

A NEW DAY DAWNING:

THE CREATIVE INDUSTRIES' ROLE IN A CHANGING NEW ORLEANS

PREPARED BY

THE CREATIVE ALLIANCE OF NEW ORLEANS

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INTRODUCTION

**JEANNE NATHAN, EXECUTIVE DIRECTOR
THE CREATIVE ALLIANCE OF NEW ORLEANS**



The Creative Industries are exploding around the globe as automation picks off one manufacturing, retail, even tech job after another. 60% of those jobs are predicted to disappear over the coming decades. Visual, performing, media, design, literary and culinary arts can use the tools of automation, but cannot be replaced by them. They are place based, infinitely innovative, and underscore all other economic and business sectors as innovation becomes more vital than ever.

New Orleans' creativity has set us apart for over 300 years, despite a lack of capital and commitment from the business, financial and political sectors. French and Spanish settler colonization of indigenous land through the practice of enslaving Africans has brought an incredible diversity of cultures to this location, while sluggish economic development in the aftermath of the Civil War and emancipation protected cultural, architectural and environmental resources. In the early 20th century, black New Orleanians persisted through the depths of Jim Crow segregation through the soaring heights of jazz, a musical miracle which made the city a mystical mecca for music lovers from Japan to Johannesburg.

At the same time, the city suffered an immeasurable loss as the black creators of jazz emigrated to Chicago and New York City, where the rewards of their talents were much greater and their lives and careers were less suffocated by Jim Crow. Louis Armstrong would become our leading ambassador and a human metaphor for jazz itself. But he would rarely return to New Orleans, and live most of his years and die in Queens, New York.



During the first half of the 20th century in the Vieux Carre, creators like Tennessee Williams and William Faulkner found the Quarter the perfect context for them to develop their musical, visual and literary arts, but they too would move on, seeking greater support in other American and European cities. This cultural trail continues today as we follow the careers of Wynton Marsalis, Harry Connick, Jr. and others... to New York, Los Angeles, Nashville and Miami.

In the second half of the century many supporters of the arts and architecture of New Orleans came to the defense of our culture, creating historic districts and staging conferences to highlight creative economy opportunities, and

create new cultural institutions that now present the performing, visual and design arts of the city.

Our culture bearers have called attention to the importance of second line bands, Mardi Gras Indians, and we witness the growing appreciation of our traditional and newer musical forms from rhythm and blues, to rock and roll, funk, bounce and sissy bounce. Our Carnival season, while draining funding that might otherwise go to cultural venues and creators, has become recognized as a symbol of our unique culture, attracting thousands of visitors, employing New Orleanians in float and costume creation, and to performing for endless balls, neighborhood and private parties. The film, video, game and internet content industries are exploding, with the help of state tax benefits our citizens fought to secure.



The Afro-Caribbean shotgun has become as acclaimed as our Greek Revival mansions. Over 70 neighborhoods of the city have been recognized as historically important, and numerous cultural districts have been designated to preserve our history into the 21st century.

Hurricane Katrina and the emerging recognition of the existential threats of climate change and coastal erosion, while challenging our long term future, have also fueled the creative thinking of our citizens and the thousands of young creatives who came to help our city revive and stayed...so far.

Now we are at a critical crossroads as cities worldwide have come to recognize the importance of the creative industries and are developing robust economic development policies to retain, support and attract creatives, now recognized as the human building blocks to livable, sustainable cities.



Over 60 cities in the United States have dynamic initiatives aimed at enhancing their attractiveness to creatives.

New Orleans failed to support its creatives at the dawn of the 20th century. Now we must fight to keep up with an international arc of economic change that will appeal to migrating creatives worldwide. And they are migrating... many coming here, but also to any city with a burgeoning cultural scene. It just takes a few dozen artists, a coffee shop or two, some galleries and small theaters where creatives can present their work, and...customers.

We have that cultural scene...in neighborhoods throughout the city. In Treme, Bywater, Marigny, Central City, the 9th Ward, Arabi, on and around Magazine, Freret, St. Claude Street and O.C. Haley. The gentrification of these neighborhoods has also presented a new challenge, as the poor and

working-class culture bearers who live in them are displaced by wealthier professionals and short-term rental units.

