Cultural Infrastructure Index 2020
The Cultural Infrastructure Index, undertaken by AEA Consulting, seeks to measure investment in capital projects in the cultural sector, identifying projects with a budget of US$10 million or more that were publicly announced or completed within a calendar year. "Cultural infrastructure" comprises museums, performing arts centers, and cultural hubs or districts, and projects tracked include new buildings, renovations, and expansions.

Above: Culturespaces Les Bassins de Lumières Digital Arts Centre, Bordeaux, France

Left: Kadokawa Cultural Museum, Tokorozawa, Japan

Cover: Oklahoma Contemporary Arts Center, Oklahoma City, OK
Our 2020 analysis is the fifth undertaken by AEA Consulting. The Index seeks to measure investment in capital projects in the cultural sector, identifying projects with a budget of US$10 million or more that were publicly announced or completed within a calendar year. “Cultural infrastructure” comprises museums/galleries; performing arts centers; multifunction arts venues; and cultural hubs or districts, and projects tracked include new buildings, renovations, and expansions.

The data that underpins the Index is gathered daily throughout the year by AEA staff members who scour hundreds of publications in English, Spanish, Russian, Arabic, and Chinese, including several aggregator sites and news forums. While we cannot claim that the Index is exhaustive, it is intended to provide a broad snapshot of global cultural infrastructure investment and provide useful information on the number, type, location, and budgets of major cultural infrastructure projects announced and completed each year. Each year we try to advance the sophistication of the analysis, now identifying longer-term trends over the five-year span of this publication.

The coronavirus had a significant impact on project construction timelines and completions – or in some cases more accurately “opening dates”. Many major cultural buildings scheduled to be completed in 2020 pushed back their openings to 2021 due to pandemic-related delays, including the Grand Egyptian Museum in Cairo ($1 billion), the National Museum of Art, Architecture, and Design ($723 million) and the Munch Museum ($321 million), both in Oslo, the Academy Museum of Motion Pictures in Los Angeles ($380 million), Bourse de Commerce-Pinault Collection in Paris ($170 million), and the National Museum of African American Music in Nashville ($60 million). Consequently, these delayed openings had a substantial impact on the figures for completed projects in 2020, down 50% in volume and 27% in value from 2019.

As we noted in last year’s Index, the lasting legacy of the pandemic on the scale and type of cultural infrastructure is unknown. It is unclear whether projects are being scaled back, changes in approaches to design are for the most part still at the discussion and prototype stage, short-term and improvisatory in nature.

This year’s analysis (our fifth year) finds that:

- $5.7 billion-worth of new physical assets were completed globally in 2020 across 104 projects (2019 figures were $7.9 billion across 149 projects), and $8.2 billion of investment in 130 projects was announced (2019 figures were $4.8 billion and 101 projects). As mentioned above and as might be expected due to the pandemic, this represents a 30% decrease in the volume and 27% decrease in the value of completed projects compared with the year prior. What is perhaps more surprising is that the volume and value of announced projects increased during the period, and for the first time since 2016 volume was up by 29% and value by 72% following a dip in 2019.

- Geographically, construction in North America and Europe slowed substantially with the number of completed projects down by 51% (from 65 to 32) and 39% (from 38 to 23), respectively, compared with last year. But this was not the case universally: completed projects in Asia, Australia/New Zealand, the Middle East and Africa were either flat or increased, and it was the first year that the number of projects completed in Asia (34) exceeded those in North America (32) to become the leading region globally. Project announcements tell a similar story, with a notable increase in Asia both in terms of volume (+100% to 24) and value (+135% to $5.6 billion). This was led by investment in China (specifically Shenzhen) where announced spending exceeded the US for the first time ($3.5 billion and $1.6 billion, respectively).

- Houston, Texas was the city with the highest number of completed projects (three) while Shenzhen was the city with the highest number of announced projects (ten). Infrastructure development continued well beyond the bellwether destinations: projects in the top 70 global cities accounted for just 22% of completed projects this year and 29% in 2019.

