

The Guggenheim Architecture ©

26 September - 12 November 2006

Asymptote, Shigeru Ban, Coop Himmelb(l)au, Frank O. Gehry, Richard Gluckman,
Vittorio Gregotti, Charles Gwathmey, Zaha Hadid, Hans Hollein, Arata Isozaki,
Rem Koolhaas, Enrique Norten, Jean Nouvel, Frank Lloyd Wright

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Exhibition Dates

This exhibition is a collaboration between the Solomon R. Guggenheim Foundation, New York, and the Art and Exhibition Hall of the Federal Republic of Germany, Bonn

Duration	26.09.2006 – 12.11.2006
Director	Wenzel Jacob
Managing Director	Wilfried Gatzweiler
Curator and Exhibition Design	Peter Noever, Viena
Assistant Curator	Valentina Sonzogni, Solomon R. Guggenheim Foundation, New York
Exhibition Assistant	Rob McGarry, Solomon R. Guggenheim Foundation, New York
Project Managers	Karen Meyerhoff, Solomon R. Guggenheim Foundation, New York Susanne Kleine, Art and Exhibition Hall of the Federal Republic of Germany, Bonn
Exhibition Design	Harald Trapp, Philipp Krummel / krummel trapp architects, Viena
Media	Holger Reichert, Dagmar Bever, Peter Gstach, Benno Pichler, Romana Barger, Nina Gaugelhofer, Olivia Hörhager, Marcel Milohnic, Heike Nösselböck, Claudia Nussbaumer, Eva Pfaffeneder, Christoph Scholz, Kaus Taschler / ZONE, Viena
Media Consultants	Christian Rapp, Nadia Wimberger / rapp&wimberger, Vieana
Press Officer	Maja Majer-Wallat
Exhibition Guide	€6,50 / 64 Pages (German/English)
Opening hours	Sunday, Monday and Thursday 9 a.m. to 7 p.m. Tuesday and Wednesday 9 a.m. to 9 p.m. Friday and Saturday 9 a.m. to 10 p.m.
Admission Standard/Reduced rate	€12 / €7
Public transport	Underground lines 16, 63, 66 to Heussallee, Bus route 852 to

Press information

Ollenhauerstraße, Routes 610 and 630 to
Heussallee

www.bundeskunsthalle.de
Press file (German/English)

Guided group tours

Information and registration:
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General information

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(German/English)

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Exhibition Concept

More than any other single event, the extraordinary design by Frank Lloyd Wright for the Solomon R. Guggenheim Museum on Fifth Avenue in New York (which was conceived in the 1940's, constructed in the 1950's and opened in 1959) defined the Guggenheim in terms of architecture, and branded the name and unique character of the Guggenheim in the popular mind. Forty years later, the Guggenheim opened a second, architecturally distinct and sophisticated museum – the Guggenheim in Bilbao, which may have had an even greater impact on the popular imagination.

The Guggenheim Architecture presents a large selection of built and unbuilt projects for museum buildings with special attention to the theme of designing architecture for the arts. It will be the first show to carry out a comprehensive review of architecture projects commissioned by the Guggenheim from Hilla Rebay's first Museum of Non-Objective Painting to Frank Lloyd Wright's masterpiece, from Frank O. Gehry's Guggenheim Bilbao until the latest architectural competitions such as Guggenheim Taichung and Guggenheim Guadalajara.

The variety of exhibits chosen to outline the history of the Guggenheim architecture will emphasize the evolution of techniques of architectural representation, from early perspective drawing and blueprints to the latest evolution of architectural imaging, animation and virtual simulation of spaces. This story, less evident than the one narrated by the succession of the buildings, crystallizes in Gehry's Guggenheim Bilbao, in its "file to factory" design and construction method.

The exterior image of these buildings has a distinct interaction with the strategies of collecting and display that are part of the Guggenheim. Perhaps more importantly, the interior architecture of the Guggenheim museums- with both their advantages and limitations- have inspired debate about the future of museums; the future of collections; and the relevance of these institutions in an increasingly interconnected world.

The exhibition will also emphasize the importance of "art tailored" environments by stressing the importance of developing buildings and spaces that respond to the art, rather than vice versa. Designing a space to contain artworks of various epochs it is one of the most challenging tasks for an architect. Elements like the designer's visual education, taste and subjectivity are at stake there, and often the building becomes more popular than the art it contains. This exhibition aims at tracing and defining a critical evolution of the art museum and to investigate architects' personal relationship to art.

