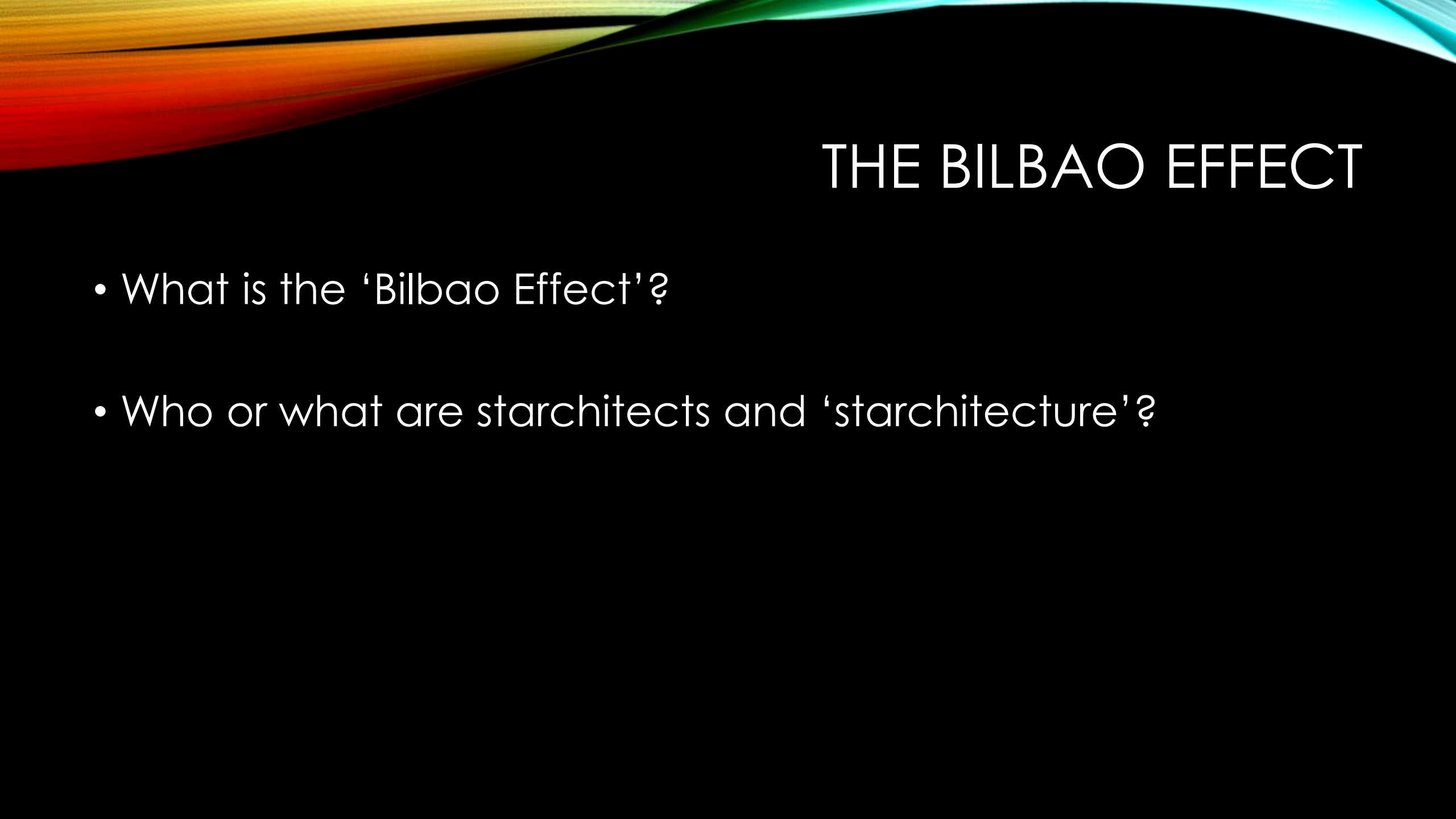


Week 9:
Heritage and
Urban
Regeneration

PART ONE:
THE BILBAO
EFFECT AND
STARCHITECTS





THE BILBAO EFFECT

- What is the 'Bilbao Effect'?
- Who or what are starchitects and 'starchitecture'?

GUGGENHEIM MUSEUM, BILBAO



GLOBAL

The Bilbao Effect

Public competitions for architectural commissions don't necessarily produce the best buildings

WITOLD RYBCZYNSKI SEPTEMBER 2002 ISSUE

In 1955 Le Corbusier built the chapel of Notre-Dame-du-Haut in Ronchamp, a remote site in the Jura Mountains near the Swiss border. The building had curved, roughly plastered concrete walls and a swelling roof that resembled a nun's wimple. These sculptural features challenged the functionalist dogma—to a large extent devised by the architect himself—of the white-shoebox International Style. After Ronchamp modern architecture was never quite the same.

Frank O. Gehry's Bilbao Guggenheim is equally iconoclastic. With its ballooning shapes and titanium swirls, its colliding forms and unusual spaces, it has been described variously as a "postrationalist vision," an "inter-galactic spaceship," and a "titanium artichoke." There is a major difference, however, between the museum and the chapel. When I went to Ronchamp, in 1964, there were few other visitors. Most, judging by

MORE STORIES

How China Outsmarted the Trump Administration

ANNE APPLEBAUM

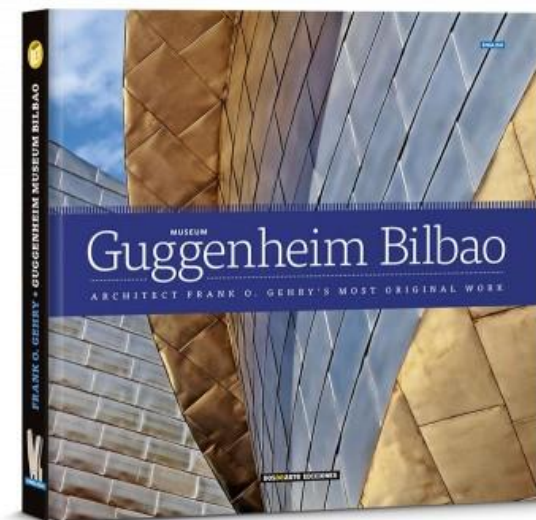
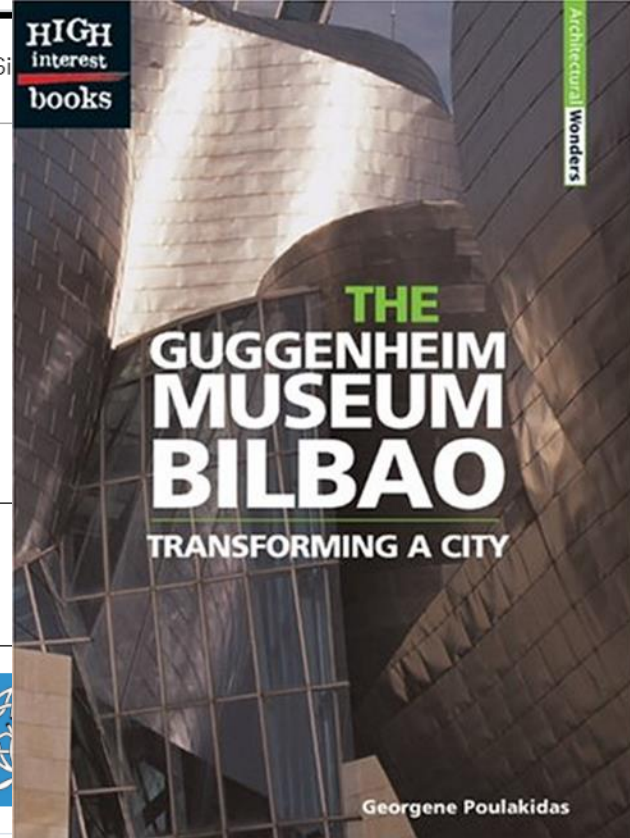