- Despite a fall in the total number of completed projects, their aggregate size increased 13% to 2.0 million square meters, and their median size also increased 30% to 5,853 square meters. This jump was driven by a handful of large-scale projects in Asia and the Middle East including Changzhou Culture Plaza in China which (at 365,000 square meters) is the largest completed project recorded to date. Conversely, the aggregate size of announced projects fell 80% to 1.9 million square meters following a peak in 2019.

- The median budget for completed projects was $31.2 million, marginally lower than $32.0 million in 2019, and the median budget for announced projects was $40.0 million, up 33% from $30.0 million in 2019.

- Museums remained the dominant building type, accounting for the lion’s share (about half) of completed and completed projects and constituting $7.0 billion of total investment. Performing Arts Centers were the next most popular form (23%) followed by Multifunction Arts Venues (18%) and Cultural Hubs/Districts (9%). The highest growth was seen among Multifunction Arts Venues, which increased both in terms of their volume (up 54%, to 43) and value (up 132%, to $2.8 billion). This could be indicative of a broader move toward more flexible cultural infrastructure.

- A breakdown among new buildings, renovations, and expansions announced this year indicates an increase in the volume and value of new buildings and a decrease in renovations and expansions. 102 new buildings represented $7.2 billion of investment (up from 64 projects and $3.5 billion in 2019), compared with only 15 renovations worth $584.0 million (down from 17 and $490.0 million) and 13 expansions worth $363.0 million (down from 20 and $816.0 million).

- Analysis of the sponsoring organizations for completed projects reveals a decrease in the relative share of not-for-profit projects (31%, down from 54%) and increase in public projects (40%, up from 25%). This reflects a longer-term trend visible across completed and announced projects – the number of not-for-profit projects show a compound annual growth rate of -9%, while public projects have grown at a rate of +14% over the same period (2017-20).

- Commercial (6%), private (4%), and public-private partnerships (3%) still account for only a small proportion of total cultural infrastructure.

- The top three highest value projects completed in 2020 were: Humboldt Forum, Berlin, Germany ($825.0 million); Suzhou Bay Cultural Center, Suzhou, China ($422.0 million); and the expansion of the Museum of Fine Arts Houston, Texas, US ($385.0 million). The top three announced projects were: Shenzhen Natural History Museum, Shenzhen, China ($460.0 million); National Museum of the U.S. Navy, Washington, D.C, US ($450.0 million); and Shenzhen Reform and Openness Policy Exhibition Hall, Shenzhen, China ($437.0 million). Seven of the top 15 highest value projects announced in 2020 are located in Shenzhen, China worth a grand total of $2.5 billion (see separate article).

We look forward to the 2021 Index to continue to monitor these trends.
In Focus: Shenzhen, China

One city stands out in this year’s Index: 30% of the total value of announced projects and seven of the top 13 projects by budget are located in Shenzhen in Guangdong Province, China, upriver from Hong Kong. (Figure 1) The city is gearing up for the completion of its plan to build ten major cultural infrastructure projects and ten cultural districts by 2023. (Figure 2) 2020 saw the announcement of all winning design teams of all ten projects, featuring architects such as Jean Nouvel and ZHA. The speed at which cultural infrastructure is developed in China is no new story. But the scale and character of this concentration of development in Shenzhen reveals four points about the evolving nature of cultural infrastructure in China: first, that the city itself is being envisioned as a cultural “district”; two, that traditional heritage has a central role in urban design; three, that museums remain the bulwark of cultural infrastructure development; and four, Shenzhen remains a key site of urban experimentation in China. We touch on each of these below.

