

Course Syllabus

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Architecture Research Seminar

Art and Social Infrastructure

Towards an understanding of how Art changes Cities

Spring 2020

Graduate School of Architecture Planning and Preservation

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This seminar seeks to investigate the relationship between art, architecture, community, and real estate development. We propose to evaluate the models and tools used to deploy art in service of 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 city, regional, and national scales to implement public art and art venues such as museums.

The intention is to investigate precedents where a significant art institution like the Guggenheim Bilbao, or event, like Miami Beach Basel Art Fair, or a public art work like The Vessel in Hudson Yards, acts as urban catalyst, and catapults a city – like Bilbao, Miami or New York – to accelerated development. What have these cities gained? How have they transformed? How are the citizens of such places better off?

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 expresses its values, enhances its identity, and grows.

How does 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 and what values do artists and architect- 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.

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 the 1960 to 1980's
5. The neighborhoods of Williamsburg and Bushwick in Brooklyn in the 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
10. Shoreditch area of London, 2002 to the present

These examples shall allow us to investigate how cultural and art organizations, at different levels of investment and scales, influence 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, red-lining, ownership-credit, mortgage, taxes- 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, but 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 shared interest, but also as it relates to the emergence of a colonial tendency to occupy, subjugate and control sites where art venues are set

Questions

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- Do Arts and Culture create better conditions for growth and community development or are they simply a Trojan horse for developers to grab land?
- How are communities and citizens affected by the success of art venues 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 lasting driver of community development and growth?
- What is 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, 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 compares to the return of other pieces of urban infrastructure like stadiums or affordable housing?

Case Studies Through the following precedents, the seminar will review existing evidence and compile a list of factors to study.

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 post WWII Kassel to present a new, progressive, pacifist, art-centric image of 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 bringing 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 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 of Milano and the region around it.

Students Deliverables

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- 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 Seminar meets Thursday from January 23 to April 22, 2020 from 9.30 to 11.30 am.

There will be no seminar during Kinne Trip week, March 9-13, 2020

Spring Break is March 16 to 20, 2020

There are 12 total seminar days in the term.

Final Research is due on May 4, 2020 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”
6. 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”
8. Rose, Jonathan. “The Well-Tempered City”
1. Thornton, Sarah. “Seven Days in the Art World”
10. Smith, Monica L. “Cities, The First 6,000 Years”
11. Florida, Richard. “The Rise of the Creative Class”
12. Florida, Richard. “The New Urban Crisis” How our cities are increasing inequality, deepening segregation, and failing the middle class- and what can we do about it
13. Busa, Alessandro. “The Creative Destruction of New York City” Engineering the City for the Elite