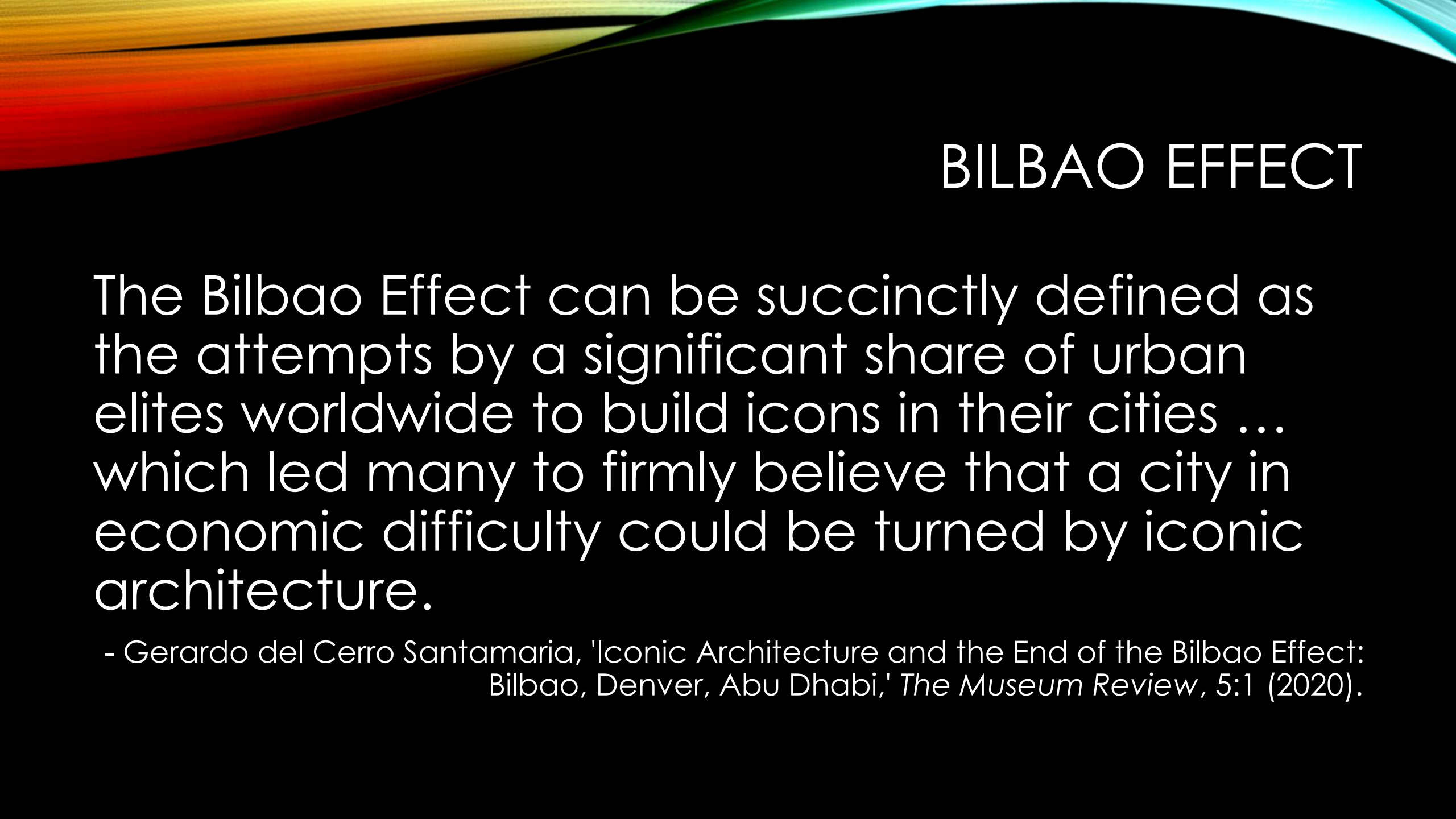
Can Italy Defeat Its Most Powerful Crime Syndicate?

RACHEL DONADIO



The Panopticon Is Already





BILBAO EFFECT

The Bilbao Effect can be succinctly defined as the attempts by a significant share of urban elites worldwide to build icons in their cities ... which led many to firmly believe that a city in economic difficulty could be turned by iconic architecture.

- Gerardo del Cerro Santamaria, 'Iconic Architecture and the End of the Bilbao Effect: Bilbao, Denver, Abu Dhabi,' *The Museum Review*, 5:1 (2020).

CULTURE-LED REGENERATION



Visitor spending in the city jumped, recouping the building cost within three years. Five years after construction, Bilbao estimated that its economic impact on the local economy was worth €168m, and poured an additional €27m into Basque government tax coffers – the equivalent of adding 4,415 jobs. More than one million people annually now visit the museum, which became the centrepiece of the Bilbao Art District: a cluster composed of the maritime museum, the fine arts museum and the Sala Rekalde art centre.

- Chris Michael, 'The Bilbao Effect: Is "Starchitecture" All it's Cracked Up to Be?' *The Guardian*, 30 April 2015

BILBAO EFFECT

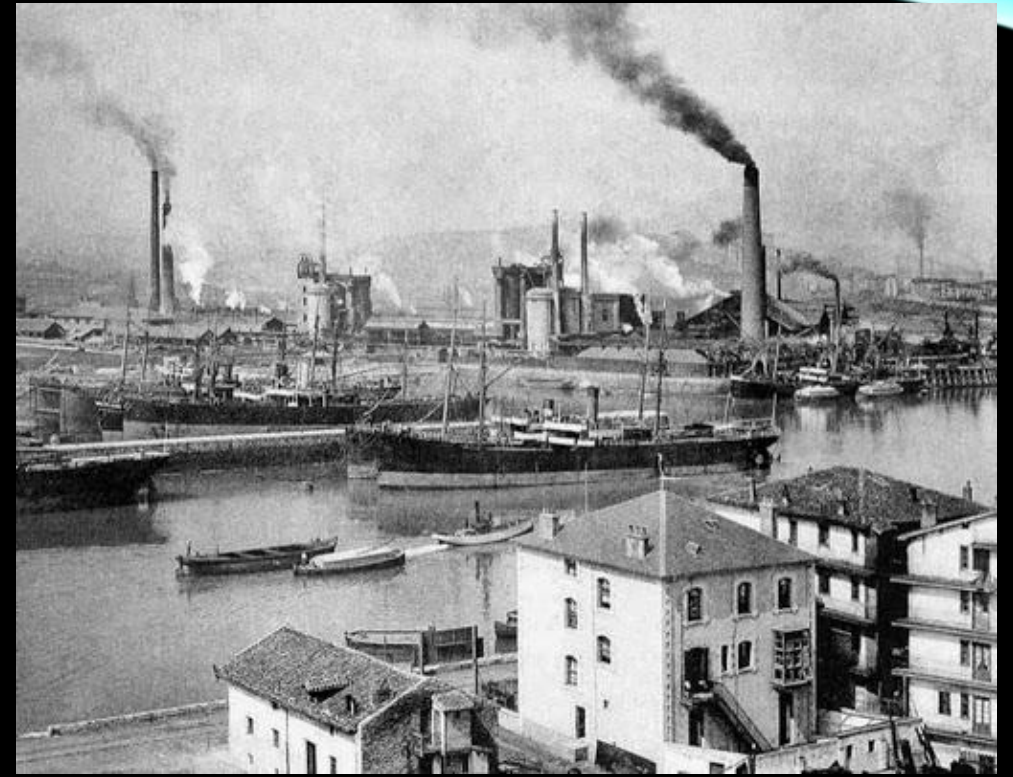
The 'Bilbao Effect' narrates a success story of urban regeneration named after the seemingly miraculous and unprecedented success of the Guggenheim Museum Bilbao (GMB) ... Built on a site of Bilbao's failed shipbuilding industry, it was intended as a flagship for the city's regeneration plan, to move the city away from its rusting heavy industries and machine-age modernism and to restructure it around new service industries, emerging technologies ... design, culture and aesthetics.

- Adrian Franklin, 'Journeys to the Guggenheim Museum Bilbao: Towards a Revised Bilbao Effect,' *Annals of Tourism Research* 59 (2016), pp. 79–80.





Dario de
Regoyos,
*Blast
Furnaces in
Bilbao*
(1908)

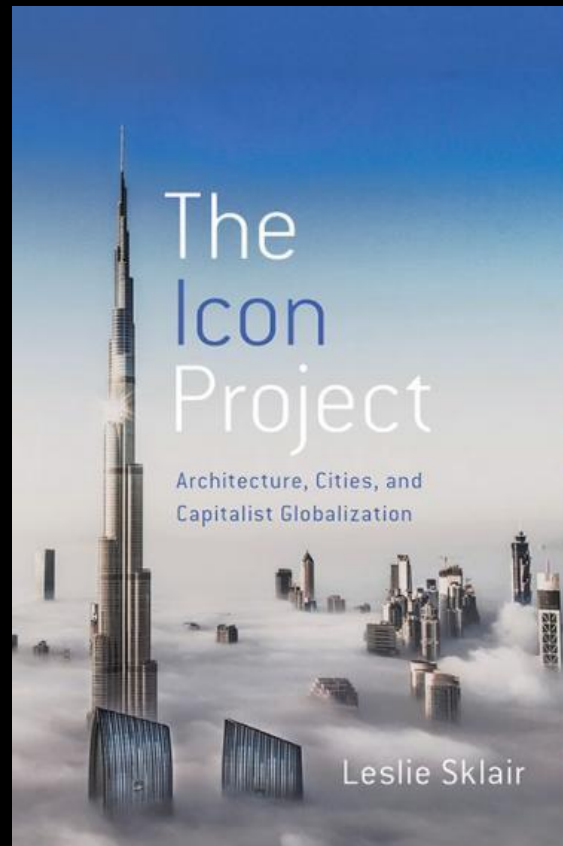




STARCHITECTS AND 'STARCHITECTURE'?

- Who or what are starchitects and 'starchitecture'?