The city-wide cultural “district”

Significantly, the ten new buildings will be built outside of the city center, focusing on connecting newer districts and facilities with those built within the Special Economic Zone (SEZ) boundaries. (Figure 5) The primary motivation behind the “Double Ten” plan is to address the low density of modern public cultural facilities in Shenzhen relative to other major cities in China: Shenzhen (population of over 20 million) has around 50 major cultural facilities, ten fewer than Guangzhou which has a smaller population of 15.3 million.1

The plan builds on the city’s reputation as a hub of international design and innovation, often known as China’s Silicon Valley and a creative capital in its own right. The combination of a highly educated workforce with strong economic conditions for innovation and experimentation has made this megacity the hi-tech center of China, and positioned it as the new gem of Southern China. Uncertainty around the status of Hong Kong as a global hub has created the opportunity for Shenzhen to play the lead role in the central government’s plans for the development and integration of the Guangdong – Hong Kong – Macau Greater Bay Area. While Shenzhen has the flashy cityscape to show for it (having completed the second-highest number of tall buildings in the world in 2020 despite a 20% year-on-year decrease in skyscraper construction globally in 2020, and only just losing the top spot it had held since 2015 to Dubai), Shenzhen has had no new iconic public infrastructure built since the last major round of development in the 2000s and the addition of the creative industries as a fourth pillar in the 2009 cultural plan.2 The pace of development has also been slower outside of the city center and the original boundaries of the SEZ.

While the majority of the city’s high-profile buildings built in the last decade are concentrated along Shennan Road, which bifurcates the city, the new projects are situated in new CBDs and developments ranging from Qianhai New City Center on the Western coast to Dapeng New District East of the city. The creation of 51 smaller facilities across the ten municipal districts reflects an ambition to create a network of cultural nodes across the entire city. This, combined with ten new iconic landmarks that have a total estimated budget of ¥110.2 billion (US$17.03 billion) that are to be completed in the space of five years, means that Shenzhen has the capital and momentum to achieve status as a major new cultural capital.

Traditional heritage has a central role in urban design and cultural planning

The story of the economic miracle of Shenzhen – formally established as a city and the country’s first Special Economic Zone in 1979 as part of then-Premier Deng Xiaoping’s “reform and opening-up policy” – is well-rehearsed. This is enshrined in the newly announced Shenzhen Reform and Opening-Up Exhibition Hall, dedicated to Chinese policy reform and urban development. In its short 42-year history, Shenzhen’s urban area has expanded sixfold, population has increased 40 times, and GDP over 9,000 times. To make way for this narrative of dramatic transformation, Shenzhen’s heritage as a meeting point for migrants and as an industrial hub has been neglected in favor of emphasizing the story of the meteoric rise of a sleepy fishing village turned modern metropolis. But the focus of the new cultural developments signals the growing importance of traditional heritage in the urban landscape.

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2 Council on Tall Buildings and Urban Habitat, Year in Review: Tall Trends of 2020, 45-44.
Ten cultural districts have also been selected for regeneration, many of which are deeply connected to the area’s rich history. The ancient city of Nantou, the region’s pre-colonial administrative center that governed as far away as present-day Huizhou, Zhuhai, and Hong Kong, will be redeveloped into a heritage district. Gankeng Hakka Town, one of ten ancient Hakka (an ethnic minority in China) villages in Shenzhen, is also being transformed into an eco-tourist destination, focusing on the city’s Hakka population that first arrived in the early Qing dynasty in the mid-17th century.

Museums are still the mainstay of cultural infrastructure development

Of the ten new iconic projects, half are museums – ranging from the orbed biospheres of the Shenzhen Maritime Museum (SANAA), to the terraced pebble-shaped Shenzhen Science & Technology Museum (Zaha Hadid Architects) – indicating that the “Chinese Museum Boom” shows little signs of slowing. Since the national statistical bulletin on culture began in 1996 until 2015 the total number of museums in China more than tripled, to 4,000, with the vast majority being public museums and financed through government subsidy.3

Shenzhen remains at the forefront of experimentation in China

The addition of these new cultural facilities continues the experimentation seen in construction and redevelopment projects in Shenzhen. The city led the organization of the first international tender for land use rights in China in 1992, which preceded the sweeping reforms of the land use system and the introduction of the visual language of international architects into the landscape of Chinese cities. In 2014, Shenzhen was one of ten local governments permitted to issue municipal bonds for the first time to finance public infrastructure; these ten iconic cultural buildings are to be delivered via innovative means of public-private partnerships and financing.

Whether this pace of development is sustained remains to be seen, but early indications are that despite the pandemic, Shenzhen is still prioritizing building new cultural landmarks as part of its ongoing transformation into one of the world’s leading centers of innovation, creative industries, and culture.