A number of cultural leaders came together during the recent municipal elections, drafted a statement of how the city might better support the creative economy, secured endorsements from over 160 individuals and organizations, and successfully sought commitments from six council members and from Mayor LaToya Cantrell who implemented a transition subcommittee on the creative industries. A vibrant dialogue on that committee has generated creative industries recommendations that the new administration and council will hopefully work to enact.



New Orleans leaders and citizens have in the 2000s and 2010s have demonstrated recognition for the entrepreneurial spirit of the city, the growing importance of environmental issues and opportunities, and the long standing love for our culture. Now is a critical moment for recognizing the role the creative industries can have in helping our city to achieve the promise of our competitive advantage and the true heart and soul of our lives, neighborhoods and future for our citizens.

Following is a further exploration of the importance of the creative industries, of how New Orleans is and can develop them, a sampling of the strategies of how peer cities are working to develop their creative economies.

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WHAT ARE THE CREATIVE INDUSTRIES?

The City of New Orleans defines its cultural economy as,

“the people, enterprises, and communities that transform cultural skills, knowledge and ideas into economically productive goods, services and places”.

The Creative Alliance of New Orleans, the sole organization in New Orleans focused exclusively on the economic, educational and workforce opportunities of the creative industries, defines the creative industries as:

Design: Individual designers and firms involved in the communication arts such as graphic design, printing, and advertising; architecture, urban planning, engineering and industrial design

Entertainment // Music performance and recording, theater, dance, and the film industries; video and mobile game development, festival and event production and staging

Media, Literary Arts and Humanities // Writers, editors and producers working in book, periodical and digital publishing

Preservation // Economic activities focused on the restoration and redevelopment of the built environment including architecture, landscape architecture and a percentage of construction activity focused on preservation and renovation

Visual Arts and Crafts // Painters, photographers, sculptors and other craftspeople as well as the galleries and museums that present their work; decorative artisans who create fashion, jewelry, furniture and objects

Culinary Arts // Food-related cultural products including food processing, specialty food products and locally-owned, full service restaurants, not including franchise/non-local chain restaurants

WHY ARE THE CREATIVE INDUSTRIES KEY FOR NEW ORLEANS?

Because **creativity is New Orleans' competitive advantage.**

Because the creative industries are a significant focus of national and international economic growth. **It's time for New Orleans to leverage our existing creative assets and grow from within**, or fall behind the curve of economic development for the second time in just over one century. We lost a generation of innovative musicians in the first quarter of the 20th century, and we must not repeat this mistake.

Because **opportunities exist to create dense creative campus destinations** in currently vacant locations. Local governments, colleges and universities, nonprofits and businesses can join together to develop these locations for collective benefit.

Because our competitors developed their creative economies while we rebuilt from Hurricane Katrina... **which positions us perfectly to get it right.** New Orleans can learn from other cities' best practices, and from their mistakes.

Because automation is disrupting the global economy. **Employment in creative occupations is expected to grow regardless of automation**, while employment in other occupations are expected to decline. Economic success will also depend on preparing our youth for the future economy.



music box village

WHAT WORKS? LESSONS FROM FIVE PEER CITIES



Political leadership // Nashville, TN



Strategic partnerships // Miami, FL



**Innovative funding streams // Denver, CO
& Austin, TX**



Marketing Identity // Detroit, MI



Focus on specific locations // Detroit, MI

Numerous cities have dedicated local and state resources for the creative industries. There are 67 creative industries initiatives in jurisdictions around the country.

These cities offer models relevant to New Orleans' efforts today.

I.

POLITICAL LEADERSHIP



New Orleans' political leaders should see creativity as a support structure underlying every economic sector in our city, from technology to tourism, and should work to make employment in creative industries accessible for those whose job opportunities have been constrained by inequitable underinvestment. Mayor-elect Cantrell's formation of a Transition Subcommittee on the Creative Industries indicates a willingness to commit the new administration to this work. A key recommendation of this committee, includes the exploration of a new Department of Creative Industries within city government.