STARCHITECTURE





The Museum of Pop
Culture in Seattle
(completed 2000)

STARCHITECTS: FRANK GEHRY

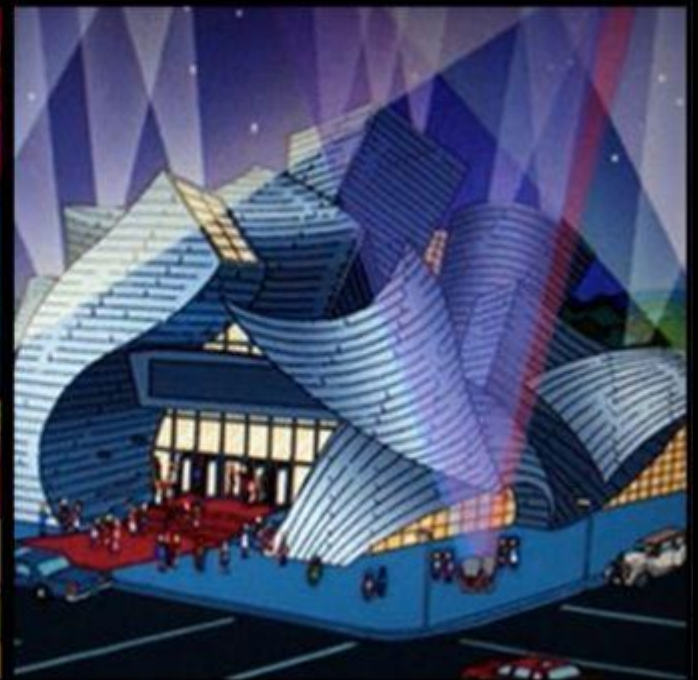


"El Peix", fish sculpture.
Barcelona (1992)



Dancing House in Prague
(1996)

STARCHITECTS: FRANK GEHRY



STARCHITECTS: NORMAN FOSTER



Metro Bilbao Station (1995)

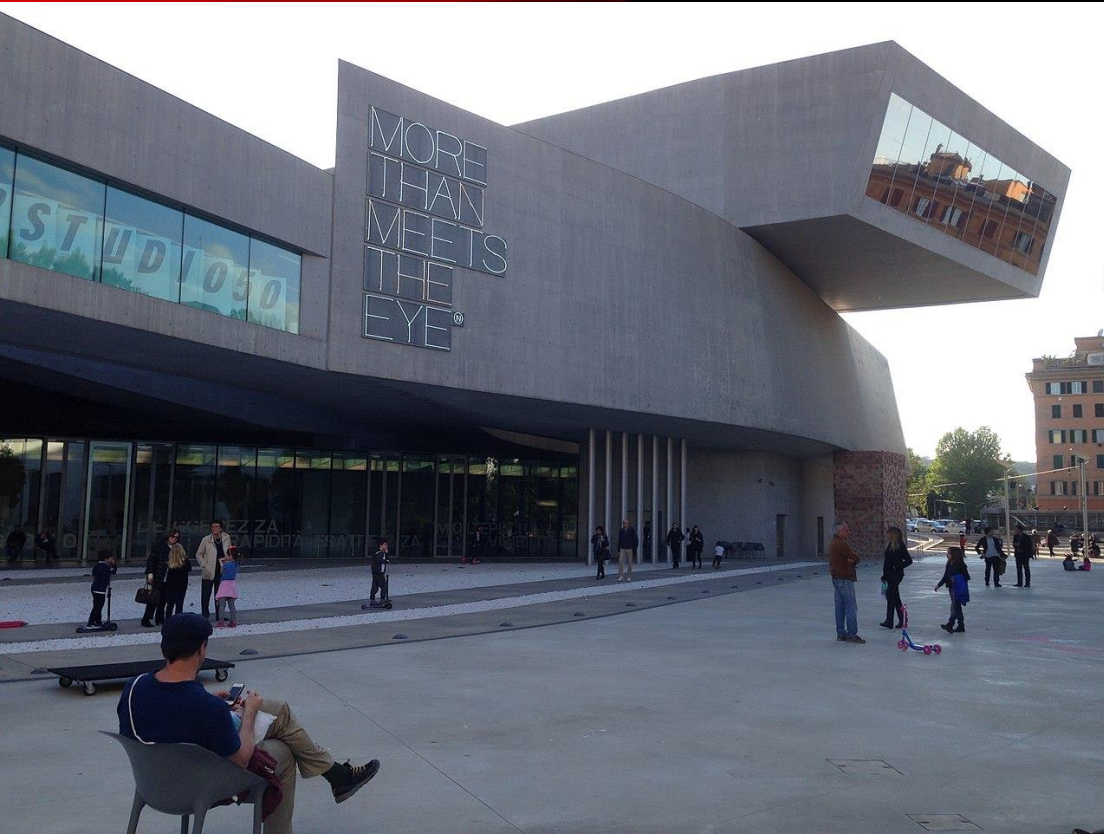


Restored Reichstag in Berlin (1999)

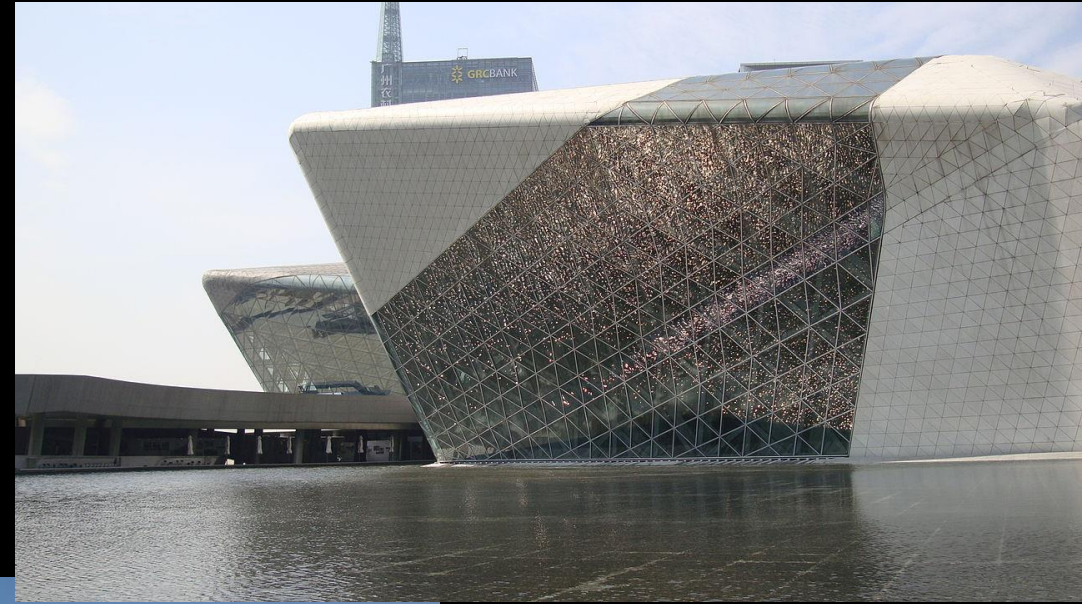


30 St Mary Axe,
London (2004)

STARCHITECTS: ZAHA HADID



MAXXI (National Museum of 21st-Century Arts), Rome (2010)



Guangzhou Opera House (2010)



Riverside Museum, Glasgow (2011)

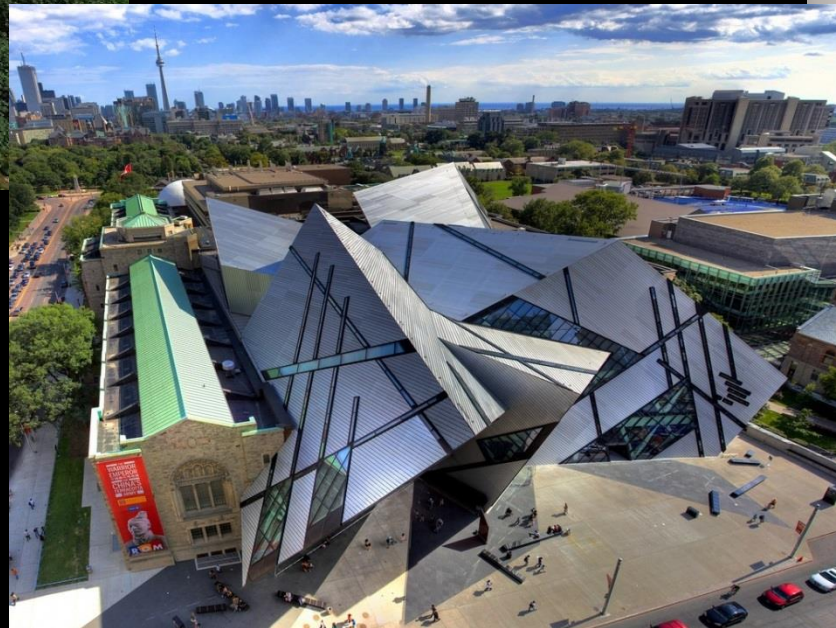
STARCHITECTS: DANIEL LIBESKIND



MO Modern Art
Museum, Vilnius
(2018)



Bundeswehr Military History Museum, Dresden



Extension to Denver Art Museum

Exterior of Jewish
Museum, Berlin
(above); extension to
Royal Ontario Museum,
Toronto (left)

STARCHITECTS: DANIEL LIBESKIND

Daniel Libeskind on Imperial War Museum North, Salford, opened July 2002:

