

1 GENERAL GROWTH PROPERTIES, INC.

2

3 COLUMBIA, MARYLAND

4

5 COMMUNITY FORUM

6

7 GUEST SPEAKER: GAIL DEXTOR LORD

8 LORD CULTURAL RESOURCES

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11 The above-mentioned Community Forum was held on
12 Wednesday, March 19, 2008, commencing at 7:30 p.m., at
13 General Growth Properties, Inc., 10275 Little Patuxent
14 Parkway, Columbia, Maryland, 21044 before Robert A.
15 Shocket, a Notary Public.

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21 REPORTED BY: Robert A. Shocket

2 MR. HAMM: As you take your seats, I would
3 like to begin by thanking you all for coming this
4 evening, and maybe more to the point, thank you for
5 your interest in Columbia, the community and your
6 willingness to spend an evening discussing its future.
7 My name is Greg Hamm with General Growth Properties.
8 And before we begin tonight, in keeping with our theme
9 of Columbia's bright future inspired by its past, I
10 would like to acknowledge a few people, the first of
11 whom is an employee of General Growth Properties who is
12 celebrating this week his thirtieth year working on
13 Columbia. And, Bob, are you here?

14 MR. JENKINS: I'm here.
15 (Applause)

16 MR. HAMM: Thank you, Bob. Bob Jenkins is
17 a civil engineer by training from Penn State
18 University. He came here thirty years ago and his
19 first job out of college was with The Rouse Company,
20 working on Columbia. And, in today's world, and really
21 at anytime, thirty years of commitment to an

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1 organization, and in the case of Columbia to a vision
2 is something that's commendable. And I would like to
3 acknowledge Bob, thank him for his service. And I have
4 something here, a very small token of our appreciation
5 and there will be more to come, I'm told, but I'm

6 hoping everybody will give Bob a well-deserved round of
7 applause.

8 (Applause)

9 MR. HAMM: I might briefly review what
10 we're doing tonight. This is the second of our public
11 meetings, and these meetings were really designed to
12 introduce the community to a team of consultants that
13 whom we believe represent some of the best minds in the
14 world in their various fields. The first of these
15 meetings was with Alan Ward of Sasaki and Associates,
16 who spoke about what he has been doing in recent times,
17 particularly with his work with the Beijing Olympics.

18 And tonight we take a different turn away
19 from traditional planning and deal with a topic that
20 might be unique to a place like Columbia, and that is
21 that of culture. We have with us Gail Dexter Lord, and

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1 Gail's experience, we believe, is among the best in the
2 world at looking at a community, helping the community
3 define its culture and help a community understand what
4 is needed to sustain that which makes it unique and
5 that which defines it and in places like Columbia look
6 for opportunities where we cannot only sustain those
7 elements that are worth sustaining, that define us but
8 actually help them to grow and blossom and mature and
9 help guide our future direction.

10 I would like to also make clear that there
11 will be two more of these meetings with our experts,
12 and again they're designed to introduce the community
13 to our team. There will be a brief question-and-answer
14 period following the presentation but this by no means
15 represents the entire exposure that we are going to
16 make our consultants available to the community. We
17 will be presenting on April 28th the vision that we
18 believe is the community's vision, as begun in the
19 charrette, as further identified in the County
20 framework, and then as defined and interpreted by this
21 team that you're meeting.

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1 Following our presentation on the 28th, we
2 are going to have a series of meetings for seven to ten
3 to fourteen days with various parts of our team dealing
4 with specific topics raised in their presentation. So,
5 we very well may have Gail back if it's clear that that
6 is an issue that requires more explanation and more
7 discussion. We will be dealing with the environmental
8 issues, issues of diversity, housing, issues relating
9 clearly to the design and traffic, transportation,
10 transit. We want to make sure that each of these
11 topics is dealt with, with a level of scrutiny and
12 sincerity and study that each of these topics deserves.

13 So, those will take place for a couple of

14 weeks. Following that, we hope we will be in a
15 position to have kind of a summary of what has
16 transpired and then be in a position to present an
17 application to the County. The County then will have
18 its own processes beginning with the Planning
19 Commission and the Board, who will then also invite
20 community support and involvement.

21 So, the conversation continues tonight. I

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1 thank you for coming and being here. I would like to
2 acknowledge as well at least one elected representative
3 that I have seen, and if there are others I apologize,
4 but Councilwoman Sigaty, I believe, is here -- thank
5 you for coming -- in the back. And, are there any
6 other elected representatives here tonight? They may
7 not be admitting it but, in any event, thanks to all of
8 you for coming.

9 And without further delay, I would like to
10 introduce Gail Dexter Lord. And I would like to just
11 say by way of anecdotal observation of Ms. Lord and her
12 organization from Toronto, they came here and spent a
13 week, and I asked them at the end of the week when I
14 met with them if they had met this person and that
15 person and this group and that group; the answer to all
16 of these questions was yes. And I thought they did
17 more in a week than I knew was possible and certainly

18 than I could have done in a month. So, I commend them
19 for that and I think that we will find her observations
20 about her business, culture and what she has been asked
21 to do for Columbia hopefully very enlightening. Ladies

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1 and gentlemen, Gail Dexter Lord. Thank you.

2 (Applause)

3 MS. LORD: Greg, thank you very much for
4 that introduction. I'm wondering which mike is
5 actually on. This is fine. Is this all working? If
6 you can't hear me, let me know. What's more likely --
7 because that's technology -- is that I will speak too
8 fast. If I do that, let me know. I'll just slow down;
9 just go like that. And if I'm not speaking fast
10 enough, you can go like that.

11 So, having, what I would like to do tonight
12 and what I have been asked to do and what I enjoy doing
13 in any case is to tell you a little bit about our firm.
14 My colleague, who is actually our project manager on
15 this project, Lindsay Martin, is in the front row. And
16 if there are any people that we missed in that very
17 hectic opening series of interviews, or maybe we phoned
18 you and you weren't in, you left a message, then please
19 contact Lindsay, give her your card or jot your name
20 and details down and then we'll follow-up on that,
21 because our goal is to speak to the people who want to

1 be spoken to in this process.

2 So, let's just -- all right. So this is a
3 town, this is a forum, and let's start out by just
4 telling you what I'm going to do is I'm going to
5 present this PowerPoint and then there's hope here
6 because there's a little two-minute video, I'm very
7 excited to show you as well, and then the PowerPoint
8 continues and then we're going to have a discussion.

9 So, our company is an interesting one. I
10 mean, for me interesting of course. It was formed by
11 my husband and myself -- that's us there -- in 1981.
12 It was a typical Mom and Pop company. That was
13 also the year that the personal computer or
14 transporting computer was invented for people who were
15 into that particular industry, and we thought that the
16 world could use planning and cultural resources. It
17 was kind of an idea we had. He had been a curator for
18 most of his working life. I was an art critic for most
19 of my working life up until then and we thought, well,
20 let's form a business where we can work together, bring
21 these talents together and see how it goes, two young

1 children, four or five parents on both sides, possibly
2 doing that and we were very fortunate.

3 The company has grown to in fact be the
4 largest cultural planning firm in the world. It's
5 about fifty people but in our little niche that's big.
6 And I think just the next slide, we have, our main
7 office is in Toronto, which is my hometown, and we have
8 offices, as you can see, in a number of other very nice
9 cities. Lindsay is based in our New York office, which
10 is our U.S. headquarters office. We're also in Paris
11 and we just opened an office in Beijing.

12 So, we've worked in 46 countries, doing
13 cultural planning, which is a lot of countries by any
14 count, and we've done over 1600 projects. On the
15 downside of it is that Barry and I hardly ever see each
16 other. So we, I really enjoy looking at this picture.
17 We've been married for 35 years and 27 of them in the
18 company and my mother insists that without all that
19 travel maybe it wouldn't have worked out so well. But
20 that's only a theory -- unless I get a strange phone
21 call this evening.

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1 So, the idea of the company was always to

2 work with communities. We start out, even though we're
3 very global, very international, we work in huge
4 communities; we work in tiny communities, we believe
5 that large learns from small as well as small learning
6 from large. And that's been part of our practice since
7 day one. That's something that really will never
8 change because what culture is about is about the
9 creativity of people in the end. And what we're
10 interested in is where people are created, where
11 communities have been, creativity.

12 And from that point of view, Columbia,
13 Maryland, is extremely interesting. I had the distinct
14 joy and pleasure of reading the history of this
15 community. I had read, I had met, actually, Mr. Rouse,
16 many years ago. We were working on a project in
17 Philadelphia. He was actually at the Philadelphia
18 Museum of Art. He was on the advisory committee and of
19 course he was a great figure. I knew about him at that
20 point because of festival marketplaces and his whole
21 history in that type of planning but even at that point

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1 I was not familiar with Columbia. I didn't know about
2 it. But then when we were fortunate enough to be even
3 considered for this project, I started to read the
4 voluminous materials that were archived and kindly
5 provided to us.

