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Strategic Planning Manual Launches Spring 2007

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# On the Offensive: Cultural Capital Projects

By: Kristen Richards, Editor-in-Chief, ArchNewsNow.com / Oculus

**Event:** Building Cultural Capital into Urban Development  
**Organizers:** Lord Cultural Resources  
**Location:** Center for Architecture, 11.13.06  
**Speakers:** Baye Adofo-Wilson, Esq. – Executive Director, Lincoln Park Coast Cultural District, Newark, NJ; Max Bond, FAIA – architect; Karen Brooks Hopkins – President, Brooklyn Academy of Music; Commissioner Kate D. Levin – NYC Department of Cultural Affairs; Moderator Gail Lord – President, Lord Cultural Resources

With experts in architecture, government, business, and the arts, one couldn't have asked for a more knowledgeable (and cultured) panel to discuss the issues surrounding the role of the arts in urban development in the New York region. The evening led off with moderator Gail Lord asking, "What is cultural capital, and what are key success factors?" Max Bond, FAIA, jumped right in, saying, "We need to think in broader terms and be more exploratory, not just limited to libraries, museums, theaters, etc."

For BAM's Karen Brooks Hopkins, who has observed Brooklyn's transformation for more than 27 years, one of the greatest challenges BAM had to overcome was the "bias to cross the bridge." She said the BAM area "reflects the urban energy of the 21st century by balancing large and small scales, art and performance spaces, and ethnically specific and diverse communities." Her primary caveat for anyone considering a cultural project: "Don't build defensively. Engage with the street and be

part of what's happening around you... Institutions need to work better with local businesses, and be better at connecting with other services in a neighborhood."

Lord Cultural Resources then asked NYC Cultural Commissioner Kate Levin why the city invests so much in culture. "Cultural organizations reflect the aspirations of and anchor communities," Levin responded. The notion that culture breeds gentrification is not necessarily true. Bond suggested that one reason for resistance is "the concept that culture is 'high-end', requiring organizations to emphasize their presence and involvement in the community."

Baye Adofo-Wilson used Newark's Museum of African American Music (MoAAM), an affiliate of the Smithsonian being designed by Hillier in the Lincoln Park Coast Cultural District, as an example of a cultural project being developed with great respect for the existing culture.



Speakers pictured (left to right): Gail Lord, Kate Levin, Max Bond, Baye Adofo-Wilson and Karen Brooks Hopkins at the Center for Architecture, New York.

The museum is part of a phased development that includes affordable housing which will be constructed first. "Too often cultural projects come in as quick fixes without considering the community," Adofo-Wilson said. "For us, the more inclusive, the more successful. It allows the community to see short-term gains and makes everyone feel comfortable that you have the capability to deliver."

Though there is a great need for smaller neighborhood cultural organizations, many are being pushed out of communities by new developments. Hopkins said cultural developments should be looked at in the same way as affordable housing quotas: "We need to figure out a formula, another way to raise opportunities for everyone." She finds it exasperating when developers "go forth and build [cultural facilities] with no reason, no vision." Bond agreed: "Buildings are dangerous things – get the program first, then build." ●

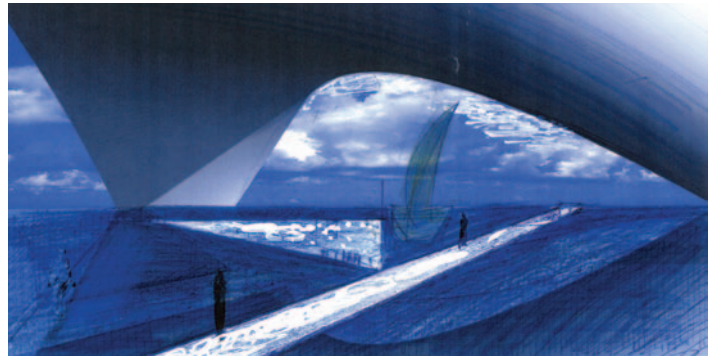
# Cultural Projects and Urban Development: Abu Dhabi

By: Barry Lord, President, Lord Cultural Resources

Two linked motivations are driving cultural development in many of the states in the Arabian Gulf area – the need to preserve or recover elements of their traditional culture in the face of the most rapid economic development on earth, and the need to diversify the economy from its oil base by enhancing the cultural tourism offerings that these sun-baked countries with beautiful long beaches can offer, in addition to their obvious mass tourism appeal.