List of Participant Architects and Projects

(chronological)

Frank Lloyd Wright, Solomon R. Guggenheim Museum New York 1943-1959

Hans Hollein, Guggenheim Museum Salzburg 1989

Hans Hollein, Guggenheim Museum Donaucity, Vienna 1994-1995

Arata Isozaki, Guggenheim Museum SoHo, New York 1991

Frank O. Gehry, Guggenheim Museum Bilbao 1991-1997

Coop Himmelblau, Guggenheim Museum Bilbao 1991

Arata Isozaki, Guggenheim Museum Bilbao 1991

Charles Gwathmey, Solomon R. Guggenheim Museum New York addition 1992

Richard Gluckman, Deutsche Guggenheim Berlin 1997

Frank Gehry, Guggenheim Museum Lower Manhattan New York 1998-2000

Vittorio Gregotti, Museum Guggenheim Dogana, Venice 1999
Rem Koolhaas, Guggenheim Las Vegas 2001
Rem Koolhaas, Guggenheim Hermitage Museum, Las Vegas 2001
Shigeru Ban, Guggenheim Tokyo 2001
Jean Nouvel, Guggenheim Tokyo 20001
Zaha Hadid, Guggenheim Tokyo 2001
Asymptote, Guggenheim Virtual Museum 2002
Jean Nouvel, Guggenheim Museum Rio de Janeiro 2002
Zaha Hadid, Guggenheim Museum Taichung 2003
Jean Nouvel, Guggenheim Guadalajara 2005
Asymptote, Guggenheim Guadalajara 2005
Enrique Norten, Guggenheim Guadalajara 2005
Zaha Hadid, Guggenheim Singapore, 2005-2006
Richard Gluckman, Guggenheim New York West Side 2006
Jean Nouvel, Guggenheim Tokyo Project, 2001, detail of the model

Wall Text - Introduction

The Guggenheim Architecture

Frank Lloyd Wright's extraordinary design for the Solomon R. Guggenheim Museum (1943 – 1959) on Fifth Avenue in New York defined the Guggenheim in terms of architecture. Almost forty years later, the Guggenheim Museum Bilbao, designed by Frank O. Gehry, went even further in branding the name and unique character of the Guggenheim in the popular mind.

Over the past two decades, the Guggenheim Foundation has solicited some two dozen architectural proposals for additional museums and galleries around the world. This exhibition is the first to bring together these designs, many of which have never been seen by the public. In addition to architectural models, the diverse materials on view point to the rapid evolution of techniques of architectural representation, from perspective drawing and blueprints to computer renderings, animation, and virtual simulation of spaces.

The Guggenheim Architecture traces and defines a critical evolution of the art museum and investigates architects' personal relationships to art. It stresses the critical importance of developing museums that respond to art, rather than vice versa. All of these Guggenheim museums – whether built or unbuilt – have inspired debate about the future of museums; the nature of permanent collections; and the relevance of cultural institutions in an increasingly interconnected world.

Project Texts

Project: Guggenheim Museum Salzburg
Architect: Hans Hollein
Date: 1989
Client: Mayor of Salzburg/Austrian Commission for Guggenheim Museum Salzburg Project

Project Description:

In 1989 the Mayor of Salzburg sponsored an architectural competition to develop a conceptual design for the Salzburg Museum Carolino Augusteum. Hans Hollein's design for a museum to be built into – rather than on – the Mönchsberg mountain, was selected by the jury. Various controversies, however, soon brought the plan to a standstill. In December 1989, the Austrian government invited the Guggenheim Foundation to adopt the project, and to manage a Feasibility Study that would consider and report on all aspects of the project, including architecture and urban planning, engineering, costs, construction management, financial analysis, economic impact, and exhibition planning. This was the Foundation's first opportunity to test its idea of expanding its presence in Europe beyond the Peggy Guggenheim Collection in Venice, and to delve into all aspects entailed by planning, building, and running a new museum.

The museum entrance hall would incorporate the Gothic hall of the Bürgerspital, an existing building on the edge of the mountain. Below ground the museum would take up 15,500 square meters of excavated space, including a labyrinth of galleries and museums covered with vast skylights. Christoph Hackelsberger, architecture critic of Munich's Süddeutsche Zeitung, wrote in 1989: "Hollein has developed an ingenious concept, which may even be his masterpiece." He went on to praise Hollein's "subtle consideration of the special characteristics of the town, his concept of a series of rooms, of narrative sections, mystical areas, of elements that string together, that grow with height...." Wieland Schmied, President of the International Summer Academy of Fine Arts in Salzburg wrote, "Austria must not miss this unique opportunity." The Guggenheim completed work on the feasibility study by May 1990, but the financial and political backing for the project was not sufficient for it to go forward.