6 And it is a fantastic story. It's a story
7 that I know has meaning for everybody in this room and
8 I believe it also is a story that deserves to be better
9 known in America and in fact around the world. And I
10 want to talk about that a little bit better, so -- a
11 little bit later, and better.

12 Okay. So just to explain a little bit more
13 about our company, we have three basic service areas,
14 visioning, which is the red circle, planning, and
15 implementation. And what do we briefly mean by these?
16 What we're doing really in Columbia right now as part
17 of the master planning process is actually visioning.
18 Visioning is the development of a coherent, guiding
19 vision that can be understood by all. We're really
20 engaged in what is the vision for culture within the
21 master plan for this community for the 21st century.

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1 That's not a small thing; it's a big thing. And, the
2 skills that we use include listening, questioning and
3 encouraging participation. This is an exploratory, a
4 flexible process. It's spontaneous and I think a great
5 American word, and it's a word that a great American
6 gave to the world, it's improvisational.

7 And I really stress those things because we
8 are not the kinds of consultants who come to your city
9 and say every community has to have a this, that, the

10 other, you don't have a this, that, the other so you're
11 not cultured. And to me that's absolutely ridiculous
12 because what you need to have has to be grounded in who
13 you are, who you were, who you are, who you will be.
14 And my example at the risk of embarrassing Toby very
15 much is to say I can go to the community, I can go
16 somewhere in China and say you know, every civilized
17 community needs a Toby's Dinner Theater, right? It's
18 obvious. It's a big success. So we go to a Chinese
19 city, you want it to be a better city, get a Toby's
20 Dinner Theater. Well, if they don't have a Toby
21 they're not going to have a Toby's Dinner Theater

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1 unless they're going to start opening branches as we
2 did, Toby --

3 TOBY: I may.

4 MS. LORD: You may. Okay. I knew you were
5 going to say that. So the point is that we in our work
6 with you, we have to find out in a way what's
7 indigenous and when we find what's indigenous and then
8 we have to look at where is the 21st century coming and
9 going. We know a lot about that, actually -- culture,
10 don't know about economy but I do know about culture --
11 then we match those things up. So every single project
12 has that unique quality.

13 So, once the vision is determined we get

14 into something which really gets into the dull aspect
15 of life, but it is, it does need to be done, which is
16 the planning part. And planning is the process of
17 actually transforming that, translating, transforming
18 both that vision into reality. And that is all those
19 good things that all the consultants in the room -- and
20 I suspect there are a lot of consultants and former
21 consultants here, knowing your demographics as I do --

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1 setting goals and priorities, clarifying those things
2 and assessing impact and all that good practical stuff.

3 And then the third area of service is the
4 implementation process and we have a whole range.
5 We're a full service company with lots of expertise and
6 we have a full range of services in that as well. And
7 I'm going to be telling you about quite a bit of our
8 work.

9 The actual practice areas in which we excel
10 are management consulting, strictly for the arts and
11 heritage, like we don't do hospitals, we don't do
12 schools but we do arts and heritage. Facility
13 planning, there are architects in our company but they
14 don't design buildings. They work with architects, and
15 some of the examples that you will see, you'll see that
16 we have been privileged to work with some of the
17 world's great architects because, of course, every

18 architect wants to work on cultural projects. So,
19 sometimes they're not so happy to meet all those neat
20 pragmatists like us on the other end of the project but
21 that's the way it is. And then the third area that we

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1 really enjoy working on is exhibition development and
2 usually where there's culture there's some kind of
3 exhibition.

4 Now, I want to now go through a number of
5 different projects. I hope what I'm going to draw out
6 of them, it's not in a way, I was trying to pull them
7 together because the projects aren't about me although
8 I have chosen a project that I have personally worked
9 on because those are my projects. You know, Barry has
10 his project, I've got my project and Lindsay has
11 actually worked with me on a lot of them. And what I'm
12 doing with them is I'm not showing them to you in the
13 sense of showing off, although some of them are very
14 impressive. What I want to do is draw one message from
15 each project that I think is relevant to Columbia and I
16 hope to demonstrate in that way how, what we mean by
17 big and small, speaking together, because that's
18 actually the essence in a profound way of some of our
19 creativity and working with your creativity.

20 So the first one I'm going to show you is a
21 project that was in the news a great deal, probably not

1 in the news so much because a lot of the news was
2 reasonably negative at the time, which is, it's a very,
3 very important project in New York. We worked on the
4 conceptualization of the museum component of the World
5 Trade Center complex, which is, now it's called the
6 9/11 Memorial, September 11th Memorial Museum,
7 September 11th Memorial Museum. And we spent three
8 years on this project helping the Lower Manhattan
9 Council develop an understanding of what it would mean
10 to have a museum as part of that memorial. Now,
11 central to that whole project, which is going to be
12 magnificent -- the memorial itself is fantastic, the
13 museum is going to be fantastic -- was an understanding
14 that there was a whole community in Lower Manhattan
15 that needed to be rebuilt and rethought. Okay?

16 And so, and that was a very consultative
17 process in which we worked with the community, that was
18 quite shattered and quite difficult for every possible
19 right reason, and so in a way it's a sober project to
20 start with but I think that it demonstrates a capacity
21 to work and help communities with difficult issues. So

1 that might be the take-away from that project for you
2 as a group.

3 A project, this project is one that I doubt
4 that people are familiar with or have ever visited but
5 if you go to Manchester, England, and if you remember,
6 approximately, well, maybe, about ten years ago a bomb
7 went off in downtown Manchester. Fortunately nobody
8 was killed. It was an IRA bomb. And it flattened the
9 whole center of the city, which led to the opportunity
10 to replan the city. And we were taken onboard by the
11 city to help them develop a new museum. And this is
12 the new museum that resulted from this process. And
13 it's called Urbis, Urbis is the name, and the people
14 here in maybe my age group who were forced to study
15 Latin, I don't know -- but don't raise your hands, you
16 don't have to admit your age -- know that Urbis means
17 the city.

18 So this was a museum not about the City of
19 Manchester, it's about -- it is that, too but it's
20 about cities and what cities mean. And it's a new
21 institution and it has a fantastic rooftop restaurant.

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1 I'll just tell you, the architect, Simpson, very fine
2 architecture, the picture's a bit boring but the

3 building is far from boring. It's wonderful. And what
4 I wanted to draw from this as a bit of a media message
5 or take-away is that cities are hot topics right now.
6 And why would that be? Well, 2008, the year that we're
7 in right now, is the first time in human history that
8 more than 50 percent of the population of the world
9 lives in cities.

10 I know human beings have been around for,
11 well, depends on how you count, you can count in the
12 millions but our direct ancestors have been really only
13 around for 150,000 years. We only got agriculture
14 10,000 years ago. So, we have a very short history and
15 it's taken this long before over 50 percent of the
16 world's people have lived in cities. So everybody is
17 busy studying cities.

18 And I think in the study of cities that
19 Columbia has something to offer and maybe it has
20 something very special to offer the world about small
21 cities. I think the world is very taken up right now

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1 with the cities that are financial capitals, you know,
2 New York is a small city in comparison to Asia and
3 Mexico and Latin American cities but maybe there's a
4 special niche for understanding the magic and the civil
5 society that can be created in small cities. So, I bet
6 that's kind of a take-away from this project.

7 The next project I would like to mention to
8 you is an Expo, World's Fair, in a town that -- I don't
9 know how many people have ever heard of it -- Zaragosa,
10 Spain. It's actually right in the middle of the
11 Iberian Peninsula. We're helping them plan the
12 after-use of their buildings. This is an Expo where
13 you build all these fantastic buildings and then
14 afterwards, well, what happens? People familiar with
15 the New York World's Fair site know what happened
16 there, and Seattle, probably one of the better cities
17 that made use of their World's Fair, World's Fair
18 buildings afterwards.

19 But why I'm showing you this, we're not
20 going to have a World's Fair here, but what I think is
21 interesting about this one is the theme. The fact that

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1 cultural development, Zaragosa, you know, it's really
2 mainly a rural area, wouldn't say it's any kind of
3 cultural capital, they have some very important church,
4 it's a cathedral town, and they have all the things
5 that go with that, an old medieval city, some Roman
6 ruins, and they do have a lot in that respect that we
7 can't even imagine having in North America. But the
8 way they decided to develop their 21st century culture,
9 and that stuff has been around for three, four hundred
10 years and it's wonderful, but it's not that interesting

11 to young people, it's not that kind of thing that's
12 going to draw intellectual workers to their community,
13 is they take on the theme of water.

