

Allurement
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Santiago Calatrava designed Milwaukee's Quadracci Pavilion, the new addition to the Milwaukee Art Museum in 2001, and cost to build the museum was \$121 million. What makes the spending of close to 1,000 dollars for a single square foot acceptable or necessary? Especially when the majority of the artwork is displayed in the other 332,000 square feet of the space. Caroline Picard from the Green Lantern Press states, "The museum environment provides an aura of immortality and authority, showcasing work that has endured. The survival of these Great Works is evidence that something remains beyond the mortal bounds of its human maker, promising each of us that something lives on even after death." Entering a museum is a profound experience. The space needs to command the viewer's attention, to validate the expectations that come with the title of being a Museum, as well as the work being shown and collected there. A large part of being a museum is to educate. Most of the public only knows a few artists -- Picasso, Da Vinci, Rembrandt, Michelangelo, or Van Gogh. Without a collection of these works, it is difficult to draw in the common people to develop their perception and concept of art if they do not come. That is the purpose of the Quadracci Pavilion, an enticement, an allurement, an attraction. Calatrava draws attention to the buildings oddity and elegance, not only in the shape, but the movement. What other building has 217 feet functional steel wings? Even the skeleton of the space leads the viewer directly back to the primary exhibition rooms. Since the 142,000 square foot wing was added, attendance has rose 80 percent since 2000, the year before the opening (<http://www.altergroup.com/blog/index.php/general/calatras-quadracci-pavilion-a-sculptural-addition-to-the-milwaukee-art-museum/>). The building was designed not only to connect the city with the museum, but to connect the people with the art work.