Abu Dhabi, the capital of the United Arab Emirates (UAE), is committed to both objectives, and so has undertaken the world's largest museum development project as part of an even grander Cultural District on Saadiyat (Arabic for 'Happiness') Island, which is currently being connected to the city by a bridge across the harbor. Saadiyat Island is a huge project with a large residential component, multiple hotels, golf courses and an environmental preservation area aimed at sustaining the Gulf coast mangroves. Its northeast corner, closest to the bridge, will feature its Cultural District, comprised of six attractions:

- The Sheikh Zayed National Museum, which will preserve the country's heritage and tell the history of its founding in relation to the values of the late Sheikh Zayed bin Sultan al-Nahyan, who not only transformed his own Emirate of Abu Dhabi into the modern city of today but also led the seven Emirates to establish the UAE itself in 1972.
- Danat Saadiyat (Arabic for 'the Pearl of Saadiyat'), a Maritime Museum that will preserve and demonstrate the maritime heritage of this island city on the Gulf.
- The Guggenheim Abu Dhabi, a spectacular museum of modern and contemporary art comparable to the Museo Guggenheim Bilbao in Spain.
- Another museum of fine art for which negotiations are underway with the French government and a consortium of



Conceptual drawing of the Maritime Museum by Tadao Ando. © TDIC

major French museums led by the Louvre.

- A multi-theatre performing arts centre.
- A group of 19 exhibition pavilions arranged around a canal and designed to accommodate an Abu Dhabi Biennale and regular art fairs.

On January 31, 2007, the Abu Dhabi Tourism Development and Investment Company (TDIC) unveiled models of the

major museum buildings by world renowned architects Tadao Ando (Maritime Museum), Frank Gehry (Guggenheim Abu Dhabi), Jean Nouvel (Classical Museum) and Zaha Hadid (Performing Arts Centre), all set in a landscape master-planned by the New York office of Skidmore, Owings & Merrill (SOM).

Lord Cultural Resources was acknowledged at the opening: "One of the world's most experienced museum consultants, Lord Cultural Resources, has been appointed to plan content and operational matters for the Sheikh Zayed National Museum and Maritime Museum."

Lord Cultural Resources is proud to have developed the Master Plan for the Maritime Museum (where we had the pleasure of working with Tadao Ando Associates Architects of Osaka) and the Sheikh Zayed National Museum. In addition we produced the initial Space Program for the Classical Museum, where we enjoyed working with the Ateliers Jean Nouvel in Paris. It is also both satisfying and exciting to work on this great project with Sheikh Sultan and the TDIC that is charged with the responsibility of developing the entire Saadiyat Island complex over the coming years. ●



Model of the Classical Museum designed by Ateliers Jean Nouvel of Paris. © TDIC

# Cultural Projects and Urban Development: West Kowloon

By: Dr. Brad King, Principal, Lord Cultural Resources

The area known as West Kowloon is a 40-hectare parcel of currently undeveloped land on Hong Kong's Victoria Harbour. To bolster its pre-eminent position as "Asia's World City", the Government of Hong Kong has proposed the creation of a "West Kowloon Cultural District" where commercial, retail and residential development will be driven by the establishment of several major new cultural institutions.

Lord Cultural Resources is pleased to have been involved with the West Kowloon Cultural District since 2003-04, when we completed initial planning for the museums proposed for the site. At that time, we also facilitated a proposal for

an operating partnership between a proposed new Modern Art Museum and the famous Pompidou Centre in Paris, for the consideration of the Government of Hong Kong.

Since that original planning work the Government of Hong Kong has reconceptualized the master plan for West Kowloon with the assistance of local stakeholders. At this time the plan calls for a new 75,000 sq.m. museum that will incorporate four art and design-related themes, a performance venue with at least 10,000 seats, an art exhibition centre of about 10,000 sq.m., and other facilities such as theatres, piazzas and amphitheatres, along

with associated commercial, retail and residential construction.

Lord Cultural Resources is now part of the Financial Advisory team for the Cultural District, in association with the Hong Kong branch of the London-based consulting firm GHK, to assess the plan's financial implications. The major part of our work involves the exploration of public-private partnership options for the museum, including operating cost scenarios that compare publicly-operated museums with those operated under a public-private partnership arrangement. We continue to advise the Hong Kong government on this important project. ●



# Culture Meets Condo

By: Amy Kaufman, Managing Director, U.S., Lord Cultural Resources

Cultural institutions are always seeking new and innovative sources of capital and operating revenue. An emerging trend is to build a condominium tower, or more specifically, sell the development rights of museum-owned land (or air) in exchange for a range of benefits. Although at first they seem like strange bedfellows, today cultural organizations are increasingly working with developers.