Foundations such as Kresge, Ford and Rockefeller are devoting significant philanthropic attention to stimulating racially equitable economic growth, and New Orleans should continue to pursue funding from these sources. As New Orleans is a majority-black city, creative industries can be a means for inclusive economic growth.

Making Startups Sing // Nashville, TN

By focusing on its existing competitive musical assets, instead of simply trying to import entire new industries through the use of financial incentives, Nashville competes with other powerhouse creative cities while retaining the ability to invest taxpayers' money in city services and infrastructure.



“While the tech industry is behind the growth in Austin and San Jose, music is Nashville's second-largest job generator, after health care. For every 1,000 people of working age in Nashville, there are 7.8 music industry jobs, a study by the local Chamber of Commerce found.

Compare that to just 2.0 in New York, 2.8 in Los Angeles and 2.6 in Austin, Texas, which bills itself as the live music capital of the world. In 2013, the Bureau of Labor Statistics ranked Tennessee number one for its concentration of music jobs.” (Next City)

The name of the Music City Music Council - a three-year-old partnership between Mayor Karl Dean's office, the Nashville Area Chamber of Commerce and the convention center, recognizes Nashville's longtime status as the 'Country Music Capital of the World'. Mayor Dean emphasizes the ability of the music industry to create jobs beyond just the people who play the instruments. “Think of Nashville as vertical manufacturing for the music industry: All steps of the process can take place without leaving the central time zone. (Next City).





The nonprofit Nashville Entrepreneur Center’s music business accelerator, a 14-week initiative called Project Music, is a partnership with the Nashville-based Country Music Association (CMA) to help potential music entrepreneurs “make their startup sing.” Six to eight startups will be in the first class; each will receive a \$20,000 investment (in exchange for equity in the business).” (Next City)



What can New Orleans learn from Nashville?

New Orleans’ entrepreneur community is prospering today, as evidenced by startup incubators such as the Idea Village and Propeller. But more can be done to focus on startups in the creative industries, especially music.



New Orleans, whose Dillard and Loyola Universities maintain nationally recognized music business programs, could benefit from programs such as Nashville’s.

STRATEGIC PARTNERSHIPS



In order for our city's vision for the growth of our creative, innovative and entrepreneurial resources to become a reality, there needs to be strategic, intentional and robust partnerships. Stakeholders include culture bearers, artists and cultural producers, higher education institutions, K12 institutions, media outlets, local and state government, diverse business and community leaders. This has led to robust funding strategies in other cities where the creative economy has been strategically recognized as the area's future.

Robust partnerships not only allow for stronger results, but also provide evidence to the investment community that New Orleans is willing and ready to work as a cohesive city. Institutional trust is a leading factor in whether or not a place can attract investment.

*New Orleans leaders have stated their intention to engage community and civic participation in the conceptualizing and planning of the city's future. **The mixture of science, tourism and creative industries development in New Orleans will foster such partnerships and social capital, reflecting also the themes of localism that call for such strategic partnerships.***

Bringing Basel to the Beach: Miami, FL

In 2017, Florida International University (FIU)'s College of Communication, Architecture + The Arts and Creative Class Group (CCG) created the FIU-Miami Creative City Initiative, "an ongoing collaboration to better understand the forces that are shaping the future of Miami. Our aim is to build upon the strong foundation created by the region's political, business, academic, and civic leadership and organizations over the past several decades.



In the mid-1990s, Miami looked very similar to New Orleans. It was going through "change without a blueprint", and dubbed a "city on the edge," with many assets and many challenges. The region's transformation [...] was a story of "change without a blueprint."

Miami has seen considerable growth since that time. Its economy, historically based on tourism and retirement, is shifting to a more robust creative economy, built around its stature as a global city: its ability to attract talent from Latin America, Europe and around the world; its global airport, its natural assets and quality of place; its arts and culture; educational institutions, and the ongoing resurgence of its urban core. These assets will be critical economic drivers for Miami's future." (FIU - Creative City Initiative)

Art | Basel Miami Beach

“The 2015 launch of the Art Basel Miami Beach fair was a seminal factor in the growth of the city’s creative economy. The initiative was fostered by the Miami Herald, tourism industry leaders, and a founding committee of 200 civic and business leaders.” (FIU - Creative City Initiative)

Miami has made significant investment in its international airport, which offers direct flights to Europe, the Caribbean, Latin and South America. These connections are cited by leaders of Art Basel in their decision to locate the fair in Miami. Similarly, the organizers of the South by Southwest music, technology and film showcase cite the importance of improvements in facilities and connections at Austin’s international airport as contributing to Austin’s appeal.