14 This Expo is all about water and the
15 after-use of the site is to bring nongovernmental
16 organizations from all around the world to locate their
17 offices in this area, exhibitions, trade shows and all
18 those things on the theme of water, which I think
19 everybody here knows is one of the crises that the
20 world is facing, there isn't enough of it, how do we
21 keep it clean, how do we use it better and so on. So,

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1 I think the idea that culture creates, is created to
2 ideas is actually one of my take-aways there.

3 I guess a particularly impressive client of
4 ours is The Louvre. What I've learned, you know, you
5 can talk to people about we did this, we did this, we
6 did this, but when you say the word Louvre, the world
7 really sits up. You know, I mean, that's that place
8 that pretty much anybody if you were to do a survey on
9 the street of recognition of the concept of museum,
10 pretty much everybody has heard of The Louvre. What's
11 interesting about The Louvre right now, and I think
12 where there maybe is something to take away for you is
13 that it is establishing branches.

14 At one time this was like unheard of. You
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15 were The Louvre or you were the Met, although that
16 doesn't have any branches but that's true of the Met,
17 the Tate, any of the great museums and you just sat on
18 your property and people came to you, you know. But
19 nowadays that is really not sufficient. And many of
20 you will know that in fact The Louvre has a special
21 relationship with Atlanta. They send exhibitions to

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1 Atlanta, they have a multiyear contract with Atlanta,
2 and we're working with a community called Lens, which
3 is a very impoverished community in the north of France
4 near the Belgian border, and the best way to explain is
5 this is a town in France that only has one restaurant
6 so I think you can understand that that's pretty poor.

7 And The Louvre is going to be building a
8 branch there. And, one of the things that I guess I
9 would like you to realize is that in starting cultural
10 institutions or expanding your cultural efforts it is
11 very likely that you could find an institution that
12 would like to establish some kind of branch here, you
13 know, and that might be something you would like to
14 consider, think about, and that's just a branch idea.
15 I'm not saying that that's the idea but it's an idea
16 that's happening out there in the world.

17 Another one of our clients -- and this is
18 one obviously we're very proud as well, we have had a

19 12-year relationship with the Tate, in London, we
20 worked on all the visitor studies that led to the
21 creation of the Tate Modern, which is now one of the

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1 most successful modern art museums in the world. I
2 think their total attendance at both places is around
3 five million last year, which is really very high for
4 modern art. And I guess that the message on this one
5 is the power of art and culture to regenerate
6 communities.

7 Now, obviously this is on a grand scale,
8 obviously it's in one of the world's biggest cities but
9 any of you who know London and know how derelict this
10 part of London was just fifteen years ago will be
11 impressed by the power of culture and the power of
12 cultural capital. So, that would be my message from
13 this project. And, so, having worked with these folks
14 for twelve years I know a fair bit about that. You
15 should feel relaxed and feel pretty good about it.

16 Another project of ours that gets into the
17 world's greats is the Guggenheim, Bilbao. Now, we did
18 not, I only wish I could say that we were at the
19 beginning of this project, we weren't, but we have been
20 selected by the director and staff and board of the
21 Guggenheim in Bilbao to do their strategic plan first

1 five years ago and now that contract was retendered and
2 we're doing the next strategic plan. We've started
3 working on it already. And I think that the message
4 from a place like Bilbao -- and probably everybody here
5 has read about this -- is that, you know, dream your
6 dream because it can happen.

7 I mean, this was not a city that was a
8 natural to have a fantastic building to become a magnet
9 for 800,000 visitors a year, to be -- I wrote an
10 article recently called the Bilbao Effect and I looked
11 up how many times this word Bilbao is Googled. I mean,
12 it's unbelievable. You know we have ways of knowing
13 how much the world knows about you. This may not be an
14 effect that you're remotely interested in but what I
15 would say is that this example shows that don't be
16 afraid, don't be afraid to dream because if you have
17 the right combination of leadership and other factors,
18 you can really do some pretty amazing things.

19 Another client of ours is Pompidou Center,
20 again a very great honor to work with such an esteemed
21 organization. What we're doing there is we're

1 travelling their exhibition of video art. And when you
2 think of the Pompidou Center, you probably don't think
3 about video art. They actually have the world's
4 biggest collection of video art. And we've been
5 traveling this exhibition all around the world.

6 And I guess why I would like you to know
7 about this project other than that is part of who I am
8 and who my organization and that we do this is that
9 there was a lot of product to travelling exhibitions
10 out there and every kind of thing. And that's not
11 something that your community can host right now. So
12 is that something that Columbia should be thinking
13 about.

14 This is a neat project that we just started
15 on recently. It's an Artscience Museum in Singapore.
16 Singapore is a city-state so it's a big city but it's a
17 very, very small country and this is part of the new
18 city in the Marina Bay area. And this is the Moshe
19 Safdie Building, some of you may be familiar with this
20 architect, he's quite prominent, and it's really a
21 fantastic feat.

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1 I guess I'd say there's always a new idea
2 out there. Don't think that every idea exists. I

3 mean, nobody ever did a museum with this one word,
4 Artscience, and I think that it's an idea whose time
5 has probably come but there's lots of other ideas out
6 there that will make this very, very unique. And I
7 have to say that the Singapore government is really
8 quite excited about it. It's not about art and
9 science. It's about only exhibitions, only projects in
10 which artists and scientists work together as one, so,
11 getting product, finding product, getting people who
12 can do this. It's been a very challenging ride but
13 again it's always important. You're an innovative
14 community. The message here is always think
15 innovation. Big, small, it doesn't matter. Innovative
16 is very good.

17 Another project, this time in South Africa.
18 We worked on a Heritage project called Constitution
19 Hill. South African government is celebrating the 10th
20 anniversary of its new constitution, its very special
21 and progressive constitution. They decided, they built

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1 a Constitutional Court -- you see that, that's the
2 court there -- on the site of an old prison. And they
3 wanted to communicate that here was a prison where
4 political prisoners and economic prisoners, if you
5 like, had been incarcerated in really medieval
6 circumstances. I just want to say, you're all probably

7 familiar with Robben Island.

8 I mean, Robben Island is where Mandela was
9 -- not to take anything away from the 27 years -- this
10 was a modern place. I mean, this was like a hell-hole
11 from the Middle Ages, in the middle of the city,
12 terrible place. And so the job there was to preserve
13 it, conserve it and interpret it so people would see
14 this contrast of the colonial past, if you like, and
15 the horrors of Apartheid and then they would appreciate
16 more the modern constitution. And, what is the
17 take-away here? There's no space so negative that it
18 cannot be transformed into some new meaning, and that
19 was a great privilege to work on and a very powerful
20 experience.

21 Now, this next one may be more relevant in

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1 an obvious way. Has anybody ever heard of a town
2 called Salford in England? Oh, good. How come? You
3 have? You have? It's a suburb of Manchester basically
4 but it's its own city but it was considered to be kind
5 of a nonplace. You know, like a suburb of Manchester,
6 already Manchester was important, trying to be
7 important again. Well, Salford, it was also a very
8 deprived suburb, very poor and they decided about forty
9 years ago, it takes time, a little bit like Baltimore's
10 Inner Harbor, you know, that was a vision that took a

11 lot of time to develop, and in fact they were directly
12 inspired, I think you can see by the site, you can sort
13 of see how they might have been inspired by the Inner
14 Harbor project in Baltimore.

15 They decided that they would completely
16 regenerate the old Manchester ship canal, very parallel
17 to Baltimore, and that they would do it with culture
18 being first in and then after that all the rest of the
19 economic development would happen. And, when I got
20 invited into the project, they were going to put, this
21 is, at that time, this is like 1997, this was the

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1 poorest area in all of Europe. We won't go into how
2 poor but you just have to trust me that was the
3 statistic.

4 And the planners decided to culture down,
5 you know, on the theory if you build it they will come
6 and get the condos, et cetera, et cetera, and their
7 idea was to put an opera house there. Now, somehow in
8 this community, an opera house, this is a classic case
9 of planners saying well, every successful city has an
10 opera house, so this and this and this and so they
11 plunked an opera house down and this was just kind of
12 not getting any traction.

13 So I'm the kind of person that they call in
14 at this sort of time -- was and still am -- and I went

15 around and met a lot of people in the city and I
16 discovered something amazing. There's an artist named
17 L.S. Lowry -- I don't know if you've ever heard of him.
18 He's not as well-known outside of Europe as he should
19 be. He is the guy that does these paintings of little
20 stick figures. Right? He's the most popular painter.
21 If you're a rock musician in England, you make a lot of

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1 money, the first thing you do is you go out, you buy an
2 L.S. Lowry painting -- because every school kid learns
3 about him -- and this mural here, you can sort of,
4 here, that's me, I'm not one of the stick figures, far
5 from it, this is the museum director, eventually, but
6 this is the sort of typical Lowry, that's him, that's
7 Mr. Lowry at an exhibition we did. Anyway, this city,
8 Lowry is from Salford.