Condo developers are competing to attract increasingly sophisticated buyers looking to cultural organizations and architects to lend cachet to new condo projects, promote high design and access to culture as key amenities and signifiers of quality. As cultural participation continues to grow and institutions require more space and capital, condo projects can provide an ongoing revenue stream, a build-out of new space and/or a one-time infusion of capital. Once completed, there is a resident population that in turn attracts additional visitors, shoppers and diners.

An early and well-known project of this kind was built in New York in the 1980s when the Museum of Modern Art sold their air rights to a developer to finance the Museum's expansion and renovation. Although the 52-storey Museum Tower is exempt from real property taxation, condo owners make tax equivalency payments to MoMA's Trust.

Currently, several museums are looking into developing condos or will be funded as part of larger mixed-use developments. The Austin Museum of Art is planning a new 40,000 sq.ft. building with the opportunity for expansion in the future as part of a downtown mixed-use development on a site valued at \$10-\$15 million.

A new contemporary art center will be a key feature of the mammoth mixed-use Museum Plaza in Louisville, designed by Ramus Ella Architects (REX). The development will cost over \$450 million, paid for with private money from art patrons Laura Lee Brown and Steve Wilson and



Museum Plaza, Louisville, Kentucky. © Ramus Ella Architects

Louisville developer Steve Poe; income from the hotel, offices and the sale of condos and lofts; and a \$120 million in Tax Increment Financing from the State of Kentucky.

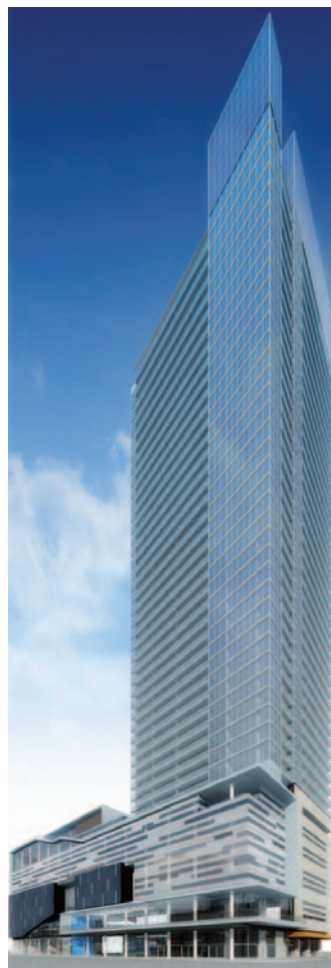
In Toronto, two Lord Cultural Resources' clients have introduced condos to culture. The East Bayfront Waterfront redevelopment area is exploring different ways that condominiums can help to subsidize cultural uses. Downtown, Festival Centre will be the new home for the world-renowned Toronto International Film Festival, a division of the Toronto International Film Festival Group. Festival Centre will feature a gallery for museum-quality exhibitions, five cinemas, a film reference library and exciting social spaces. Atop Festival Centre, a five-story podium building, will sit Festival Tower, a 37-story condominium building.

Marty Zubatkin, of Zubatkin Owner Representation in New York, has represented non-profits in developments of this kind. He points out: "As the value of land for new developments continues to escalate, developers seek out properties in good locations to develop for the marketplace."

Frank Lewinberg, a founding partner of Urban Strategies, a Toronto-based planning and urban design firm, states: "A significant opportunity open to many cultural institutions is to use land as an asset. These organizations usually are situated in prime locations. Adding a commercial component such as office space or a residential condo grants significant new revenues to the institution."

Canada's National Ballet School in Toronto won the 2007 Institute Honor Award for Architecture from the American Institute of Architects for its downtown campus that integrates the Ballet School, student residences and private condominiums.

Ginsburg Development Companies, the largest



Rendering of Festival Centre, created by architectural firm KPMB. ©TIFFG

residential developer in the northern suburbs of New York City, is seeking a partner to establish a museum as the prime attraction of a major waterfront renaissance project. The Village of Haverstraw, New York, 35 miles north of Times Square, is currently undergoing a dramatic \$600 million revitalization of its Hudson River waterfront. President Martin Ginsberg is offering significant benefits to attract the right cultural partner. (To receive a copy of the Haverstraw prospectus, contact Amy Kaufman at [akaufman@lord.ca](mailto:akaufman@lord.ca).)

The desire on the part of developers to sell access to culture as an amenity is so powerful that it is now common to incorporate words like "museum" into residential

developments even when there is only a visual connection to an institution. In September 2006, the *Denver Post* reported that units in Daniel Libeskind's Museum Residences, across the plaza from, but not affiliated with the architect's addition to the Denver Art Museum, have been selling for about \$500 a sq.ft., which is at or near the record for the most expensive residential properties ever sold in Denver.