What can New Orleans learn from Miami?

The new terminal at Louis-Armstrong MSY airport will help welcome visitors to a city being redefined by New Orleans’ creative industries by long term culture bearers as well as new cultural citizens bringing new art forms into the mix. .



New Orleans’ internationally acclaimed art triennial, Prospect New Orleans recently completed its fourth cycle in tandem with new initiatives by the Creative Alliance of New Orleans, over sixty art galleries, a robust museum community and numerous music venues. New Orleans now has the opportunity to reflect Miami’s success in building the city’s brand in the international art world.

INNOVATIVE FUNDING STREAMS



New Orleans has long been recognized as a standout among American tourism destinations. The New York Times selected New Orleans as the number one destination of 56 destinations prioritized for 2018. Hotel rates in New Orleans are the sixth highest in the nation.

The tourism industry has worked to channel tax revenues back into the growth of the industry. Both the Convention and Visitors Bureau and the Tourism Marketing Corporation have been successful in lobbying for growing financial resources for attracting visitors.

*There is limited funding coming directly from tourism revenues for culture bearers, artists and producers. There needs to be more defined and deliberate policies and programs which invest in marketing our cultural venues, institutions and commercial ventures. This increased investment can channel visitors to cultural opportunities beyond the French Quarter, build local businesses and heal communities scarred by systemic underinvestment. **If we want to diversify our economy, then there needs to be some distribution of tourism revenue to the producers of the culture we use to market the city.***

Legalizing Lofts: Denver, CO

The City of Denver's Office of Community Planning and Development (CPD) and the Denver Fire Department (DFD) have launched a conditional building occupancy program for living & work spaces operating without permits.



The Safe Creative Space Occupancy Program will locate and re-allocate existing funding streams that protect and enhance the creative industries, primarily through physical structures and safety departments. This is an incentive-driven program designed to improve the safety of buildings in Denver for their occupants, visitors, neighbors, and general public.

Building Creative Capacity: Austin, TX

The City of Austin has created the Building Austin's Creative Capacity Project in order to strategically develop its economy around its creative assets (City of Austin). Strategically prioritizing the creative economy as an economic driver and measuring the impact of their policies has been widely beneficial to Austin's economic development and growth (creative benchmarks).



The City of Austin has increased its investment into arts related program and contract services. That investment has nearly doubled since 2012, reaching just over \$15M in 2016. (graph).

“The amount of Hotel Occupancy Tax funding overall (and the percentage available for cultural funding) has increased steadily over the past several years, due to increased tourism in Austin. In addition, City investment in capital improvement (providing 2% for the Art in Public Places Program) from Bond and Enterprise funds has continued to rise, and program support provided by individual City Departments (e.g., Aviation, Economic Development, and Parks and Recreation) has continued to serve as a source of investment in the creative community.”

What can New Orleans learn from Denver & Austin?

New Orleans’ Ernest N. Morial Convention Center is the beneficiary of a significant percentage of the city’s hotel occupancy tax revenue. Much of the tax revenue generated by tourism in New Orleans is directed to the state, instead of local economic development.

Louisiana legislators should follow Austin’s example and make these funds available to New Orleans’ economic development agencies for investment in capital improvements and in the creative and cultural sectors and in the people whose labor drives them.

MARKETING IDENTITY



The New Orleans Tourism Marketing Corporation (NOTMC) spends much of its significant budget on advertising. Our culture is at the heart of its messaging, with music, food and entertainment front and center.

The creative economy includes music, food and entertainment, but it is much more than just these sectors. We need to enrich messaging, programming and investment in order to include a broader range of creative resources, venues and output. These broader definitions include performing, visual, performing, media, design, literary and culinary art disciplines. By doing so, we expand our audience and attract new residents and businesses. This may emerge as a central focus of the new administration.