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## Total Project Numbers

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<thead>
<tr>
<th>ANOUNCED 2020</th>
<th>COMPLETED 2020</th>
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<tbody>
<tr>
<td>130</td>
<td>104</td>
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## Total Capital Investment

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<tr>
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<tr>
<td>$8.196 bn</td>
<td>$5.744 bn</td>
</tr>
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## CAGR Announced 2016-20

-1% 1%

## CAGR Completed 2016-20

-1% -9%

### 2020 Median Square Meterage for Completed Projects

- **MUSEUM/GALLERY**: $5,990
- **PERFORMING ARTS CENTER**: $5,853
- **MULTIFUNCTION ARTS VENUE**: $5,853
- **CULTURAL HUB/DISTRICT**: $5,990

### 2020 Median Cost Per Square Meter for Completed Projects

- **MUSEUM/GALLERY**: $4.297 bn
- **PERFORMING ARTS CENTER**: $1.736 bn
- **MULTIFUNCTION ARTS VENUE**: $1.605 bn
- **CULTURAL HUB/DISTRICT**: $0.558 bn
Regional Distribution

Number of projects announced/completed

<table>
<thead>
<tr>
<th>Region</th>
<th>Announced</th>
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<tbody>
<tr>
<td>ASIA</td>
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<tr>
<td>NORTH AMERICA</td>
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<td>EUROPE</td>
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<td>12</td>
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<td>MIDDLE EAST</td>
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<tr>
<td>AFRICA</td>
<td>3</td>
<td>3</td>
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<td>LATIN AMERICA</td>
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Total capital investment (US$ in millions)

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<thead>
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<th>Completed</th>
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<tr>
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<td>3,581</td>
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<td>2,101</td>
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<td>EUROPE</td>
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<td>AUSTRALIA &amp; NEW ZEALAND</td>
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<td>AFRICA</td>
<td>254</td>
<td>242</td>
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<td>63</td>
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<tr>
<td>LATIN AMERICA</td>
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<td></td>
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</table>

Building Type

Percentage of projects by building type

<table>
<thead>
<tr>
<th>Building Type</th>
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<tbody>
<tr>
<td>MUSEUM/GALLERY</td>
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<tr>
<td>PERFORMING ARTS CENTER</td>
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<tr>
<td>MULTIFUNCTION ARTS VENUE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CULTURAL HUB/DISTRICT</td>
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</table>

Median budget by project type

<table>
<thead>
<tr>
<th>Project Type</th>
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<tr>
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<td>$41.0 m</td>
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<tr>
<td>PERFORMING ARTS CENTER</td>
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<tr>
<td>MULTIFUNCTION ARTS VENUE</td>
<td>$46.0 m</td>
<td>$31.5 m</td>
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<tr>
<td>CULTURAL HUB/DISTRICT</td>
<td>$32.0 m</td>
<td>$28.0 m</td>
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</table>
**NORTH AMERICA**

- **Museum/Gallery**
  - 20 announced, 17 completed
- **Performing Arts Center**
  - 19 announced, 10 completed
- **Multifunction Arts Venue**
  - 5 announced, 5 completed
- **Cultural Hub/District**
  - 8 announced

- **Washington, DC**
  - Museum/Gallery
    - 2 announced, 2 completed

- **London**
  - Museum/Gallery
    - 1 announced
  - Multifunction Arts Venue
    - 2 announced, 1 completed
  - Performing Arts Center
    - 1 announced
  - Cultural Hub/District
    - 1 completed

- **Shenzhen**
  - Museum/Gallery
    - 5 announced
  - Multifunction Arts Venue
    - 3 announced
  - Performing Arts Center
    - 2 announced
  - Cultural Hub/District
    - 1 completed

- **Sydney**
  - Museum/Gallery
    - 2 announced, 1 completed
  - Multifunction Arts Venue
    - 1 completed

- **Houston, TX**
  - Museum/Gallery
    - 1 completed
  - Performing Arts Center
    - 1 announced, 2 completed