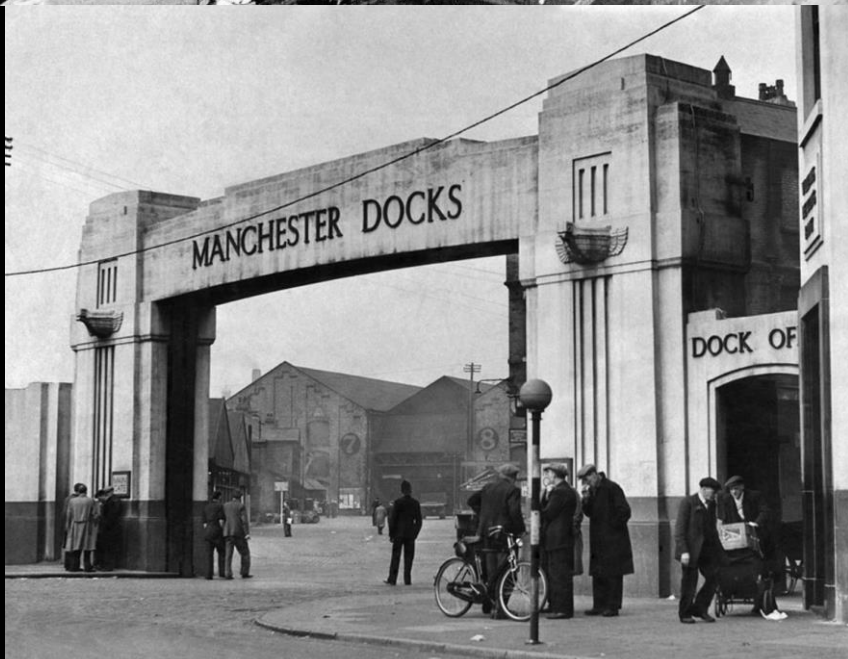
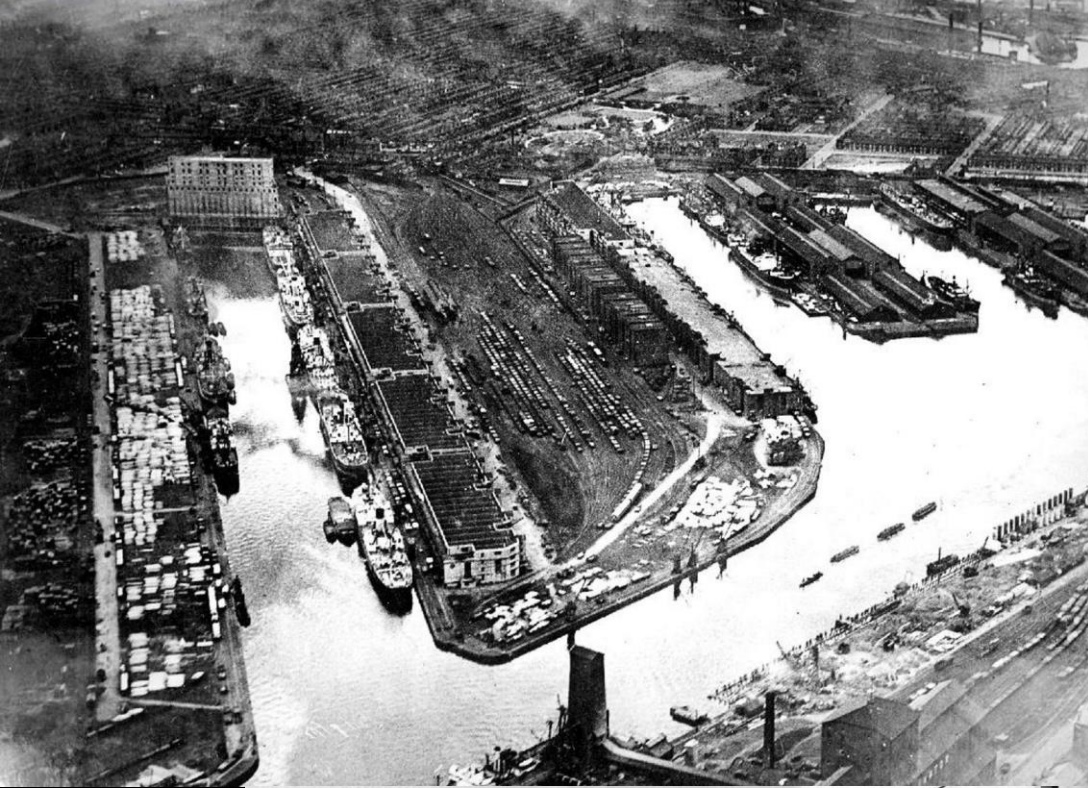
“The Museum is a catalyst for focussing energies – both entrepreneurial and spiritual – and moulding them into creative expression. If Henry Adams were writing today he would add to the Virgin and the Dynamo the Museum, for it is the cultural dynamo transforming the past into the New Millennium”

Goals of helping “the recreation of the entire Trafford region” via “urban regeneration, job creation, tourist spending.”

Quotes from Daniel Libeskind's website
<http://www.adaminaturek.com/daniellibeskind/imperialwarmuseum.htm> [accessed 7 May 2013].



SALFORD QUAYS

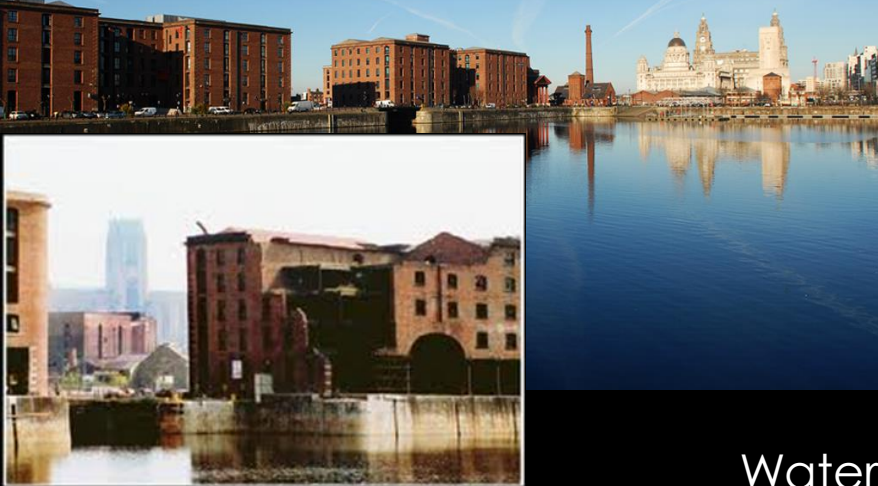


HERITAGE-LED REGENERATION: POST-INDUSTRIAL WATERFRONT REDEVELOPMENT IN LIVERPOOL



The derelict Albert Dock; This Morning, 1890s

POST-INDUSTRIAL WATERFRONT REDEVELOPMENT IN LIVERPOOL



Waterfront redevelopment has now become so common that it is almost the cliché of regeneration that where once men sweated in docks and shipyards, we now have middle-class professionals sipping cappuccinos in pavement cafés and living in converted loft apartments.

- Phil Jones and James Evans, *Urban Regeneration in the UK* (London: SAGE, 2008), p. 118

LIVERPOOL'S ALBERT DOCK

WHERE
BUSINESS IS
ALWAYS
A PLEASURE

MERSEYSIDE
A Taste of Talent

Situated on the magnificent Liverpool Waterfront, Albert Dock is one of Merseyside's most exclusive business addresses. This famous landmark, just minutes from the bustling city centre, has around 5.5 million visitors a year, and boasts its own fine restaurants, pubs, cafés, shops, galleries and museums. With space now available for retail and office units both large and small, as well as a further 28,000m² under development, it's positive proof that it is possible to mix business with pleasure.

The development of Albert Dock is one of Merseyside Development Corporation's major projects on the Mersey Waterfront, which is now home to such successful organisations as Costco, Littlewoods, Royal Mail, Meyer UK, Cable North West and McIntyre & King. If you'd like the pleasure of joining them, make it your business to call MDC today.

CALL NOW ON

0151 227 3245

MERSEYSIDE
DEVELOPMENT CORPORATION

The derelict Albert Dock; *This Morning*, 1890s



BILBAO EFFECT

- What were some of the particular local and regional factors which influenced the city and Basque authorities to invest in the Guggenheim and cultural tourism more generally?



BILBAO EFFECT

- What were some of the particular local and regional factors which influenced the city and Basque authorities to invest in the Guggenheim and cultural tourism more generally?

BASQUE SEPARATISM AND E.T.A.



Euskadi Ta Askatasuna ("Basque Homeland and Liberty")



BASQUE SEPARATISM AND E.T.A.

Flowers and a plate remember Ertzaina officer José Agirre, shot dead by ETA gunmen in 1997 while protecting the Guggenheim Bilbao Museum



ANALYSING THE BILBAO EFFECT

ADRIAN FRANKLIN, 'JOURNEYS TO THE GUGGENHEIM MUSEUM
BILBAO: TOWARDS A REVISED BILBAO EFFECT,' *ANNALS OF
TOURISM RESEARCH* 59 (2016), PP. 79–92.

- What are some of the pros and cons of the 'Bilbao Effect' and culture-led regeneration more generally?
- What myths does Franklin associate with the so-called 'Bilbao Effect'?
- What other aspects of tourism in Bilbao and the Basque Country does Franklin draw attention to, and to what end?

DEBUNKING BILBAO EFFECT MYTHS

- Basque country still industrial (c. 22% GDP [compared to c. 18% UK])
- Bilbao still a major container port



CONCENTRATION OF WEALTH IN ABANDOIBARRA?