Cultural visitors spend more and stay in a city longer than other visitors, and are more likely to financially support local artisans and homegrown businesses.

Restarting the Engine: Detroit, MI

Detroit markets its designation as a UNESCO “City of Design” with high quality video messaging tailored to the population they are trying to attract – designers, young professionals and real-estate investors. Detroit’s marketing showcases the city’s raw beauty and recognizable history as the Motor City, capital of America’s automobile industry and home of ‘Motown’, wildly popular music recorded and produced by largely black Detroiters.



Like New Orleans, Detroit suffered a creative ‘brain drain’ as the city deindustrialized and poor economic conditions led to an outflow of creatives for greener pastures elsewhere, epitomized by the departure of Motown Records for Los Angeles in 1972.

But creatives, many of whom were working-class black artists and musicians, persisted in the city against the odds. DJs and record producers created the electronic music genre known as ‘house’ in the city’s clubs in the 1980s and 1990s, and artists found inspiration in the city’s many vacant buildings.

Following the Detroit’s 2013 municipal bankruptcy, significant private investment has begun to enter the city’s neighborhoods for the first time since the mid-20th century. The City of Detroit is working to direct this capital infusion toward the creative industries through partnerships with public institutions and private entities such as CREATE: Detroit.



Prominent local brands like Shinola (a maker of bicycles, watches and luxury leather goods) and automakers Ford and Chrysler have incorporated 'Made in Detroit', 'Imported from Detroit' and other similar slogans into their ad campaigns, leaning on the city's globally recognized identity as a home for high-quality manufacturing.

What can New Orleans learn from Detroit?



New Orleans-based food processing and manufacturing companies, including Zatarains, Reily Foods, Folgers and Community Coffee, similarly rely on the city's identity as a home of high-quality food and beverage experiences in their marketing.

New Orleans' other creative industries can learn from Detroit as they market their cultural products.

FOCUS ON SPECIFIC LOCATIONS



New Orleans should invest in the public services, educational institutions, arts programming and infrastructure necessary to retain creative talent and attract new creators.

Public and private support for the creative economy will encourage the shift from a service-based tourism economy to a higher-wage knowledge, technical and creative economy.

From Corridors to Core: Detroit, MI

Detroit's Creative Corridor Center (DC3) was instrumental in the campaign for UNESCO City of Design designation in 2015. The nonprofit began as a business development center, providing space and support for creative entrepreneurs along several miles of the Woodward Avenue corridor, from downtown to the New Center neighborhood.



In March 2018, the organization rebranded as Design Core Detroit, reflecting its enhanced capacity to advocate for strategic investment in multiple locations. The eight-person staff coordinates the Detroit Design Festival each September, which includes events at institutions like the College for Creative Studies and the Museum of Contemporary Arts Detroit, and in neighborhoods like Eastern Market and the Livernois Avenue of Fashion in northwest Detroit.



Design Core Detroit operates an eponymous workspace in the College of Creative Studies' Alfred A. Taubman Center for Design Education. This space "offers a flexible, technology rich, design-forward workspace for creative sector businesses seeking a soft launch in a professional, inspiring and innovative environment. It is also home to the Design Core Detroit's Creative Ventures Program, where such firms are supported through access to collaborative work space, shared tooling and resources and strategic, collaborative exchanges with other DCD members and creative professionals from the region, nation and abroad."

The organization receives support from Business Leaders for Michigan, the College for Creative Studies, The Kresge Foundation, the New Economy Initiative for Southeast Michigan and the U.S. Small Business Administration.

What can New Orleans learn from Detroit?

New Orleans can combine local and national philanthropic support, the economic development and civic power of agencies such as Greater New

Orleans, Inc., the New Orleans Business Alliance, the Black Chamber of Commerce, the Greater New Orleans Foundation, the Creative Alliance of New Orleans, our museums, other creative venues, and arts programs at institutions such as Dillard, Loyola, Tulane, UNO, SUNO and NOCCA with support from city, state and federal government funding to achieve a more cohesive push to grow the creative industries in underutilized existing real estate as well as new developments.