9 So, the people were planning a grand opera
10 house but they were ignoring their own heritage, their
11 really famous, really loved artists in England. So
12 much so we did a little study, we found out that Lowry
13 was one of the top ten people, visitors to the Tate
14 would say who they wanted to see, do you have any
15 Lowry, they would want to see a Matisse, they would
16 want to see a Tudor painting and they wanted to see a
17 Lowry. And this was the real cultural resource of this
18 community. Well, when we refashioned the project

19 around Lowry it took off incredibly.

20 And I will tell you that right now if you

21 go to Salford or you go to Manchester, if you go to

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1 Salford you will see that the development as a result
2 of this is absolutely fantastic and phenomenal. So I
3 guess what I would say is local meaning local heroes, a
4 lot of traction and great importance in whatever any
5 community wants to do. How am I doing for time? Are
6 we getting some guidance?

7 MS. NICKLAS: Ten after, how about that?

8 MS. LORD: We'll do it. Okay. This is a
9 very special project to me and I give it to you for a
10 few reasons. San Francisco, that's the Museum of the
11 African Diaspora, for those of you who had lunch with
12 me I talked about it quite a bit. Here it is in the
13 nighttime. Here it is in sort of the late afternoon.
14 It's a mixed-use project. It's a very small museum
15 with a very big idea. Here is the cultural center,
16 which is about how all of humanity came from Africa.
17 And it is 20,000 square feet. I think you can kind of
18 see, and the building that surrounds it is a five-star
19 hotel and condominium.

20 And it was because of that, it's that
21 five-star hotel and condominium that paid for the basic

1 space. That's how this was an affordable project and
2 was paid for on a capital basis and it also contributes
3 to operating. And I would like to show you, I would
4 just like to show you the interior and then Lindsay's
5 going to show you a very short DVD about it. So that's
6 the outside. We go inside, and the DVD is going to
7 explain it all.

8 (DVD Played)

9 MODERATOR: Communications medium for the
10 21st century where a local community can build its
11 ideas and stories and share them with the rest of the
12 world. A good example is here in downtown San
13 Francisco, at the Museum of the African Diaspora.

14 SPEAKER: When you look at it, you know,
15 individually, you see all the individual images that
16 make up the mural but if you step back away from it,
17 what we see is one face, again sort of, you know, truly
18 representative of the face of humanity. I think the
19 21st century museum is MOAD. Because what MOAD
20 represents, it's more than, you know, we're not a
21 collecting institution as such, we don't collect

1 objects but we're a museum of people. They're out of
2 Africa, number one universal family but what people
3 don't understand is that so much of our history has
4 been sort of kept from us in terms of that universal
5 connection. And what MOAD is committed to is helping
6 to bring some of those ideas to the fore and bring, you
7 know, to extract again sort of just extract and uncover
8 where that cultural connectivities are, the point of
9 intersection is.

10 MODERATOR: MOAD symbolizes the incredible
11 potential of how a local project can become global. In
12 a sense the Lords have helped the museum find a focus
13 that includes everyone.

14 SPEAKER: MOAD is an interesting example of
15 broadening the perspective of a client. Because in a
16 way we started out with the charge of doing an
17 African-American history museum and we had to confront
18 the reality, though, that there is a very small
19 African-American population in San Francisco and that
20 by and large that doesn't live in the area and the
21 stories didn't have that in the area where this museum

1 was going to be. So, I kind of got engaged with the
2 idea of broadening this out. Why don't we make it
3 about the whole world? Because it is a part of San
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4 Francisco that the whole world comes to.

5 MODERATOR: Even though MOAD doesn't have a
6 permanent collection of objects but what they do
7 collect and digitize are people's stories.

8 SPEAKER: The history of the people was
9 maintained through generations of reo so in different
10 countries in Africa, the reo tradition is very strong.
11 It is the same idea here in this institution. We
12 wanted to be the modern-day reo of the African
13 Diaspora.

14 MODERATOR: Next I meet up with Fred
15 Jordan, a board member who was very much involved in
16 keeping MOAD on track. His engineering firm even
17 managed its construction. He also worked on the hotel
18 and condo complex that houses the museum.

19 MR. JORDAN: I don't know of any other
20 African-American museum that's in a five-star hotel. I
21 don't know any museums that are in a five-star hotel.

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1 So, this is the museum here, the entrance from the
2 hotel. This project in many ways unifies. It unifies
3 the Diaspora from the slave trade but it also unifies
4 everyone. And I think that is the gratifying thing
5 about this museum; it has brought a lot of people
6 together.

7 (DVD concluded)

8 MS. LORD: Okay. So I want to get to you
9 pretty soon but I want to just try and stay on time
10 here. The power of culture to explore ideas is
11 something new and interesting. And this is a project
12 we were working on for six years now, which is a Human
13 Rights Museum in a city that I don't think anybody
14 would have heard of called Winnipeg.

15 PARTICIPANT: Of course we've heard of it.

16 MS. LORD: You have? How come?

17 PARTICIPANT: We've lived in Canada.

18 MS. LORD: Oh, good. Okay. So you lived
19 in Canada and sort of came to Winnipeg and they end up
20 in Los Angeles, right? That's our story. Anyhow, it's
21 one of the cultural cities in the world but this

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1 project is huge and I would have to say that it was a
2 dream of an individual, kind of like Columbia was a
3 dream of an individual, a really visionary individual
4 and his foundations took it up. And I am amazed to
5 tell you that last week this was proclaimed a national
6 museum and will become officially like the Canadian
7 Smithsonian. And it's a little bit more about reaching
8 for the stars and realizing that a project may sound a
9 little far-fetched but if it's got the right
10 combination of ideas, that it can really happen. I can
11 talk a little bit more about that.

12 A project that's been a hundred years in
13 the making and very close to you that we're very, very
14 privileged to work on -- and I'm going to close with
15 this project -- is the New National African-American
16 Museum of History and Culture. This is planned to open
17 in this site -- oh, this site right here, right by the
18 Washington Monument. It will open in 2015. And we're
19 very privileged to be part of the core planning team
20 for this project. And, well, I think it's going to
21 make a huge difference in the country and in fact the

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1 world. So that's again a great project that we're
2 doing.

3 Maybe since the slide is there I'll just
4 show you, we're working on a new town for an old, well,
5 for really the oldest, new town for the oldest
6 institute of higher education in the country, namely
7 Harvard, which is going to be expanding across on the
8 other side of the Charles River, and one of the key
9 mechanisms of that expansion -- I think it's going to
10 be quite beautiful -- is the Peabody Museum of
11 Archeology and Technology, which is also one of our
12 clients.

13 And then very finally we believe as a
14 matter of our core philosophy of sharing everything we
15 know, so, these are the number of books that Barry and

16 I have written. We're kind of hyperactive, I guess you
17 would have to say, and we're very privileged because
18 they've been published. And anybody who can guess what
19 this language is wins a prize. So, I see there's a lot
20 of arcane knowledge in this room so with some
21 trepidation, promising a prize, guess what it might be.

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1 Oh, yeah, we'll send you a copy of the book in this
2 language, how's that, if you can guess what language
3 that is. But that's we have something called the Lord
4 Academy which is a whole educational program with
5 interns and it's a global one. So that's where we are.
6 I really want to engage in hearing more about you, your
7 community and your aspirations. So thanks very much
8 for your attention.

9 (Applause)

10 MR. HAMM: Thank you very much. I hope, I
11 think like me, it's evident that Gail joined us for a
12 reason and I think her expertise and what she can offer
13 us is something we look forward to hearing more about.
14 We would like to open it up to questions now for
15 probably, what do we have, Barb, thirty minutes?

16 MS. NICKLAS: Until about nine o'clock.

17 MR. HAMM: Till Nine o'clock. And, is
18 there, are there any questions that we might have for
19 Ms. Lord? Yes, ma'am. And I think there's a

20 microphone, Everyone has a microphone here.

21 PARTICIPANT: Really, thank you for your

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1 presentation. And I just like your spirit and how your
2 company goes about this. One of the things I wonder
3 for a community like ours, how do we bring the
4 developer, money and the people together to create one
5 of these projects? I appreciate your comments on it.

6 MS. LORD: Oh, I don't have to get up?
7 Okay. This is the TV talk show part. Okay. I know
8 this sounds Pollyannish and I'm known to be a
9 Pollyanna but I have to tell you, we have had an
10 incredible success record in helping projects get off
11 the ground, get started and so on. I think it's clear
12 that this is a just a fraction of them. And I believe
13 that it's the idea, it's the right idea at the right
14 place at the right time.