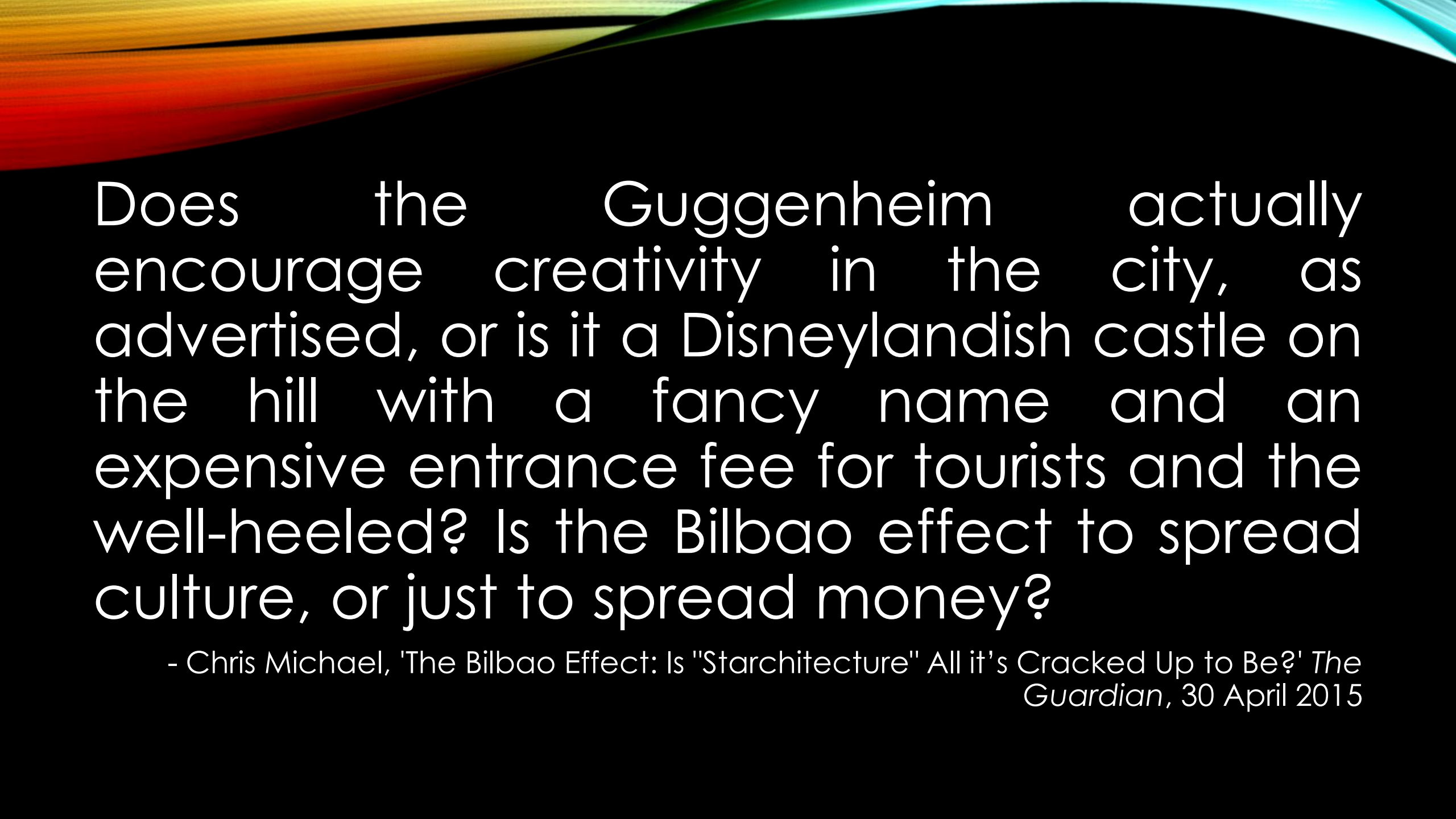
GENTRIFICATION OF BILBAO LA VIEJA

 **culture trip**
Book Good • Travel Good • Feel Good

 Experience a city

How La Vieja Became Bilbao's Hippest District





Does the Guggenheim actually encourage creativity in the city, as advertised, or is it a Disneylandish castle on the hill with a fancy name and an expensive entrance fee for tourists and the well-heeled? Is the Bilbao effect to spread culture, or just to spread money?

- Chris Michael, 'The Bilbao Effect: Is "Starchitecture" All it's Cracked Up to Be?' *The Guardian*, 30 April 2015

SIDELINING OF BASQUE CULTURE

“The Guggenheim put our city on the map, no question. But you also can’t get anything support here unless it’s top-down,” says Manu Gómez-Álvarez, ... the driving force behind ZAWP, the Zorrozaurre Art Working Progress, a cultural group based on the Bilbao peninsula that Zaha Hadid proposes to completely redevelop

... “There’s **no support for grassroots culture**,” [Gómez-Álvarez] says. “We waited 20 years before we got any funding from the government at all.”

– Michael, 'Is "Starchitecture" All it's Cracked Up to Be?'

ZORROTZAURRE
ZAHA HADID



ZORROZAURRE



ZORROTZAURRE

[MAIN PAGE](#) [NEWS](#) [ZORROTZAURRE](#) [PROJECT](#) [CREATIVE ISLAND](#) [CONTRACTOR'S PROFILE](#)



ZORROTZAURRE: AN ISLAND FOR LIVING, WORKING AND PLEASURE

The Zorrotzaurre project is the latest major urban renewal project to commence in Bilbao. It is an integral and sustainable plan that recuperates a currently derelict site to convert it into a new quarter, well-connected to the rest of the city, with affordable housing, environmentally-friendly business areas, social and cultural installations as well as spacious green areas for people's enjoyment.

The Master Plan for the project was designed by the prestigious architect Zaha Hadid, and includes the conversion of the current Zorrotzaurre peninsula into an island by the opening up of the Deusto Canal.

An island for living, working and pleasure.



SIDELINING OF BASQUE CULTURE

“ ... I asked Igor de Quadra, who runs Karraskan Bilbao – a network of more than a dozen theatre groups, venues and creative organisations – what he thought of the Guggenheim’s effect. He struggled to frame his words carefully. “It is fine for what it is,” he said at last, “but it gets a lot of attention from people who are just passing through. Events [at the Guggenheim] take up a lot of attention, but don’t leave much behind for Bilbao culture. Frankly, we don’t think about the Guggenheim.”

The Guggenheim certainly doesn’t claim to be in the business of fostering local culture, nor would you expect it to. The museum has some Basque art and occasionally runs cultural workshops, but **it’s an international art museum, rather incongruously plonked down in northern Spain.**

- Michael, ‘Is "Starchitecture" All it’s Cracked Up to Be?’

ADRIAN FRANKLIN, 'JOURNEYS TO THE GUGGENHEIM MUSEUM
BILBAO: TOWARDS A REVISED BILBAO EFFECT,' *ANNALS OF
TOURISM RESEARCH* 59 (2016), PP. 79–92.

- Besides the Guggenheim, what other aspects of tourism in Bilbao and the Basque Country does Franklin draw attention to, and to what end?

INDUSTRIAL HERITAGE IN BILBAO AREA

Vizcaya Bridge

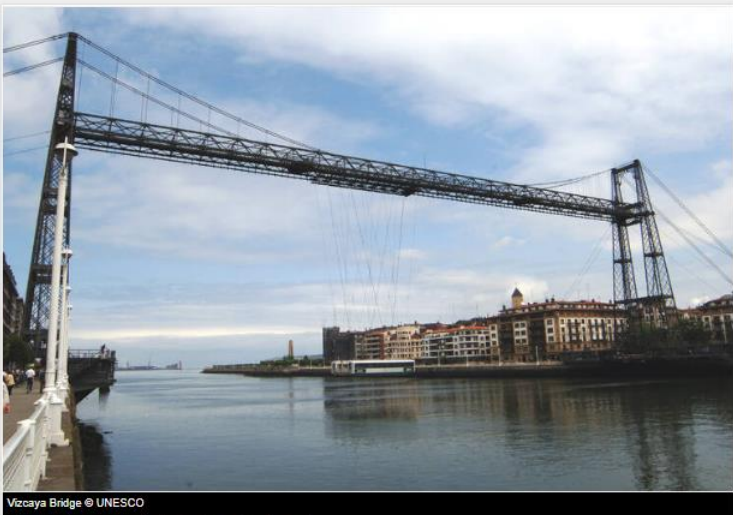
[Description](#)[Maps](#)[Documents](#)[Gallery](#)[Video](#)[Indicators](#)

Vizcaya Bridge

Vizcaya Bridge straddles the mouth of the Ibaizabal estuary, west of Bilbao. It was designed by the Basque architect Alberto de Palacio and completed in 1893. The 45-m-high bridge with its span of 160 m, merges 19th-century ironworking traditions with the then new lightweight technology of twisted steel ropes. It was the first bridge in the world to carry people and traffic on a high suspended gondola and was used as a model for many similar bridges in Europe, Africa and the America only a few of which survive. With its innovative use of lightweight twisted steel cables, it is regarded as one of the outstanding architectural iron constructions of the Industrial Revolution.