**EUROPE**

- **London**
  - Museum/Gallery
    - 15 announced, 11 completed
  - Performing Arts Center
    - 7 announced, 4 completed
  - Multifunction Arts Venue
    - 6 announced, 5 completed
  - Cultural Hub/District
    - 4 announced, 3 completed

- **Shenzhen**
  - Museum/Gallery
    - 5 announced
  - Multifunction Arts Venue
    - 3 announced
  - Performing Arts Center
    - 2 announced
  - Cultural Hub/District
    - 1 completed

**LATIN AMERICA**

- **Museum/Gallery**
  - 6 announced, 4 completed

- **Performing Arts Center**
  - 1 announced, 2 completed

- **Multifunction Arts Venue**
  - 1 completed

**AFRICA**

- **Museum/Gallery**
  - 1 announced

**MIDDLE EAST**

- **Museum/Gallery**
  - 5 announced, 3 completed
  - Multifunction Arts Venue
    - 1 completed

**AUSTRALIA & NEW ZEALAND**

- **Museum/Gallery**
  - 6 announced, 4 completed
  - Performing Arts Center
    - 1 announced, 3 completed
  - Multifunction Arts Venue
    - 4 announced, 1 completed
  - Cultural Hub/District
    - 1 announced
Capital Costing: the (important) difference between net and gross areas

By Breck Perkins, Directional Logic

This is the first in a series of short articles on aspects of capital projects in the cultural sector that often trip up the unwary. It addresses some of the confusions between gross (or total) space and net (or usable) space and how they are used to calculate hard costs of construction.

A core aspect of the cost planning process of cultural infrastructure projects is the “net to gross” ratio used to determine total building square footage and how that figure impacts the overall project cost that the Cultural Infrastructure Index seeks to capture. As most project budgets are calculated based on the area required for the building program, this is often the starting point for discussions about – and sometimes confusion about – cost.

The building program (in American English) or brief (British English) is the detailed description of the building’s functional requirements. It is the articulation of the “problem” to which the design provides a “solution.” It should therefore describe among other things the functional areas needed; the required adjacencies among them; and the anticipated construction budget. Moving from a set of aspirations to a detailed program is a complex process. If the program does not appropriately capture the aspirations and budgetary framework of the project, then the design team can hardly be blamed if the project does not meet the client’s requirements.

It is important to note that the aggregate program area or net building square footage is the total usable area defined in the program. But ultimately the total square footage – which drives capital cost – includes other areas such as mechanical rooms, circulation spaces, structure elements, and the building envelope itself. These areas need to be added to the net program figure to arrive at the building’s total gross square footage. The multiple applied to the net figure to get the gross figure is referred to as the “grossing factor.” Grossing factors vary from as low as 30% to as high as – gulp – 70%.

So, if, for example, the program area is 100,000 square feet and the grossing factor is 50% of the net area, the total required building square footage would be 150,000 square feet. Most cultural buildings tend to have high grossing factors, ranging between 45% to 65%, due to the nature of their content and design. High ceilings, soaring entry foyers, generous circulation spaces, etc., all add to the grossing factor. The efficiency of the grossing factor is mainly driven by the shape and size of site footprints, building geometry or size of the floor plates, system performance, and code requirements, as well as program stacking and adjacency requirements. For instance, cultural buildings tend to require unusually robust and specialized mechanical systems in order to maintain precise temperature and humidity-controlled environments. These not only present additional costs but also the need for additional area to accommodate machinery. Similarly, performance spaces require generous circulation for high occupancy, and sophisticated machinery. Similarly, performance spaces require generous circulation for high occupancy, and sophisticated machinery. Similarly, performance spaces require generous circulation for high occupancy, and sophisticated machinery. Similarly, performance spaces require generous circulation for high occupancy, and sophisticated machinery.