15 And, I will just start with timing and
16 place because we haven't got the right idea yet, right?
17 That's what we're going to work on together but I think
18 the timing is outstanding for you. I realize that
19 there are terrible clouds on the horizon as far as the
20 economy goes at the moment and so on but economies move
21 in cycles. You're looking at a long-term picture. You

1 are an incredibly successful community. You are a
2 community based on values that are still of huge
3 interest and of huge importance. And I think that your
4 challenge from the cultural perspective is what is the
5 kind of cultural infrastructure for your community for
6 the 21st century. That's really, I think that's
7 really the question. So coming up with that right idea
8 will inspire many funding sources.

9 Now, you are lucky that there's a developer
10 actually who has a stake in the community; that's, I
11 would think that would be a very good thing because
12 these days I find that that is a real critical factor
13 of success. But the right idea will bring other
14 funding partners to the table as well. And I think one
15 of the things that needs to be very strong in a
16 community is social capital -- I would rattle these
17 things off -- you're very strong in social capital.
18 That means people coming together to solve problems.
19 That's where Columbia must have, you must be off the
20 rating scale on that one, if there was a worldwide, you
21 know, community grading system. And, you are that way

1 because of your history, because of your heritage,
2 because of your population. You're very strong on
3 social capital and now I think it's time to use those
4 skills and talents to focus on the cultural capital
5 piece. That's why I think the timing and the place is
6 right. We're not there with the idea yet.

7 MS. NICKLAS: Thank you. A couple things
8 till we go to the next question. Same as we did the
9 first time, we want to make sure that everybody knows
10 that this is being videotaped so when you do ask a
11 question via the mike you will be on the videotape and
12 we also have the opportunity for everybody to give
13 questions on cards. And what we did the last time,
14 we're going to continue to do, that we'll have a live
15 question via the mike and then we'll have a card, a
16 question, and people will continue to pick up the
17 cards, just pass them to the center aisles. So anyway,
18 so now I was given some cards and the first one here
19 is --

20 MS. LORD: Some? These look like a
21 hundred.

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1 MS. NICKLAS: Well, there's only actually
2 three.

3 MS. LORD: Oh, good.

4 MS. NICKLAS: And the rest are my --
5 MS. LORD: Okay.
6 MS. NICKLAS: -- notes.
7 MS. LORD: Okay.
8 MS. NICKLAS: What do you think is
9 Columbia's chance of becoming a true arts destination?

10 MS. LORD: I think that the chances are
11 very good. They're good because you have a good
12 infrastructure to start with based principally on
13 community arts and a very, very strong performing arts
14 tradition. So that's good. You have a certain basis.
15 It's also good because we are in a knowledge economy
16 period where increasing numbers of people want to work
17 in the arts and where so many aspects of the economy
18 recognize that the creativity that comes from the arts
19 is essential to economic success in any number of other
20 fields including the sciences.

21 So, I think that the time is good to think

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1 about that. I think that the trick, if you like, the
2 challenge is right-sizing the project, right? Because
3 the population base is huge so in order for the
4 project, whatever it is, if it's a center or whatever
5 constellation of activities, it needs to be something
6 that will bring in people -- this is my opinion -- to
7 be sophisticated and therefore worthy of effort. You

8 do need to be able to attract additional people just
9 like a shopping mall attracts additional people but you
10 don't want to have something that is so big that
11 you are, you know, going to be burdened by it. So, I
12 think coming up with the right-sizing strategy is maybe
13 one of the more difficult parts.

14 MS. NICKLAS: And actually I have a quick
15 question here. When Gail first started, Gail and
16 Lindsay and her team, they actually went through a
17 process of coming to the community, visiting with a
18 number of folks in the community, doing a number of
19 interviews so that you are really getting very familiar
20 with the community. And, you made a very interesting
21 initial observation about arts and culture and the

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1 community. If you could share that, or, what is, what
2 was one of your earliest observations?

3 MS. LORD: Well, you should tell me if this
4 is the one you're interested in. I feel that you have
5 an outstanding 20th century infrastructure for arts and
6 culture, right? So it's based on, you know, community
7 arts facilities being very widespread in the community,
8 they're delivered at, by my observation, a very high
9 quality of facility, and the tremendously enthusiastic
10 staff. You have a fantastic library which is really
11 impressive and can be the cornerstone of some further

12 development. Libraries are really emerging these days
13 as experience places, not just as book places, and sort
14 of the whole phenomena of the experience library is now
15 the new buzz word.

16 And I think your library is fantastic and
17 it probably needs to go to the 21st century level and
18 I'll tell you what that means. You have performing
19 arts facilities but there's so much demand on them that
20 the new facility at the college, for example, I mean,
21 it's used principally by the college and there won't be

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1 that much room for growth.

2 So, what do I mean by 21st century
3 facilities? Not to lose anything that you have but to
4 build on it. I think they have to have a higher degree
5 of global connectivity both on a digital basis, you
6 know, Internet and all that, Web and all that stuff but
7 also in the way that they need to be able to
8 communicate with the world.

9 So, a good example is, of course, you have
10 this famous writer, Michael Shamrock, right? So, I
11 pick up The New Yorker, my favorite magazine, and
12 there's an article by him in the current issue and he
13 does talk about Columbia, I think growing up here and
14 how that's an inspiration for some of the kinds of
15 things he does, but thinking about how you can

16 establish cultural places that actually reach out
17 beyond the people who really live here.
18 So, there's connectivity. There's the
19 local dimension of culture and I think that those are
20 -- the third pillar is interdisciplinary. There are no
21 longer the rigid walls. Like when Columbia was founded

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1 back in the sixties, you know, there was theater, there
2 was art, there was history, there was heritage and
3 these were all very separate things. Well, as with the
4 universities, all these boundaries are very blurred.
5 And I think that the 21st century facilities have to
6 really stress the "inter," the permeability of all the
7 arts have to work together.

8 MS. NICKLAS: Well, that was a really long
9 answer.

10 MS. LORD: Sorry.

11 MS. NICKLAS: And actually you had
12 initially said -- and that was great -- that you were
13 impressed with how rich the arts were in the community.
14 So isn't that terrible? I asked a leading question and
15 you did answer it but -- anyway, but I shouldn't ask
16 questions while I'm here. So we will take a question
17 from over in that area.

18 PARTICIPANT: I really appreciate your talk
19 and I just had a question. What were you given to work

20 on in terms of the location and type of project, the
21 scale of the project and the timeframe of Columbia?

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1 MS. LORD: Well, the great thing is that we
2 haven't been given any particular constraints at all.
3 I think we're at that visioning stage where, and I
4 think that any, you know, you need to be able to dream
5 a bit. And so we're at the stage of looking at what
6 you have, looking at what's happening in the world and
7 listening very hard. And I almost want to turn it so
8 we haven't been given any particular constraints and I guess
9 I would like to know if you as somebody who lives here
10 thinks that there are some constraints we should be
11 aware of, so, something you would like us to know
12 about.

13 MS. NICKLAS: Okay. We will take, and at
14 this point I only have two more cards in my hand so if
15 anybody has any more questions that they would like to
16 send in via card, raise your hand again and if you
17 would send them to the end of the aisle. So the next
18 one is, do you envision outdoor performing arts spaces
19 and what would it require to make public spaces work as
20 art venues?

21 MS. LORD: Maybe the person who asked the

1 question had the Merriweather Pavilion in mind. I'm not
2 too sure -- the question, outdoor performance spaces
3 are really important. We're in the process of
4 reviewing all of the many studies that have been done
5 on Merriweather Pavilion and we just don't have them in
6 yet. I can only say that it is one of the key
7 ingredients of successful communities, is outdoor
8 performance spaces. There's a lot of different reasons
9 for that.

10 And, well, if you look at the success of
11 Millennium Park in Chicago, to go, I mean, again it's a
12 huge city but still that's got all those ingredients.
13 It's got outdoor performance, it's got indoor
14 performance, it's got outdoor sculpture, outdoor art,
15 indoor art. And it has a lot of gardens, walkways.
16 But one of the ways that Chicago, of course, is able to
17 do that is because there's a lot of density around that
18 area. So, I think that the answer is outdoor
19 performance is very important but we don't have any
20 solutions yet.

21 MS. NICKLAS: Is there somebody in the

1 audience here? On this side. Okay, Rhoda.

2 MS. TOBACK: Hi, I'm Rhoda Toback. I'm
3 from the Village of Wilde Lake. And we had the honor
4 of having Greg Hamm come out and speak to us. And
5 when he did, he said something that I wrote down and I
6 then called Barb in the middle of the night, which I
7 have a tendency to do, and I did. And he said that the
8 thoughtful design of place will help design the
9 program.