Description is available under license CC-BY-SA IGO 3.0

[English](#)[French](#)[Arabic](#)[Chinese](#)[Russian](#)[Spanish](#)[Japanese](#)[Dutch](#)



Vizcaya Bridge © UNESCO

 **Spain**

Basque Country, Province of Bizkaia,
N43 19 23.43 W3 1 0.6

Date of inscription: 2006

Criteria: (i)(ix)

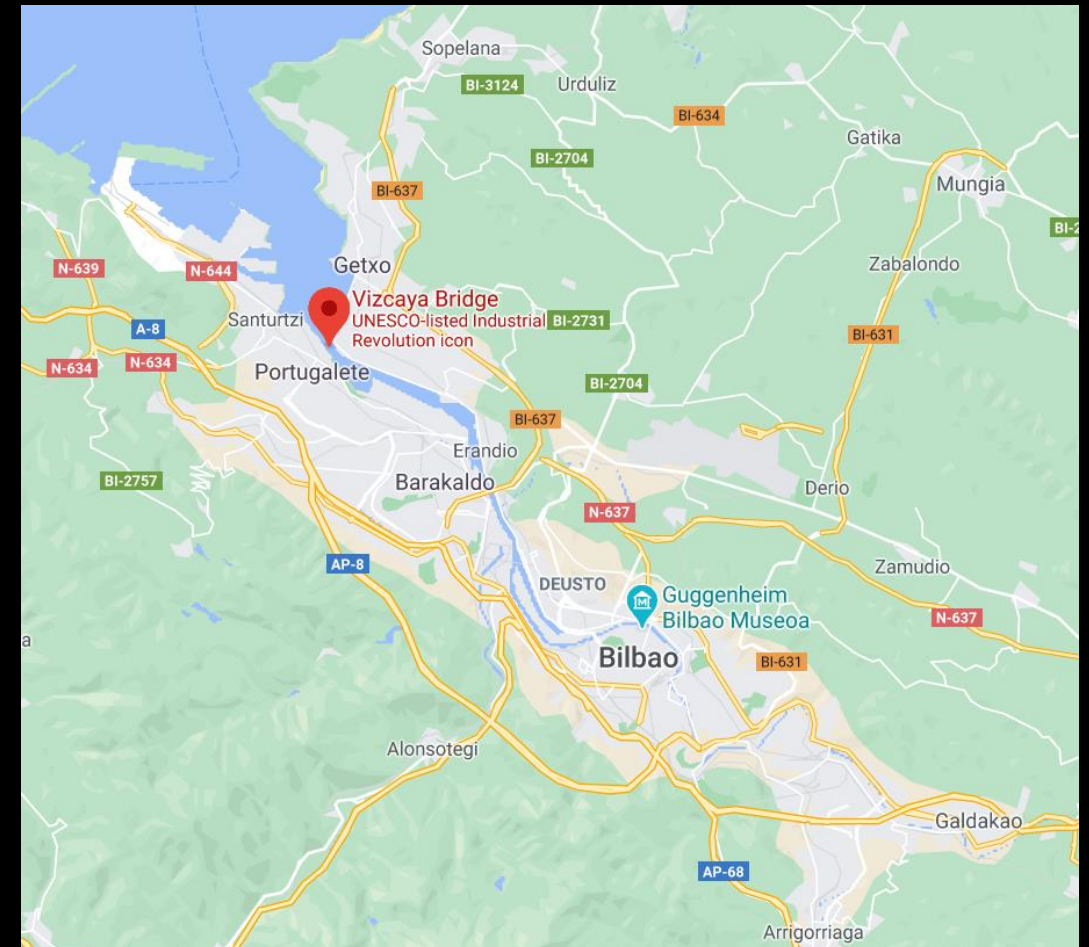
Property: 0.8596 ha

Buffer zone: 12.36 ha

Ref: 1217



Media News Events Links



Hotel Marqués de
Riscal in Elciego,
Spain (2006) –
designed by Frank
Gehry

STARCHITECT TOURISM





SAN SEBASTIAN



BILBAO FINE ART MUSEUM, EST. 1908



El Greco *The Annunciation*



GASTROTOURISM



GASTROTOURISM

La Rioja and Rioja Alavesa Vine and Wine Cultural Landscape

- UNESCO World Heritage Tentative List:
<https://whc.unesco.org/en/tentativelists/5793/>





Cathedral
of Santiago
de
Compostela

Monument
of the
Pilgrims,
Burgos



FAITH TOURISM

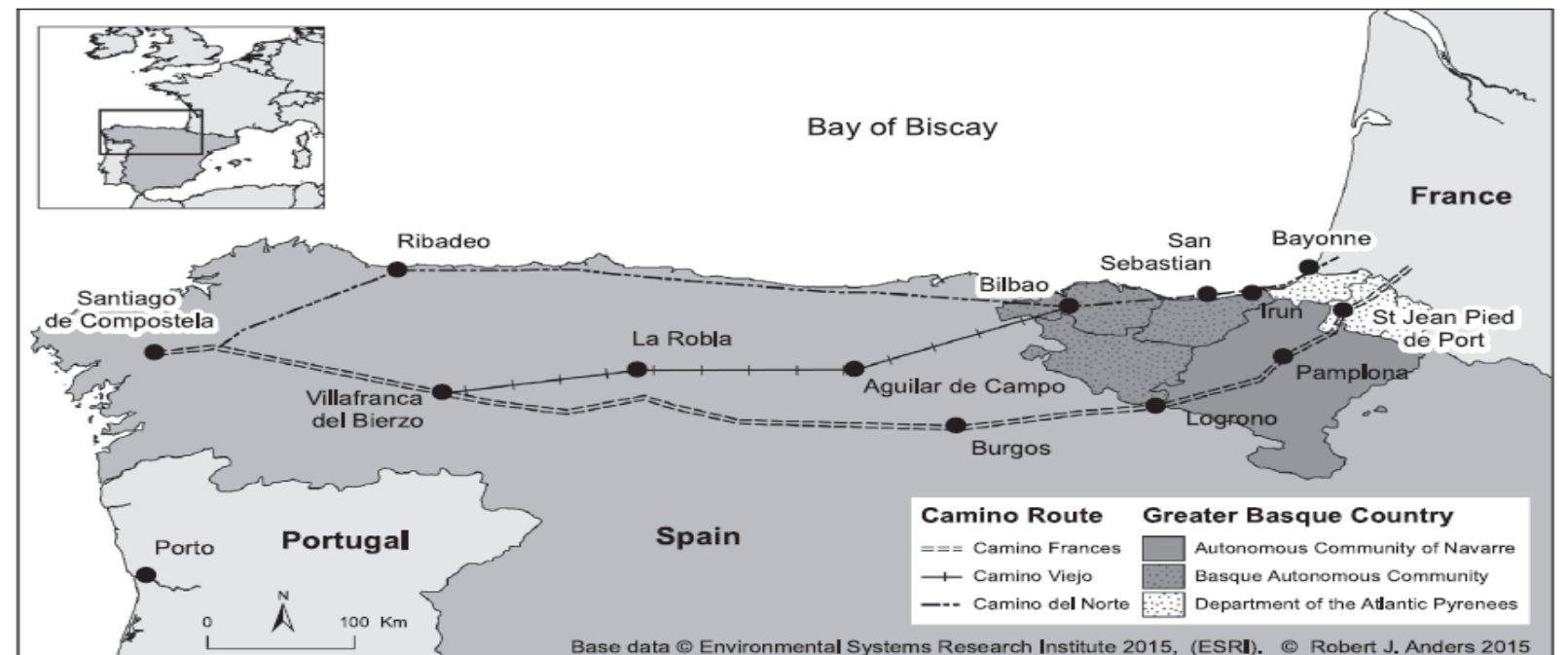


Fig. 1. Map showing the routes of the Camino de Santiago de Compostela through Greater Basque Country and Northern Spain.

SANTIAGO COMPOSTELA UNESCO WORLD HERITAGE PROPERTIES

Routes of Santiago de Compostela: *Camino Francés* and Routes of Northern Spain

Description Maps Documents Gallery Indicators

Routes of Santiago de Compostela: *Camino Francés* and Routes of Northern Spain

A network of four Christian pilgrimage routes in northern Spain, the site is an extension of the Route of Santiago de Compostela, a serial site inscribed on the World Heritage List in 1993. The extension represents a network of almost 1,500 km: coastal, interior of the Basque Country–La Rioja, Liébana and primitive routes. It includes a built heritage of historical importance created to meet the needs of pilgrims, including cathedrals, churches, hospitals, hostels and even bridges. The extension encompasses some of the earliest pilgrimage routes to Santiago de Compostela, following the discovery in the 9th century of a tomb believed to be that of St. James the Greater.

Description is available under license CC-BY-SA IGO 3.0

English French Arabic Chinese Russian Spanish Japanese Dutch



Leon Cathedral © UNESCO

Spain

N43 20 6 W6 24 53

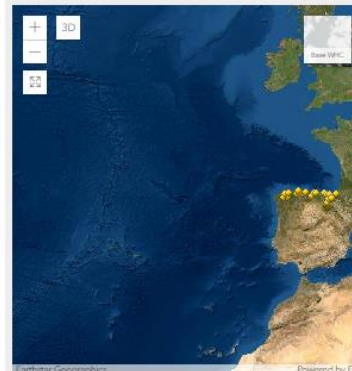
Date of inscription: 1993

Extension: 2015

Criteria: (i)(iv)(vi)

Buffer zone: 16,285.7156 ha

Ref: 669bis



Media News Events Links

State of Conservation (SOC) by year

2005 2004 2003 2001

Santiago de Compostela (Old Town)

Description Maps Documents Gallery Video Indicators

Santiago de Compostela (Old Town)

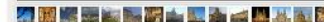
This famous pilgrimage site in north-west Spain became a symbol in the Spanish Christians' struggle against Islam. Destroyed by the Muslims at the end of the 10th century, it was completely rebuilt in the following century. With its Romanesque, Gothic and Baroque buildings, the Old Town of Santiago is one of the world's most beautiful urban areas. The oldest monuments are grouped around the tomb of St James and the cathedral, which contains the remarkable Pórtico de la Gloria.

