami Beach, Convention Center (Arquitectonica), and Satellite Fairs in Miami, US. This case study examines how the Art Basel Miami Beach Art Fair has totally transformed a neglected area of Deco Miami into an exploding art district that peaks for 4 days a year,
5. Dia:Beacon, (OpenOffice/Solomonoff/Irwin), Beacon, New York, This case study examines how after experiencing post-industrial urban devastation, the city of Beacon, NY re-urbanized around the Museum, with the benefit of the Metro-North Train connection and the Hudson Waterfront.
6. Prada Foundation, (OMA/Koolhaas), Milano, Italy. This case study examines how fashion and art patronage merge to create lasting changes in a post-industrial zone of the industrial north Italian city and the region around it.
7. *Art Detroit and its post-Fordian re-urbanization*: Post-industrial American cities are anchoring new urban development strategies through the agency of cultural institutions.

Students Deliverables

- Class participation and attendance -30% of grade
- One 30-minute presentation about an agreed upon topic – 40% of grade
- One 1,500-word term paper with reference images/graphics of the same topic - 30% of grade

Schedule

The Spring Semester has 11 scheduled seminar meetings.

It meets Thursday from January 24 to April 24, 2017, from 11 am to 1 pm.

There will be no seminar during Kinne Trip week, March 14, 2017

Spring Break is March 18 to 22, 2017

Final Research is due on May 3rd at 1.30 PM

Bibliography– In Progress Bibliography –

1. Beuys, Joseph, and Volker Harlan. “What is Art? Conversation with Joseph Beuys
2. Beuys, Joseph. “What is Money? A Discussion”
1. Caro, Robert. “The Powerbroker: Robert Moses and the Fall of New York”
2. [Ferguson \(Links to an external site.\)](#), Niall. “The Ascent of Money, A financial history of the World”
3. Jacobs, Jane. “The Death and Life of Great American Cities”
4. Keenan, Jesse. “The Art and Science of Real Estate Development”, Volume Magazine, 2014
7. Mesch, Claudia. “Art and Politics: A Small History of Art for Social Change Since 1945”
1. Moss, Jeremiah. “Vanishing New York, How a Great City Lost its Soul”
9. Rose, Jonathan. “The Well-Tempered City”
1. Thornton, Sarah. “Seven Days in the Art World”