10 And about a year ago I had the pleasure of
11 working on the GGP Spirit Committee, for the 40th
12 birthday, and I said to Barb at that time, wouldn't it
13 be absolutely awesome if we could create a consortium,
14 and the consortium would consist of all groups that
15 have cultural lineage, heritage lines that would have
16 connectivity together? And she said well, it seems to
17 me that something like that would be a year or two out.
18 And then I approached Jessica Feldmark, as did Ken
19 Ulman, about six months ago, and I presented that to
20 her and she said that's a really great idea, it's about
21 a year or two out but you need some partners, we would

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1 need a partnership and that partnership could create
2 the program. And then I had as part of the group of
3 folks who had the pleasure being in Wilde Lake
4 listening to Mr. Hamm call Barb and reminded her of all

5 of these things.

6 And so here I am again listening to social
7 capital and we do have social capital and that social
8 capital lies in the brilliance and the minds and the
9 energy of all of the folks who have the cultural social
10 capital, and that could encompass any unit of bodies
11 whether they be artistic venues or whether they be
12 written venues, whatever the format is. And together
13 those people could create, you know, the dynamic or the
14 drive for whatever mechanisms the community, you know,
15 could utilize.

16 And then the last piece of it, on another
17 midnight call to Barb was, wouldn't it be amazing, in
18 the building that everyone is talking about saying it's
19 obsolete, it's lost it's -- it's too big for its space,
20 but we took the lower -- that "we," I love this, that
21 "we" -- took the lower portion of the building and

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1 created some form of a conservatory and utilized that
2 as a space to house a cultural venue. Of course I'm
3 still waiting for the call-back on that but thank you
4 so much.

5 MS. NICKLAS: So that was an observation,
6 Rhoda, or is there any, would you like -- is there a
7 question?

8 MS. TOBACK: So I'm putting all this out
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9 there based on two statements, one on Greg's statement
10 and your social capital statement as a pulling, drawing
11 together. Thank you.

12 MS. NICKLAS: Thank you. Oh, and we're
13 also taking comments and input by the way, so, thank
14 you for that.

15 PARTICIPANT: Are you ready for me then?

16 MS. NICKLAS: Oh, absolutely. You're
17 standing up and you've got the microphone in your hand.

18 PARTICIPANT: When I drove over here this
19 evening there was a demonstration on the corner of
20 Broken Land Parkway and Little Patuxent Parkway. It
21 reminded me, I've seen other demonstrations there at

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1 different times but it reminded me of gathering places.
2 And the names escape me -- I'm sure seven people can
3 tell me in the room -- when I was in London two years
4 ago in the park --

5 AUDIENCE: Hyde Park.

6 PARTICIPANT: Thank you very much. And
7 when I was in Berlin, I've seen it in Berlin as well, a
8 gathering of people with whatever they had to say. And
9 I don't know that Columbia needs a space like that
10 every single day or every weekend like Hyde Park but it
11 seems to me that, do you see that as a part of a
12 cultural piece that belongs in Columbia to have a

13 gathering space where people can go to exchange ideas
14 in a public forum, outdoors?

15 MS. LORD: Actually, Barb and I have now
16 had a really famous miscommunication. You know, she
17 expected me to say something; I said something else.

18 MS. NICKLAS: My fault.

19 MS. LORD: No, no, it's perfect. That's
20 good, isn't it? But there's a fourth pillar to what I
21 was going to say about 21st century cultural

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1 institutions, is that it is exactly what you said,
2 which is they're very much defining themselves as
3 forums for the public. And that doesn't have to be an
4 institution. It can be a public space, a public park,
5 a public place. And I think you're absolutely right
6 about that. I hadn't been thinking about it in the way
7 you described it but now I am. So thanks. That's a
8 great idea.

9 MS. NICKLAS: Okay. We will take a
10 question from the card here. Do you believe our
11 location between Baltimore and Washington is a
12 deterrent to attracting a sufficient number of people
13 to support a major cultural venue?

14 MS. LORD: Right. Well, that's the
15 trick -- not the trick, it's, you know, it's the
16 expertise of right-sizing whatever it is and whatever

17 major means. You know, I'm a kind of believer in this,
18 I'll give the product, Toshiba, they had a famous
19 series of ads, you know, the small computer with inner
20 bigness. I think that what you go for is very high
21 quality but maybe try and think inner bigness and so

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1 that it's right-sized for that market which you can
2 draw. So that's something that would have to
3 studied and we'll be studying it.

4 MS. NICKLAS: All right. We'll take a
5 question over there, Devron.

6 PARTICIPANT: I guess I would like to ask,
7 could you maybe comment on examples from past projects
8 on how you have engaged the youth of the community?
9 And if I could categorize youth being the under 21
10 demographic and then the young professional
11 demographic. Thanks.

12 MS. LORD: Right. When I spoke in some
13 depth about the San Francisco project, the MOAD
14 project, and I think that that's a project in which
15 there was a very specific outreach we used to get youth
16 involved in the actual planning, you know, inviting
17 youth into the charrettes. I think with young people
18 you need to do it also electronically and get people
19 like you who work with young people, because I know a
20 little bit about your background, involved in it. So I

21 think that you have to, you really need to pay some

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1 attention to that in this community. One of our
2 consultants on the team, you have a team of three, and
3 Nicki DeJesus (phonetic) is the third member of our
4 team. She lives in the D.C. area and she grew up in
5 Columbia which is really pretty fantastic. And she's
6 made us very aware that the youth issue is very
7 important.

8 MS. NICKLAS: Okay. We'll take a question
9 from the card. This is light pencil so it will take a
10 little bit to read it. We saw examples of many large
11 museums. What other kinds of institutions do you see
12 constituting Columbia's cultural core and what is the
13 relationship between density and cultural amenities?

14 MS. LORD: Right. Well, certainly one of
15 the great riches of this community is performing arts;
16 there's no question about that. And I should have
17 really recognized this. We were very impressed by the
18 quality and the diversity of the performing arts, be it
19 music, theater, you know, of every type. And so any
20 kind of cultural development is going to be performing
21 arts, it's going to be visual arts, and I think that

1 there is a big place for history and heritage. And I
2 guess we would like to see, or I would prefer not to
3 see them as boundaries, and also literary and
4 intellectual and idea-based, which brings in the
5 library. So I think you have a very good foundation
6 but it would be multi arts and multicultural.

7 Now, the second part of the question was
8 density. Well, density, okay, I would say that there's
9 a reason why arts facilities are in the centers of
10 cities and that's because there is density. And it's
11 density of a couple different types. One kind of
12 density is people live there. Another type of density
13 is that there is shopping and there is restaurant and
14 food services and places to walk, where you see other
15 people and because you see other people you feel very
16 safe. We had one interview with a man who was a jazz
17 performer and he had a whole vision for, you know, he
18 performs in Baltimore, he performs in Washington but
19 he'd love to be able to perform more here where he
20 lives, where his family is but there isn't that kind of
21 dense urban environment. It doesn't have to be that

1 dense but it has to be more dense, I would say.

2 MR. BARRETT: I should say that I'm David
3 Banner, Chairman of the Board of Howard County Poetry
4 and Literature Society so I give you a warning --

5 MS. LORD: To what?

6 MS. NICKLAS: Poetry and Literature
7 Society.

8 MS. LORD: Oh, poetry. Fantastic.

9 MR. BARRETT: Howard County Poetry and
10 Literature Society.

11 MS. LORD: Absolutely, yeah.

12 MR. BARRETT: In January our organization
13 held an event that attracted 1350 people held in
14 Baltimore apparently because there's no place in
15 Columbia large enough. And I happen to run the
16 organization and we had to leave Columbia and Howard
17 County itself because there's no place large enough to
18 handle the continuing demand of people who wanted to
19 come to the program. Last month in this very space
20 right here we had poet, Elan Bowen, read to a capacity
21 crowd of over 400 people --

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1 MS. LORD: Wow.

2 MR. BARRETT: Irish poet, as part of our
3 Irish evening of poetry. A week ago this past Thursday
4 we had Nicki Giovanni, over at Howard Community College,

5 before an overflow crowd of young people and
6 middle-aged people, my age, and the event had been sold
7 out I think twelve days before the scheduled event.
8 Next month there's another event that's going to be
9 held at Wilde Lake Interfaith Center and we hope to
10 attract about 200 people to that, called, "Racism in
11 America, What has Changed, What Needs to be Done?"

12 So, I'm thinking more about by way of
13 establishing some credibility and demand and awareness
14 of this very unique audience here in Columbia and
15 Howard County, do you envision a space where not only
16 organizations as such, but, if you could have the space
17 where emerging, emerging poets, emerging writers could
18 come and feel safe to read their work and share with
19 appreciative audiences that will grow to appreciate
20 them, utilizing a space like that.

21 MS. LORD: I think that's a great point and

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1 we're taking all these ideas and making notes and
2 remembering them. I think that that's critical. One
3 of the measures of a successful arts environment is, is
4 it engaged with the creation of new knowledge? If it's
5 not engaged with the creation of new knowledge, you
6 know, in a certain sense it's not worthy in our times
7 now because we live in a knowledge-based society.