Description is available under license CC-BY-SA IGO 3.0

English French Arabic Chinese Russian Spanish Japanese Dutch



Cathedral and the town © UNESCO



Spain

Province of A Coruña, Autonomous Community of Galicia

N42 52 50.736 W6 32 40.848

Date of inscription: 1985

Criteria: (i)(ii)(vi)

Property : 107.59 ha

Buffer zone: 216.88 ha

Ref: 347



Media Activities News Events Links

State of Conservation (SOC) by year

1993

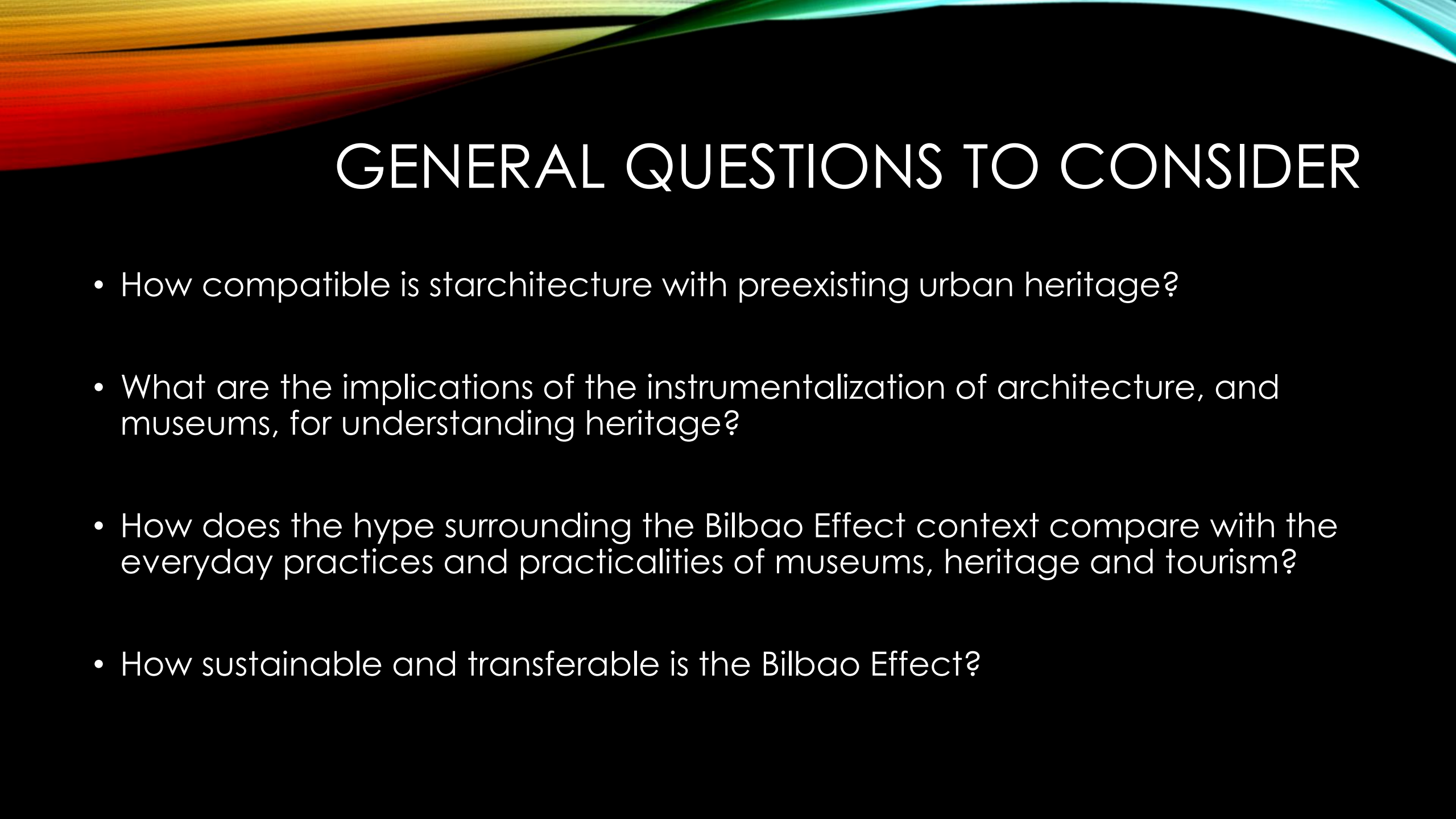
BASQUE CULTURAL REVIVAL



BILBAO EFFECT 'VS.' BASQUE CULTURAL REVIVAL

As part of Franco's longstanding suppression of Basque separatism and militancy, war was waged on Basque cultural institutions, notably the florescence of their language but also their festive traditions, hence such cultural activity when it resumed after Franco, was obviously understood to be rebuilding Basque political solidarity ... However ... the Spanish government had been eminently successful in controlling the terms of the discourse with Basque nationalists, depicting Basque nationalism as the originator and proponent of ETA. In the mid-1990s, the Basque Country government felt that their high-risk investment strategy, with the GMB as its flagship, would be compromised if it were in any way connected to militant forms of Basque nationalist revival. To make a **clean break** with it, **all forms of Basque cultural revival and with it many events that were popular with tourists, were underplayed if not expunged from official international marketing and place imagery and replaced with international taste for contemporary arts, culture and the environment.**'

- Franklin, 'Journeys to the Guggenheim Museum,' p. 90



GENERAL QUESTIONS TO CONSIDER

- How compatible is starchitecture with preexisting urban heritage?
- What are the implications of the instrumentalization of architecture, and museums, for understanding heritage?
- How does the hype surrounding the Bilbao Effect context compare with the everyday practices and practicalities of museums, heritage and tourism?
- How sustainable and transferable is the Bilbao Effect?

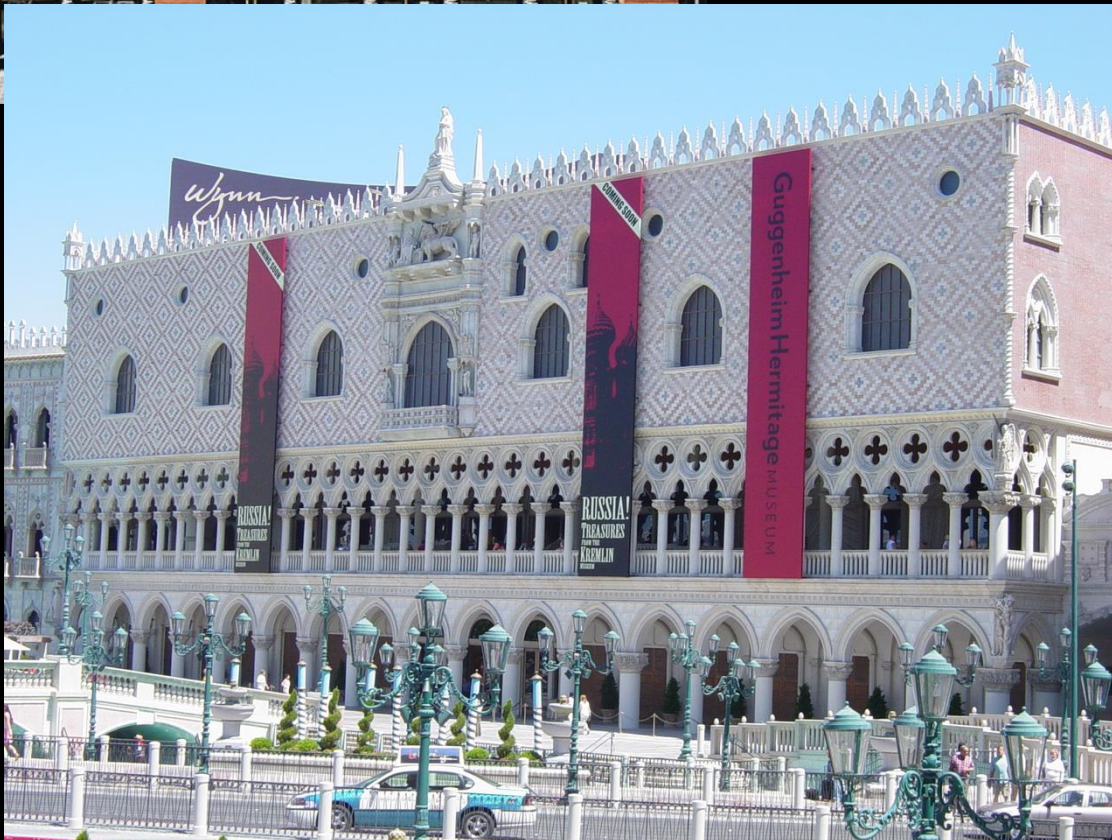


Guggenheim
Museum SoHo, New
York (1992–2001)

FAILED GUGGENHEIMS



Deutsche Guggenheim, Berlin (1997—2013)



Guggenheim Hermitage
Museum, Venetian Resort and
Casino, Las Vegas (2001–2008)

FAILED GUGGENHEIMS



Guggenheim Guadalajara



Guggenheim Helsinki

FRANK GEHRY ON THE BILBAO EFFECT



'I don't like this term Bilbao Effect ... people come to my office and want to hire me to do the Bilbao Effect. When I ask them what their programme is, what their infrastructure is, what their budget [and] schedule is, they say 'don't worry we'll work that out later.' Those are the projects I turn down ...'