It is the gross area, not the net, that determines and drives the cost of the overall capital project. All aspects of the project are in turn affected by the program: the budget, the alignment of the design with institutional aspirations, and, of course, the schedule. The greatest opportunity for achieving tight alignment of expectations is during the initial phase when project aspirations and program are being established, and when most cost drivers are still fluid. The process of aligning project aspirations and budget, which should occur early on, has the most impact on construction cost. If delayed, it gets progressively more complicated and expensive to make changes as the design process moves towards conclusion or, even worse, once construction is underway. Therefore, it is critically important that when developing the program and associated budget, appropriate grossing factors are applied. If not, the program and budget will be misaligned from the start, with consequential pressures either to reduce the program (expensive and with adverse impact on the design) or revise the budget upward, with all the drama and unpleasant fall-out that this involves.

This article was written by Brett Perkins of Directional Logic, professional construction cost consultants. Directional Logic provides cost planning and management services, advising on the feasibility of projects from inception through conclusion of the construction period, and with deep experience in the arts. Additional information can be found at directionallogic.com
## Top 10 Budgets for Announced Projects

<table>
<thead>
<tr>
<th>Name</th>
<th>Budget</th>
<th>City/State</th>
<th>Country</th>
<th>Region</th>
<th>Building Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shenzhen Natural History Museum</td>
<td>$496,000,000</td>
<td>Shenzhen</td>
<td>China</td>
<td>Asia</td>
<td>Museum/Gallery</td>
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<td>National Museum of the U.S. Navy</td>
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<td>North America</td>
<td>Museum/Gallery</td>
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<td>Shenzhen Institute of Innovation and Design</td>
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<td>Henan Museum of Science and Technology</td>
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<tr>
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<td>Perth</td>
<td>Australia</td>
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<td>Vitva Philharmonic Concert Hall</td>
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<td>Shenzhen Mangrove Wetland Museum</td>
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## Top 10 Budgets for Completed Projects

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<th>Name</th>
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<th>City/State</th>
<th>Country</th>
<th>Region</th>
<th>Building Type</th>
<th>Architect</th>
<th>Square Meters</th>
<th>Cost in US Dollars</th>
<th>Org Type</th>
</tr>
</thead>
</table>
| Humboldt Forum                       | $825,000,000 | Berlin    | Germany | Europe | Cultural Hub/District        |ching Chou Architects &
 Japan Studio                            | 18,080   | $75,000,000 | Public/Private |
<p>| Suzhou Bay Cultural Center           | $422,000,000 | Suzhou    | China   | Asia   | Multifunction Arts Venue    |                                                                    |               |                   | Public   |
| Museum of Fine Arts Houston         | $385,000,000 | Houston, TX | US    | North America | Museum/Gallery          |
| Urumqi Cultural Center              | $312,000,000 | Urumqi    | China   | Asia   | Multifunction Arts Venue    |                                                                    |               |                   | Public   |
| Western Australian Museum           | $303,000,000 | Perth     | Australia | Australia/New Zealand | Museum/Gallery            |
| Tianjin Julyiard School             | $225,000,000 | Tianjin   | China   | Asia   | Performing Arts Center       |                                                                    |               |                   | Public   |
| National Museum of the United States Army | $200,000,000 | Fort Belvoir, VA | US | North America | Museum/Gallery |
| He Art Museum                        | $187,000,000 | Shunde    | China   | Asia   | Museum/Gallery              |                                                                    |               |                   | Public   |
| Utopopy National Aliu Museum        | $182,000,000 | Shiroai   | Japan    | Asia   | Museum/Gallery              |                                                                    |               |                   | Public   |
| Hubei Provincial Museum             | $162,000,000 | Wuhan     | China   | Asia   | Museum/Gallery              |                                                                    |               |                   | Public   |</p>
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<tr>
<th>Name</th>
<th>City/State</th>
<th>Country</th>
<th>Region</th>
<th>Project Type</th>
<th>Building Type</th>
<th>Architect</th>
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<tr>
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<td>New York, NY</td>
<td>US North America</td>
<td>New</td>
<td>Performing Arts</td>
<td>Performing Arts Center</td>
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<td>130,000</td>
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### Completed Projects

#### China

- **Shenzhen China**
  - Art Museums of Colonial Vienna
  - Albertina Modern
  - Dumat Al-Bolnisi Museum
  - Belconnen Arts Centre
  - Junshan Cultural Center
- **Jingdezhen China**
  - Jingdezhen Imperial Kiln
  - Jingdezhen China Asia New Museum/Gallery
  - Studio Zhu-Pei