New Orleans can learn from Detroit's success to create similar location-based investments.

PRECEDENT PROJECTS // DESIGN DESTINATIONS



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Idea Stores // London, England



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Ponce City Market // Atlanta, GA



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Miami Design District // Miami, FL



IV

Malcolm Shabazz Harlem Market // New York, NY

People who create need spaces and places to exchange ideas and goods.

These projects offer examples of how New Orleans can create venues for cultural, physical and intellectual exchange.



IDEA STORES

London, England

When the racially and ethnically diverse working-class West London borough of Tower Hamlets needed to reimagine its public library system, it turned to Ghanaian-British architect David Adjaye. Adjaye's team designed a series of radically accessible public institutions, borrowing physically from familiar patterns like Kente cloth and relocating the facilities to the middle of busy retail areas, where they were most easily accessible to the most people.

A wide range of public services, from health clinics to language classes, are available at Idea Stores, along with shared workspaces, meeting rooms, and small retail spaces for local entrepreneurs facing the street.

What can we learn?

Public institutions can support the needs of diverse local populations through a reimagining of familiar local institutions.





PONCE CITY MARKET

Atlanta, GA



In the 1920s and 30s, the Sears, Roebuck company was one of America's fastest growing. Its mail-order business and retail locations required vast warehouses, centrally located adjacent to rail lines in major cities.

A shift in economic activity to suburban areas made these facilities unnecessary, and many cities struggled to redevelop them. In Atlanta, Jamestown Properties purchased the former Sears warehouse in the Ponce de Leon neighborhood in 2011 and worked to redevelop it into a retail center with restaurants and food stalls, office space and apartments, as well as a rooftop public park, Skyline Park (right). Ponce City Market opened in 2017.

What can we learn?

A mixture of uses at a variety of price points brings vitality to projects which are too large to redevelop for any single use.





MIAMI DESIGN DISTRICT

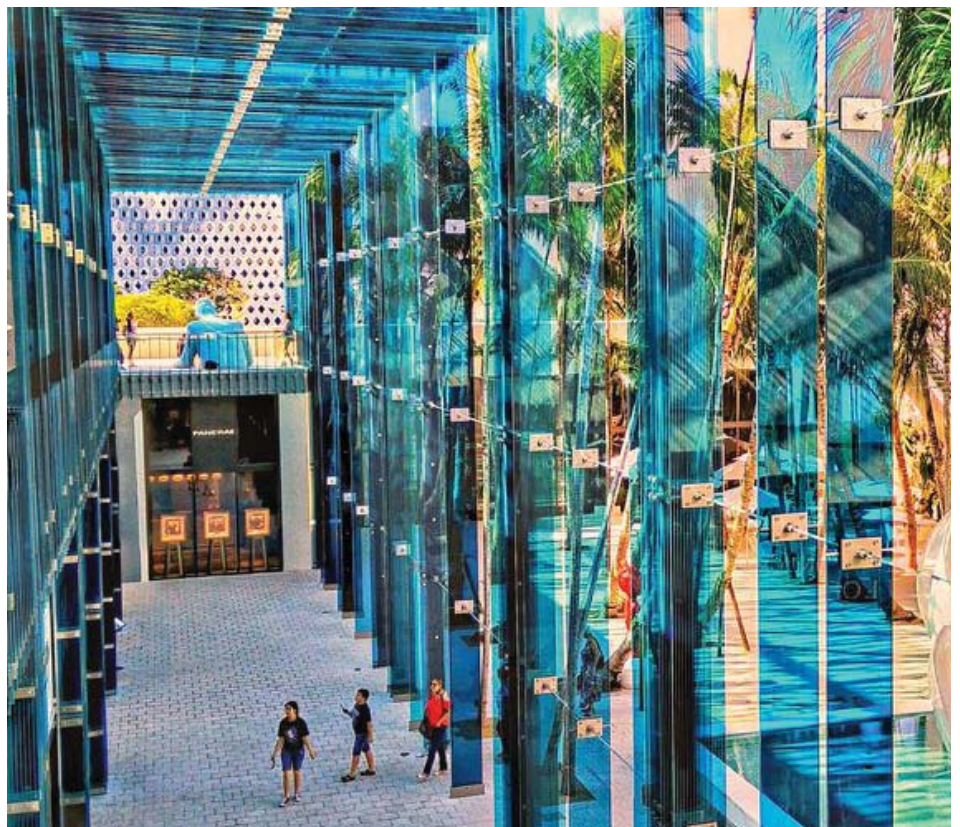
Miami, FL

A former industrial and warehouse neighborhood at the crossroads of several disparate Miami neighborhoods, the Design District's redevelopment began with the rise of adjacent Wynwood as an arts district through the work of developer Tony Goldman in the 1990s and 2000s.