8 So, I think what you're saying is really,

9 really important. And, it's a place where emerging
10 artists and literary, poetry and that brings in the
11 young-people question. That's big. Young people are
12 big writers of poetry. They're busy writing poetry. I
13 mean, of course, most famous poets started out writing
14 love poetry. The biggest motivation of poetry is to
15 woo somebody, you know, and young people are very
16 engaged with writing poetry and poetry slams are
17 incredibly popular among young people and so on. And
18 of course that's related to music, and that's related
19 to hip-hop. So, it's all, it's all related. I think
20 your point is very well made and we know also that in
21 like New York some of the most popular events are at

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1 the New York Public Library, and they're basically
2 literary. So I think that that's important. And I
3 hope we have the data -- Nicki did the interview -- we
4 want to make sure we get that data you gave us. Thank
5 you.

6 MR. HAMM: And I would just add, Barb said
7 that we're making notes of these questions. We're
8 actually doing a transcript of this evening's
9 conversation.

10 MS. LORD: Oh, that's you?

11 MR. HAMM: So we will be evaluating these
12 questions, making sure that as we go forward in the

13 discussion with Lord, which will include the community
14 as well, that these questions are taken seriously. And
15 I think that's a very interesting one that was just,
16 they've all been interesting and one I never
17 considered, so.

18 MS. NICKLAS: Okay. A question from the
19 card that was relevant to something you said earlier.
20 How do you see the libraries changing given the growth
21 of the online information sources?

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1 MS. LORD: Okay. Well, I think everybody
2 in this room probably knows that your library is the
3 most used in the country. So, the people, I'm not an
4 expert in libraries -- you guys, you have the expert in
5 libraries in your community, that's just, the library
6 is so well used. People use libraries in new ways.
7 Computers are an important part of the library. People
8 like to, I think human beings like to be with other
9 human beings. That's one of the things that we're
10 learning. And the library as the hub of the community
11 is really big. You know, Seattle has produced a
12 fantastic library. Lots of cities in the country have
13 really made the library that iconic building and a
14 symbol of the community. So, I think we're pretty
15 excited about the opportunity for the growth of your
16 library and how that would fit into any kind of

17 cultural plan for the 21st century.

18 MS. NICKLAS: Devron will bring you the
19 mi ke.

20 MR. KLEIN: Thank you. I'm Al an Klei n from
21 Harper' s Choice. A piece of i nformation, I don' t know,

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1 you were talking about satellite art museums and I know
2 that as of at least a year ago GGP was talking to the
3 Walter' s Art Gallery in Baltimore about the potential
4 of bringing the satellite out here. And I just wanted
5 to bring that into the conversation just in case that
6 got lost somewhere. I want to also cycle back to what
7 I think was at least my interpretation of one of the
8 questions from the cards, which was more about, are you
9 thinking about a facility or are you thinking about
10 multiple facilities? I think you interpreted it more
11 as talking about multiple sort of multi --

12 MS. LORD: Oh, right, right.

13 MR. KLEIN: -- types of art and how they
14 work together. I think that's great. I think that
15 Columbia is an interesting community in that we have, I
16 know you're focused on downtown but we also have these
17 village centers, each one with its own sort of way of
18 being, its own center and so it's sort of rife with
19 this notion of more dispersed culture in various
20 places. And, so I think I find myself -- if I can say

21 where I am -- resisting a little bit the notion of

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1 putting all the culture into one place.

2 MS. LORD: Right. I think that it's
3 actually, this is a, it's one of the really impressive,
4 the things I was most impressed about is we visited a
5 number of cultural centers in the different
6 communities. I was just really knocked out by the
7 quality and the professionalism of the staff and
8 actually also the quality of the work that I saw. And
9 I'm pretty familiar, I travel around to a lot of
10 different cities and I was deeply moved by that and I
11 think it's fantastic. On the other hand, unless
12 there's some kind of a hub I think that they have a
13 limit to how they grow in a knowledge creation sense.
14 So, they're also a little hard to find if you don't
15 live in the area, if you don't know the secret code,
16 password, and nationally there's a very good resistance
17 to too much science. I mean, there's reasons for that.

18 So, I think we need to think about what is
19 that appropriate balance, shouldn't lose this
20 incredible quality and richness of the dispersal. You
21 don't want to lose that. That's really important and

1 you don't want to denigrate it or downgrade it or say
2 this is second class, this is first class, but you want
3 to have a kind of ecosystem approach to it -- everybody
4 is talking ecosystem so why shouldn't we -- where we
5 kind of have the best of both worlds. And I guess that
6 would just tell you the direction that we're taking.
7 We're not supposed to say what direction we're talking
8 but we're kind of taking that direction.

9 MS. NICKLAS: Okay. We will take -- all
10 right. Go ahead. Here, let me give you my mike.

11 MS. BAER: I'm Joyce Baer from Wilde Lake.
12 Do you see a place for open studios for artists and
13 artisans, something like Santa Fe?

14 MS. LORD: Right. Well, of course Santa Fe
15 is fantastic, and even closer, you've got Torpedo
16 Factory, which is an incredible success story with open
17 studios, and the opportunity for artist live-work space
18 and then open studios as related is something that we
19 are definitely thinking about. And I guess I would
20 like to know from you, what do you think about that, I
21 mean, or anybody in this audience, how do you feel

1 about that kind of place?

2 MS. BAER: You know, having visited Santa
3 Fe, you get an opportunity for local people to get
4 recognized, you have an opportunity for them to show
5 their work and, as I say, Santa Fe was fantastic for
6 the three weeks that I was there.

7 MS. LORD: Right. There are -- would you
8 mind if I just elaborated on it a little bit more, the
9 time we have? There's a very particular ecosystem. A
10 lot of people are expressing concern about not so much
11 I would have, they sort of say, well, young people are
12 leaving, you know, they were raised in this wonderful
13 community but they want to go somewhere else. And I
14 think that that's normal. You know, young people have
15 to leave, they have to go away, find themselves and
16 maybe they come back one day. But it's not about just
17 your young people. It's actually about attracting
18 other people's young people. Because everybody's young
19 people go somewhere, right? You want to traipse them
20 around and you want to get your fair share here, right?
21 I have to say as a parent who brought up my children

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1 perfectly -- oh, sure -- you know, they live very far
2 away, and, well, that might be a reflection on their
3 parents, it might be a reflection on them, or
4 globalization, I'm not sure what.

5 So, there's a very particular ecosystem

6 about local art and global art. And one thing I think
7 that we know is that the way that an artist can be
8 successful has to do with exposure to international
9 art. And that doesn't mean just going to a museum and
10 seeing it or going to a visual arts center, it means
11 actually working side-by-side. And that's where the
12 live-work, where the ability to bring maybe famous
13 international artists into the community for
14 residencies, where the idea of that studio space needs
15 to be made just a little bit more sophisticated if it's
16 going to have that long-term impact of also attracting
17 the kind of bright young people that maybe you're
18 giving up to the world capitals, like New York, so on,
19 so forth. So, I really want to see that in a bigger
20 success environment. I don't know if that's okay with
21 you or not but we try and do that.

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1 MS. BAER: That's great. That's great.

2 MS. LORD: And by the way, Sight Santa Fe,
3 just to say, is one of the most important international
4 shows in the world. Famous, they get famous curators
5 and it's a small community. So that's this whole
6 thing. Small communities can do things that aren't
7 that big. Sight Santa Fe isn't that big but it's
8 quality, it's daring, it's extraordinary. And I think
9 the kind of thing that poetry people are doing relates

10 to that, so, we always have to increase quality and
11 that has to be uppermost.

12 MS. NICKLAS: So now we'll take a question
13 from the card, another long one, Howard County
14 residents --

15 MS. LORD: No one could be longer than me
16 so go for it.

17 MS. NICKLAS: -- are very well-educated and
18 broad-ranging in their interests. Do we need a major
19 facility or do we need diverse programming, lectures,
20 exhibits, events that provide stimulus for residents to
21 come together and interact around the program?

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1 MS. LORD: Okay. This comes down to you,
2 right? This comes down to you. I would say that what,
3 the more that we're all living in front of
4 two-dimensional screens -- and I think you see this in
5 architecture. You know, we're now between the cell
6 phone, the computer and, you know, the iPhone and iPod.
7 We are spending, the statistics are staggering how much
8 time we spend looking, oh, and movies, of course,
9 movies are important, too, how much time we spend in a
10 two-dimensional, really virtual world.

11 And what we're seeing is that the hunger
12 for three--dimensional space, people actually getting
13 together in three-dimensional space is greater and

14 greater. And my argument, or my contention, I guess,
15 is that civil society and social capital happen in
16 three-dimensional space, that that doesn't actually
17 happen on the Internet. It may be aided by the
18 Internet but it doesn't happen on the Internet. So, I
19 think that there needs to be a place for the programs
20 as well as a Web presence that gets these programs to
21 the people's homes so they have a choice. I think

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1 having programs for people's homes only increases the
2 desire to come together. So we have to find that right
3 balance and I would say programs are key but some kind
4 of place is probably needed and I think where, the
5 poets are telling us this.