The key for museums and cultural centres will be to assess the value and worth of their product and reputation and to carefully plan for their long-range needs, since much of the land non-profits have amassed may have been intended for long-term expansion. Many condo developments on the horizon threaten the viability of communities and intrude on heritage vistas. Museums have a role to play also ensuring that the parks and public realm space is protected for future generations. ●

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## News and Events

In November 2006, Angela Vallejo, Consultant, Lordcultura, Madrid, participated in the **Department for Education and Cultural Actions' (DEAC)** annual conference, in Las Palmas de Gran Canaria. Angela presented a paper there focusing on public motivations within the museum world; it will be published in April 2007.

In January 2007, the **Council of American Jewish Museums** held its conference in Toronto. Gail Dexter Lord, President of Lord Cultural Resources, participated in the panel: Dynamic Cultural Growth in Toronto, along with Art Gallery of Ontario Director, Matthew Teitelbaum and Toronto International Film Festival Director, Piers Handling. Moderated by Lori Starr, the newly appointed Executive Director of the Koffler Centre for the Arts, the panel discussed the visions that animated the city's growth, obstacles faced, lessons learned and prospects for the future.

Project Managers Carolyne Krummenacker and Laure

Confavreux Colliex of Lordcultura, Paris, chaired a **Touring Exhibitions Seminar** in Avignon on January 24.

Gail Dexter Lord will take part in the panel discussion **Great Collaborations: Multi-Party Contributors to the Arts** at the Ontario College of Art and Design, Toronto, on February 15. The panel is organized by both **OCAD** and **Partners in Art**, a dynamic group of volunteers that raise money for Canadian contemporary art.

At the **Building Museums 2007** conference in Washington, DC, Gail Dexter Lord will moderate a panel discussion on February 23, focusing on case studies of museum capital projects and the planning required to make them successful. Case studies to be presented are the International Center of Photography in New York, the American Revolution Center at Valley Forge and The Frist Center for the Visual Arts in Nashville.

Laure Confavreux Colliex will be speaking in London on March 8th

at a conference sponsored by the **Campaign for Museums**. She will be discussing the process through which the Musée du quai Branly of Paris has worked to involve and engage the community at all levels of the museum.

Lordcultura in Madrid is developing a content plan for the **Galicia City of Culture**, a cultural complex on Mount Gaiás in Santiago de Compostela (Spain). The City of Culture is a magnificent complex of cultural buildings designed by the renowned Peter Eisenman Architects of New York to encompass art, archives, museum, theatre and the national library. Santiago is one of the world's most important pilgrimage cities, and its City of Culture which comprises 142,000 sq.m. is conceived as a site of cultural production and participation.

Maria Fernandez Sabau will be writing about strategic planning in Spanish museums in the next issue of **Heritage 365** magazine. ●

## Strategic Planning Manual Launches Spring 2007

In the past two decades museums all over the world have embraced change, becoming more outward looking, adopting new technologies and collaborating with artists, scientists and communities in new ways.

Strategic planning is the essential tool for all organizations that intend to be successful in adapting to change.

Because museums are complex and unusual organizations with both collections and public service at their core, there has long been a need for a publication to help them in conducting an effective strategic plan. *The Manual of Strategic Planning for Museums* is intended to fill that gap. It is the fourth in the series of Lord museum manuals and it is co-authored by Gail Dexter Lord and Kate Markert, Associate Director of the Walters Art Museum in Baltimore.

"It seems essential to me that this Manual include the perspective of

a seasoned museum professional," says Gail. "Kate has been the leader within her museum responsible for making sure that the plan doesn't sit on the shelf and that the goals are achieved."

Kate comments, "I've worked with Gail on several strategic plans so this book is an opportunity to put our shared experience at the service of the community."

The Manual is a detailed account in nine chapters and case studies on the Why, Who and How of strategic planning. It explains the entire process from the beginning (the decision to create a strategic plan) to the middle (everything you need to know about Board retreats) to the end – writing the plan and evaluating it. The concluding chapter is a trouble-shooting section called "What can go wrong and how to fix it."

"We have even set up a forum where readers can ask us questions, get answers and share strategic



planning experiences with each other," says Gail.

Who is the book for? Kate responds, "I think it's for everyone inside the museum who will be involved in the process – Trustees, Director, management, staff and volunteers. Foundation and government staff who work with museums will find it useful as will students and teachers of museum and cultural studies."

*The Manual of Strategic Planning for Museums* will be available in April 2007 from AltaMira Press. \$70, cloth; \$29.95, paper – visit [www.altamirapress.com](http://www.altamirapress.com) to receive a 15% discount when ordering.

Visit our forum at [www.lord.ca](http://www.lord.ca). ●

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