Miami Beach developer Craig Robins purchased a number of properties in the neighborhood and began leasing them to arts and design retailers. Robins used public investment in streets and adjacent vacant lots to draw tenants. Today, the public spaces, many designed by noted architects such as Sou Fujimoto (below) serve as landmarks, drawing in residents who visit for arts and music events even if the stores are above their price point.

What can we learn?

Vibrant public spaces created in the vacant gaps between buildings can enliven a neighborhood and broaden who visits there.





MALCOLM SHABAZZ HARLEM MARKET

New York, NY



As in many cities across Africa, the Middle East, Asia and South America, informal street vendors had long set up stalls on the sidewalks of 125th Street and Malcolm X Blvd (Lenox Ave) in Harlem. In 1994, when the City of New York attempted to clear the street vendors as part of its 'broken windows' policing policy, the Malcolm Shabazz Islamic congregation worked with authorities to set up a formalized street market on a vacant lot close to its mosque at 116th and Malcolm X.

Vendors of textiles, clothing, crafts, jewelery, home goods, specialty foods and more, many of whom are West African Muslims, maintain stalls in the covered outdoor space. Signs over the market's entrances, designed in a distinctive and colorful style, read, "Building a better community is our job."

What can we learn?

Private institutions can work in partnership with government to create spaces for the unique cultural expressions and practices of diverse communities.



PRECEDENT PROJECTS // ECONOMIC ENGINES



Fisher Building // Detroit, MI



Industry City // Brooklyn, New York, NY



Rebuild Foundation // Chicago, IL



California Market Center // Los Angeles, CA

People who create need spaces and places to produce their work.

These projects offer examples of redevelopment which can expand the economic capacity of New Orleans' creative community.



FISHER BUILDING

Detroit, MI

Built as the headquarters for the Fisher Body Company in 1928, the opulent Fisher Building in Detroit's New Center includes a theater, shopping arcade, and nearly a half-million square feet of office space.

As Detroit's business community left the city for its suburbs, the building became largely vacant. A number of developers struggled to fill the Fisher Building before The Platform purchased it in 2015, restoring its grand public spaces and programming art installations, cultural events and more. The building's location near Detroit's new QLine streetcar terminus and The Platform's marketing strategy have drawn in new tenants such as architects and ad agencies, along with retail startups drawn by discounted rents.

What can we learn?

Restoration of existing architectural assets, creative programming and a focus on local small businesses can bring new vitality to an old building.





INDUSTRY CITY

New York, NY

The massive Bush Terminal warehouse complex along Brooklyn's Sunset Park waterfront was America's largest vertically integrated shipping and warehouse facility. The decline of rail transport left the facility mostly vacant by the 1980s, when its owners rebranded it as Industry City and marketed it to smaller artisans and manufacturers.

In 2009, the facility began hosting events like Brooklyn Fashion Weekend, and its courtyards were redesigned as shared public spaces (left) to encourage social interactions between tenants. A food hall was added, along with modern elevators and mechanical systems. Today fashion, media, and other tenants - including the Brooklyn Nets' basketball practice facility - have joined the diverse mix of creative tenants.



What can we learn?

Building systems modernization and the addition of shared social spaces can draw a diverse range of new tenants.





REBUILD FOUNDATION Chicago, IL



Award-winning artist and urban planner Theaster Gates, a native of Chicago’s West Side, is breaking new ground in creative community development on the South Side under the aegis of the Rebuild Foundation. Gates channels philanthropic and institutional funding into projects and programs to ‘rebuild’, support and enhance the Black community’s creative capacity.