- Frank Gehry on MARTa Herford, opened 2005, Germany:
<https://www.youtube.com/watch?v=6kdXNXAIfI>



[Tomasz Kacprzak, chairman of the city council of Łódź] “We asked for the Guggenheim in Łódź.”

“You wanted Gehry to design a new museum?”

“No,” Kacprzak said. “The same.” He swept his arm over the pine, glass and steel that curved above our heads.

“You wanted him to build the exact same building?”

“Yes,” Kacprzak said casually. “The same. But we would use it for a concert hall.”

- Chris Michael, 'The Bilbao Effect: Is "Starchitecture" All it's Cracked Up to Be?' *The Guardian*, 30 April 2015



GEHRY ON BILBAO EFFECT

Gehry is keen to distance himself from the dumber aspects of the building's architectural legacy. "I apologise for having anything to do with it," he says. "... My intention was not that it should happen." Talk of the "Bilbao effect" makes him cringe – "it's bullshit... I blame your journalist brethren for that." He wants to stress an aspect of the design often overlooked by imitators, which is that it works hard to connect to its surroundings: "I spent a lot of time making the building relate to the 19th century street module and then it was on the river, with the history of the river, the sea, the boats coming up the channel. It was a boat."

- Rowan Moore, 'The Bilbao Effect: How Frank Gehry's Guggenheim Started a Global Craze,' *The Observer*, 1 October 2017

<<https://www.theguardian.com/artanddesign/2017/oct/01/bilbao-effect-frank-gehry-guggenheim-global-craze>> [accessed 15 February 2020]



MUSEUMS, ARCHITECTURE AND POWER: GUGGENHEIM ABU DHABI, DESIGNED BY FRANK GEHRY (OPENING 2026?)

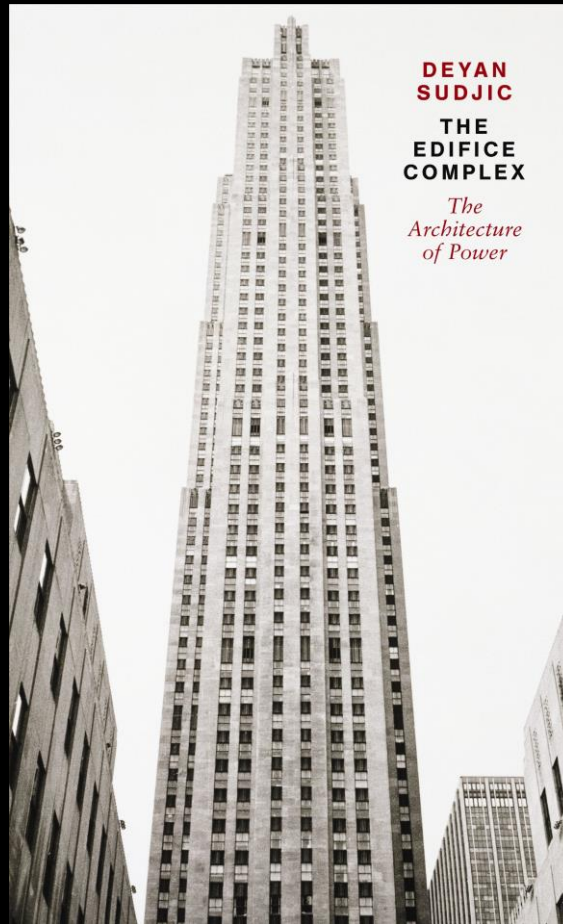
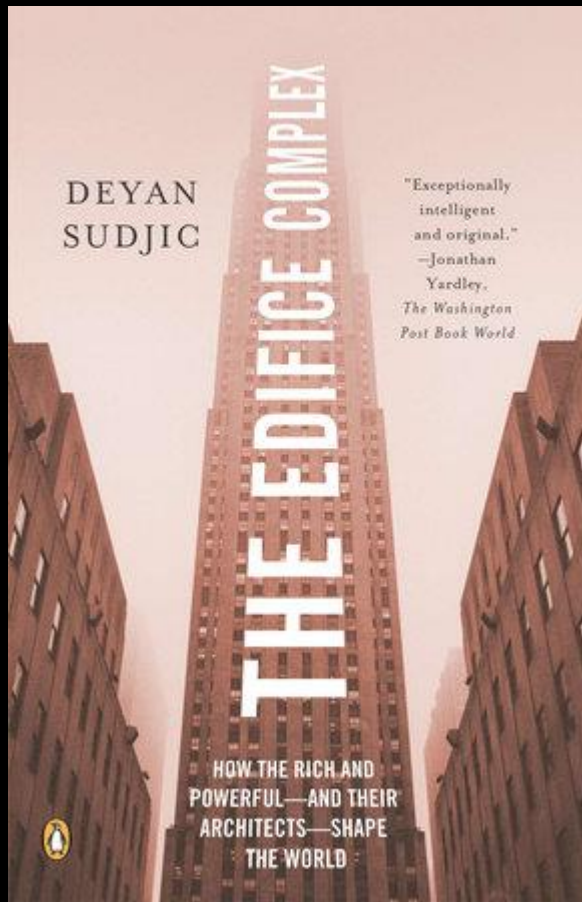


MUSEUMS. ARCHITECTURE AND POWER: LOUVRE ABU DHABI, OPENED 2017



Jean-Luc Martinez, President-Director of the Louvre Museum; Emmanuel Macron; Mohamed Khalifa al-Mubarak; Crown Prince Mohammed bin Zayed at Louvre Abu Dhabi Museum, February 2018; Mubarak with Pep Guardiola

ARCHITECTURE AND POWER



“Architecture feeds the egos of the susceptible. They grow more and more dependent on it to the point where architecture becomes an end in itself, seducing its addicts as they build more and more on an ever larger scale. Building is the means by which the egotism of the individual is expressed in its most naked form: the Edifice Complex.”

- Dejan Sudjic

EDIFICE COMPLEX

- Term coined by activist Behn Cervantes to refer to publicly-funded vanity projects in the Philippines under Ferdinand and Imelda Marcos (1965–1986)





SAADIYAT ISLAND, ABU DHABI

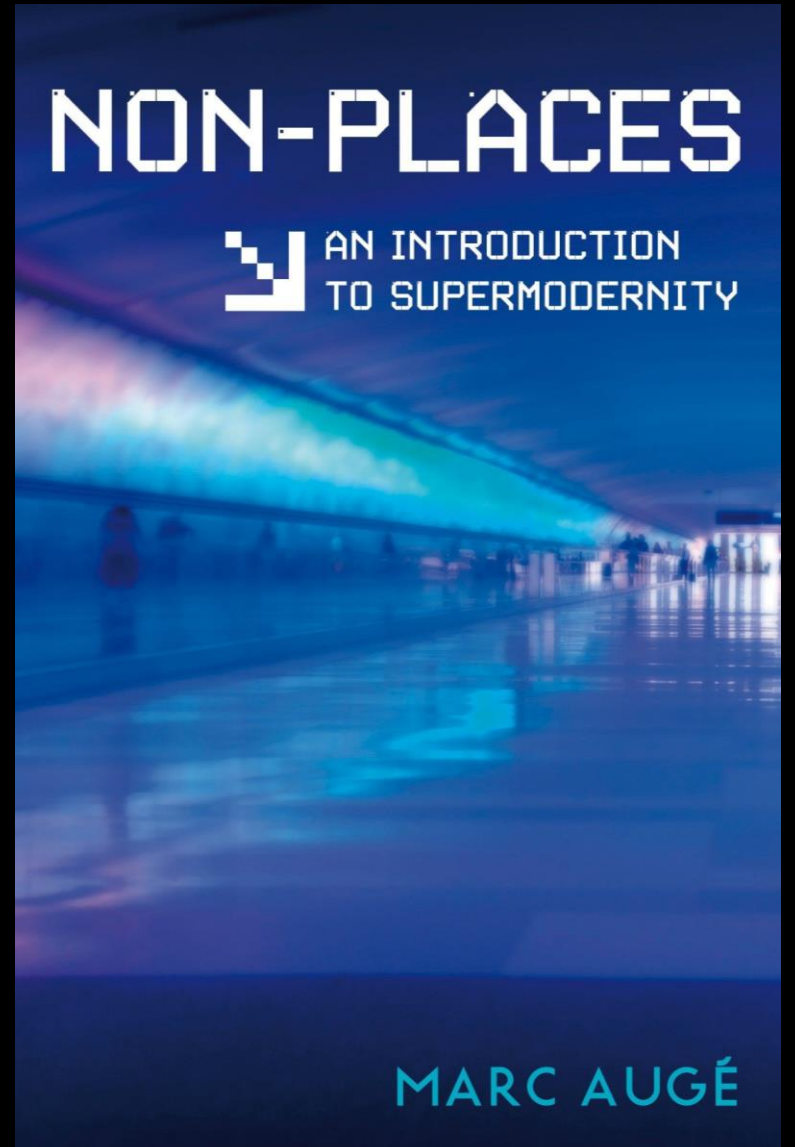
Saadiyat Cultural District

- Louvre Abu Dhabi designed by Jean Nouvel
- Guggenheim Abu Dhabi by Frank Gehry
- Sheikh Zayed National Museum by Foster + Partners (above)
- Abu Dhabi Performing Arts Centre by Zaha Hadid (below)



NON-PLACES

“... urban concentrations ... in opposition to the sociological notion of place, associated by Mauss and a whole ethnological tradition with the idea of a culture localized in time and space”



SALFORD QUAYS AS NON-PLACE?