#### Europe

- **Vienna Austria**
  - New Museum/Gallery
  - Albertina Modern
- **Frankfurt Germany**
  - Expansion Museum/Gallery
  - Staab Architekten
- **Auckland New Zealand**
  - Expansion Performing Arts Center
  - SHoP Architects & Dyer + FJMT
- **Belgrade Serbia**
  - New Multifunction Arts Venue
  - Tribe, Salmond Consulting
- **Montreal Canada**
  - Renovation Museum/Gallery
  - Montreal Museum of Fine Arts

#### North America

- **Shanghai China**
  - New Museum/Gallery
  - Tadao Ando
- **New York, NY**
  - Expansion Museum/Gallery
  - Beyer Blinder Belle
- **San Angelo, TX**
  - New Museum/Gallery
  - Kinney Franke
- **Bordeaux France**
  - New Multifunction Arts Venue
  - Cox Architecture
- **Doncaster UK**
  - New Multifunction Arts Venue
  - DMR Architects
- **Montreal Canada**
  - Renovation Museum/Gallery
  - Montreal Museum of Fine Arts
- **Chicago, IL**
  - Expansion Museum/Gallery
  - Renovation Museum
  - Raghu Rai
  - David Rockwell
  - Richard Meier
  - Mies Van Der Rohe
  - C. F. A. Voysey

#### Middle East

- **Tabouk Saudi Arabia**
  - New Museum/Gallery
  - Tarik Alireza
  - Tabouk Regional Museum
- **Sharm el-Sheikh Egypt**
  - New Museum/Gallery
  - TeamLab Digital Immersive Theatre

#### Asia

- **Shanghai China**
  - New Museum/Gallery
  - Studio Zhu-Pei
- **Tehran Iran**
  - New Museum/Gallery
  - Shadman
- **Seoul South Korea**
  - New Museum/Gallery
  - San Francisco Museum of Modern Art
- **Bangkok Thailand**
  - New Museum/Gallery
  - Bangkok Project

#### Africa

- **Abuja Nigeria**
  - New Museum/Gallery
  - Pigott
- **Tunis Tunisia**
  - New Museum/Gallery
  - Moneo

#### Australia

- **Sydney Australia**
  - New Museum/Gallery
  - Ichai

#### Other

- **Other**
  - Various projects in different countries and regions.
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<th>Name</th>
<th>City/State</th>
<th>Country</th>
<th>Region</th>
<th>Project Type</th>
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<th>Square Meters</th>
<th>Cost in US dollars</th>
<th>Org Type</th>
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<td>Europe</td>
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### About AEA Consulting

AEA Consulting is a global consulting firm setting the standard in strategy and planning for the cultural and creative industries. We are known for our candid and impartial advice that draws on deep knowledge of the cultural sector as well as robust research and analytical insight.

Since 1991, we have successfully delivered more than 1,200 assignments in 38 countries, helping clients around the world plan and realize vital and sustainable cultural projects.

With offices in New York and London, AEA offers a talented, multidisciplinary team of professionals with proven practical experience who deliver personalized solutions to clients in the arts, cultural, creative and public sectors. We thrive on new challenges and approach problem-solving with curiosity, creativity and integrity.

For more information visit: www.aeaconsulting.com

### About GCDN

An initiative of AEA Consulting, the Global Cultural Districts Network (GCDN) is an international federation committed to improving the quality of urban life through the contribution of the arts, culture and creative industries.

Founded in 2013, the membership network fosters cooperation and knowledge-sharing among those responsible for creative and cultural districts, and engages leaders in culture and in urban development through convenings, research and collaborations in order to inform global, local and sectoral agendas.

For more information visit: www.gcdn.net

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Above: Jingdezhen Imperial Kiln Museum, Jingdezhen, China
We extend special thanks to lead researcher Laura Casale, assisted by the team of Harry Fisher-Jones, Christie Lam, and Liam Velez.