At sites including the Stony Island Arts Bank (top) and the Arts Block on Garfield Boulevard (bottom), the Rebuild Foundation offers spaces for art creation and display, as well as for bookstores, restaurants and coffeeshops, and theatrical performances. Throughout the surrounding neighborhood, smaller projects including the Listening House and the Dorchester Arts + Housing Collaborative (pg. 33) bring creative programming to people who might not travel to or feel welcomed in predominantly white creative spaces.

What can we learn?

Investment in ethnically places and people can bring positive change to communities suffering from the effects of disinvestment.





CALIFORNIA MARKET CENTER

Los Angeles, CA

Built in three pieces by the Morse family on the edge of downtown Los Angeles in the 1960s and 70s, the California Market Center is a trade mart for Southern California's fashion industry. Its presence has helped to catalyze the adjacent Fashion District, a dense neighborhood of creative exchange between designers, sellers, wholesalers, retailers and wearers of fashion.

The CMC contains a number of event spaces, which are used for fashion shows and other events. Within the building are hundreds of small boutique stores, which can easily be remodeled and reconfigured as fashion and retail trends change.

What can we learn?

Flexibility and adjacency to districts where similar products are bought, sold and created are important qualities for successful trade marts.



**PRECEDENT PROJECTS //
CREATIVE COMMUNITIES**



Via Verde // The Bronx, New York, NY



SCI-ARC + One Santa Fe // Los Angeles, CA



Dorchester Art + Housing Collaborative //
Chicago, IL



Tilsner Artists' Cooperative // St Paul, MN

People who create need affordable, safe, and well-located places to live.

These projects offer examples of how New Orleans can house the people whose creative capacity defines the city.



VIA VERDE

New York, NY

Disinvestment in the New York City borough of the Bronx in the latter half of the 20th century created a shortage of quality affordable housing along with large amounts of vacant land. On one site, a former industrial brownfield adjacent to two subway lines, nonprofit developer Phipps Houses and for-profit developer Jonathan Rose Companies partnered to create 222 units of housing affordable at a variety of income levels, with extensive indoor and outdoor public spaces, leasable commercial space, green roofs, and no on-site parking.



19 public, private and nonprofit funding sources were combined to finance Via Verde, including extensive support from New York City's Department of Housing Preservation and Development.

What can we learn?

Public, private and nonprofit funding sources can be combined to create high-quality affordable housing that enhances and sustains communities.





SCI-ARC + ONE SANTA FE

Los Angeles, CA



Founded in 1972 in Santa Monica, the envelope-pushing Southern California Institute of Architecture (SCI-Arc) relocated to a former Santa Fe Railway warehouse (top, foreground) on the edge of downtown Los Angeles in 2001.

The quarter-mile-long, 60,000 square-foot building was a vacant concrete shell, but required relatively few structural changes to support its new use.

Across Santa Fe Avenue, on vacant land adjacent to a still-operating railroad yard, developers Cowley Real Estate Partners and Berkshire Communities commissioned Michael Maltzan Architects to design a 510,000 square-foot, 438-unit apartment building complementary of the context. The development includes a wide variety of unit types, ground-floor retail and offices, and outdoor public spaces (right).

What can we learn?

Creative educational institutions and associated residential developments can benefit from locations adjacent to each other.





DORCHESTER ARTS + HOUSING COLLABORATIVE

Chicago, IL

Originally developed as the Dante Harper Townhomes by the Chicago Housing Authority (CHA) in 1981, these buildings in the South Side's Dorchester neighborhood were abandoned and vacant by the early 2000s. Artist and urban planner Theaster Gates' Rebuild Foundation (see pg. 28) collaborated with the CHA, Brinshore Development and Landon Bone Baker Architects to redevelop the townhomes into a mix of artist, public, affordable and market-rate housing. A new arts center (below) featuring a spring-loaded dance studio, public meeting space and community garden was constructed. Permanent programming like Coffee, Tea and Chat creates a shared community of exchange between residents and neighbors.



What can we learn?

Adaptive reuse of publicly owned buildings can create spaces for artists whose presence enriches life for other members of our communities.