6 MS. NICKLAS: Okay, Devron. Could you give
7 somebody the mike then?

8 MR. BESSIN: Hi. My name is Steve Bessin
9 from Kennedy Center. You have been to Manchester. I
10 have, too, seen Urbis and that's why I've heard of
11 Salway (sic) but if we just go a little further south,
12 get to a little town called Liverpool, where the
13 Beatles come from. In Liverpool there's an
14 organization called FACT. It's the Federation of
15 Artists -- I forget what the C stands for -- and
16 Technology. And this, this federation runs a facility
17 which supports artists who are involved with

18 technology, pretty way-out stuff, by operating a movie
19 theater. They have three or four films going every
20 night showing independent and way-out films and they
21 also have a coffee house and they have exhibits all

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1 around. It's a wonderful place in Liverpool and it's
2 something I think that we could use here in Columbia.

3 MS. LORD: I feel proud and privileged to
4 put that on the list. That's an interesting idea.

5 MS. NICKLAS: Thank you.

6 MS. LORD: Thanks.

7 MS. NICKLAS: Okay. Now, this is a very
8 interesting question. Do you see media such as radio
9 and TV important to a community and should Columbia
10 have its own stations?

11 MS. LORD: I don't know. I think that
12 we'll find out. We'll ask somebody to try and come up
13 with some sort of an intelligent thought about that.
14 You don't have your own television now?

15 AUDIENCE: Howard Community College does.

16 MS. LORD: Exactly. I think that we're
17 living in an era -- I'll give you a general answer --
18 and we talked about this a little bit at an earlier
19 meeting I think when you and I met, or over dinner, I
20 can't remember. We're living in an era culturally
21 where more, it's the more, the more, so, you can't just

1 say, well, we're going to build a physical place and so
2 we don't need the media place. You need everything
3 because people if they're home with their kids, why not
4 turn on and see some performance that happened three
5 weeks ago that we couldn't get tickets to? Don't want
6 to undersell the tickets by giving them away free on
7 television but the thing is that the ability to deliver
8 the product is also, electronically is very important,
9 too. I think it should be an integrated system.

10 MS. NICKLAS: Thank you. All right.
11 Devron is coming with the mike.

12 PARTICIPANT: One of the interesting
13 qualities of Columbia is that we're not like other
14 cities in that we have inexpensive spaces. We don't
15 have opportunities for lots in an old warehouse, et
16 cetera. What effect do you think that will have on our
17 ability to produce the kind of cultural amenities and
18 environment that we would like to have?

19 MS. LORD: Right. Certainly old disused
20 factories are a boon to the artist and that's not
21 something that you're rich in, right? You're rich in

1 beautiful places, outdoor spaces. And I think that
2 you'll be creating something different for artists.
3 And, I think the first question is, do you want them,
4 and if you want them, what kind of infrastructure are
5 you prepared to provide for what kind of benefits? And
6 there are, I could see a lot of reasons why artists
7 would be very interested in coming here and I think
8 that that's what we have to do, is really look at the
9 affordability issue. But I think you've got lots of
10 affordability issues. If you want young people moving
11 here you have affordability issues and I think all
12 those things relate to the density issue.

13 So everything is in a way connected with
14 everything else here about, we're talking about the
15 whole future, we're talking about the next forty, fifty
16 years. We're not just talking about tomorrow. So, I
17 think affordable living space affects a lot, affects
18 more people than just artists. I think it's just one
19 piece of it. And the man who talked about Liverpool, I
20 mean, bringing in young technology people, maybe a way
21 to do it is through art technology incubators or

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1 something like that. I don't know --

2 MS. NICKLAS: Okay. A question from the
3 card. Are there any key cultural art amenities that
4 you think are missing from this community?

5 MS. LORD: Well, it's early days but I do
6 think, and so many people have talked about it, some
7 kind of central hub to be determined what it is,
8 because the resources that are here are very hard to
9 find and there are, you know, some resources
10 are clearly missing such as we talked about already.
11 I'm not sure exactly what form that would take but
12 there should be something out there unless people
13 object to that idea.

14 MS. NICKLAS: Javier (phonetic)?

15 PARTICIPANT: One of the things that it
16 seems to me is missing is a place where art films, not
17 those Hollywood runs but where there might be small
18 showings and the possibility of discussion that would
19 cross generational lines. And that's another piece
20 that it seems to me is important. And I was very
21 struck when we first moved here by a clerk in a grocery

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1 store saying, "There's nothing to do here for me." He
2 was in his early twenties.

3 MS. LORD: Yeah, this came up at a meeting
4 we had earlier today with the Arts Advocates, and what
5 also came out of it was way back historically you did

6 have a place for art films and in fact it was closed.
7 I'm not too sure of the detail of the history but I
8 think along with the kind of space that the man
9 representing the Poetry and the Literature Society
10 talked about, that that's really the part of the
11 constellation of spaces that is needed and they are
12 best located in a central area, because they're the
13 minority audience in this circumstance so they really
14 have to be centrally located. We can't have that sort
15 of thing very dispersed unless you want to go out for a
16 drink afterwards and so on.

17 PARTICIPANT: I have two questions, one of
18 which is related to everything you were just saying.
19 That one is in terms of having a centrally located
20 place, could you see one incorporating, the library is
21 good but it's really crowded and kind of an old

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1 facility, could you see like either one big building or
2 a cluster of buildings depending on the economics and
3 availability of land and stuff, including things like a
4 better library facility but also including larger
5 places for gatherings, like he was saying, for the
6 people who had to move out of the County, plus also the
7 art or music rental places where people can practice in
8 the studios, plus also an exhibit place that would have
9 like have art brought in from outside, just in the same

10 kind of hub area if it was physically possible? And
11 the other question is, do you think if they ended up
12 bringing the Metro to Columbia, do you see that as
13 having a huge impact in terms of making Columbia more
14 of a cultural draw from Baltimore or Washington?
15 Thanks.

16 MS. LORD: Right. Well, thanks. Ease of
17 access is always going to make it able for people to
18 come, so I think that that kind of speaks for itself.
19 I guess I would say that the visual charm of this place
20 is clear. It's clear. It's a kind of just proportion
21 between open space and the built environment. People,

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1 in a lot of the interviews we've conducted people
2 really stressed walkability as something that was very,
3 very important to them in whatever happens in the
4 creation of a town center and walkability is important.
5 So, I don't want to -- so, I can't prejudge what the
6 architects and the planners will think but I would
7 think that a cluster of facilities that enhances
8 walkability relates to retail, relates to residential,
9 where possible, is actually something that the master
10 plan should encompass.

11 MS. NICKLAS: Well, I just checked my
12 watch. It is nine o'clock, and we have a few more
13 questions here and any questions that you have, if you

14 can either write them on a card and pass them to the
15 aisle or put them on our Web site. As Greg has said,
16 throughout this whole process we are collecting all the
17 questions, all the comments and in some way or fashion
18 they will all be addressed. So, this comes to the end
19 of tonight. And, thank you, Gail, for joining us.

20 (Applause)

21 MS. NICKLAS: And thank all of you for

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1 coming and showing your interest. It's really
2 wonderful to have you all here. As Greg said earlier,
3 we have two more of these where we are going to
4 introduce you to our team. April 2nd is Keith Bowers
5 and April 9th is Jaque Robertson. And he also
6 mentioned, Greg, that we will have a transcript of the
7 night. We're actually going to go back and do a
8 written transcript of the event we had a couple weeks
9 ago, so we'll have a streaming video on the Web site
10 and we'll have a transcript. The video for tonight's
11 session will be up probably next Tuesday, and again we
12 are still collecting comments, et cetera, on the Web
13 site, and that's WWW.COLUMBIATOWNCENTER.INFO. So,
14 again, thank you and I hope to see you next time.

15 (Applause)

16 (Meeting concluded at 9:00 p.m.)

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1 State of Maryland.

2 Baltimore County, to wit:

3 I, ROBERT A. SHOCKET, a Notary Public of
4 the State of Maryland, County of Baltimore, do hereby
5 certify that the within-named proceedings personally
6 took place before me at the time and place herein set
7 out.

8 I further certify that the proceedings were
9 recorded stenographically by me and this transcript is
10 a true record of the proceedings.

11 I further certify that I am not of counsel
12 to any of the parties, nor in any way interested in the
13 outcome of this action.

14 As witness my hand and notarial seal this
15 25th day of March, 2008.

16
17

Robert A. Shocket,
Notary Public

20 My Commission Expires:
21 November 1, 2010

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