Project credits:

Atelier Hollein, Vienna

Project: Guggenheim Museum Vienna
Architect: Hans Hollein
Date: 1994 – 1995
Client: City of Vienna/Bank Austria

Project Description:

In 1994 Hans Hollein was invited to design a Guggenheim Museum along the Danube River in a newly developed district of Vienna known as Donauey. Marked by a dense confluence of highways and bridges, the busy area is home to the Vienna International Center, the only major United Nations complex in the EU, and represents a second city center. The Guggenheim Museum Vienna would be developed as part of a proposed World Expo.

Hollein planned his building as an explosion of conical volumes oriented on an inclined axis and organized around a central plaza. From this open space visitors could access a series of galleries on the first floor of satellite buildings, while additional support facilities were housed below ground. A panoramic terrace on the Danube was the link between the museum and its natural environment at the border between city and country. If built, the museum designed by Hollein would have become a landmark in an area almost completely occupied by high-rise office buildings. The World Expo was eventually rejected in a national referendum and therefore the museum did not proceed.

Project Credits:

Atelier Hollein, Vienna

Project: Solomon R. Guggenheim Museum, New York
Architect: Frank Lloyd Wright
Date: 1943 – 1959
Client: The Solomon R. Guggenheim Foundation

Project Description:

In 1943, Frank Lloyd Wright was commissioned to design a building to house the Museum of Non-Objective Painting, which had been established by the Solomon R. Guggenheim Foundation in 1939. In a letter dated June 1, 1943, Hilla Rebay, the Curator of the Foundation and the Director of the Museum, instructed Wright, “I want a temple of spirit, a monument!”

Wright’s inverted-ziggurat design was not built until 1959. Numerous factors contributed to this 16-year delay: modifications to the design (all told, the architect produced six separate sets of plans and 749 drawings), the acquisition of additional property, and the rising costs of building materials following World War II. The death of the museum’s benefactor, Solomon R. Guggenheim, in 1949 further delayed the project. It was not until 1956 that construction of the museum, renamed in Guggenheim’s memory, finally began.

Frank Lloyd Wright’s masterpiece opened to the public on October 21, 1959, six months after his own death, and was immediately recognized as an architectural landmark. The Solomon R. Guggenheim Museum is arguably the most important building of Wright’s late career. A monument to modernism, the unique architecture of the space, with its spiral ramp rising to a domed skylight, continues to thrill visitors and presents a unique forum for the presentation of contemporary art. In the words of Paul Goldberger, “Wright’s building made it socially and culturally acceptable for an architect to design a highly expressive, intensely personal museum. In this sense almost every museum of our time is a child of the Guggenheim.”

Project credits:

Client: The Solomon R. Guggenheim Foundation
Architect: The Frank Lloyd Wright Foundation / Office of Frank Lloyd Wright; Frank Lloyd Wright, William Wesley Peters, Eugene Masselink, Mendel Glickman
Architect of Record: Holden McLaughlin & Associates; Arthur Cort Holden, William H. Short
Landscape architect: Charles Middeleer
Consulting structural engineers: Jaroslav J. Polivka, Feld and Timoney
General contractor: Euclid Contracting Corp.; George N. Cohen, Charles W. Spero
Sub Contractors
Plumbing: Gasman Plumbing & Heating Corp.
Electrical: T. Frederick Jackson Inc.

Elevator: Armor Elevator company, Inc.
Ironwork: Norton Booth Fabricators Inc.
Mortar Mix: Transit Mix/MCCormack
Structural Steel: Williamsburg Steel Products Co.
Demolition: Atlas Demolition Co. Inc.
Gunitite: Ardsley Construction Co.
Painting: Metro Industrial Painting Corp.
Windows and Doors: Hope's Windows, Inc.
Terrazzo: V. Foscatto Inc.
Testing: Pittsburgh Testing Laboratory
Ductwork: General Sheet Metal Works, Inc.
Lathing: Leonard C. Adams Co., Inc.
Plasterwork: Aaborn Plastering, Inc.
Glass: Samuel Kirschner & Sons, Inc.
Masonry: B.A. Lybeck, Inc.

Project: Peggy Guggenheim Collection, Venice
Architects: Vincenzo Passaro, Giorgio Bellavitis, Lella Vignelli / Vignelli Associates, Clemente di Thiene, and Giacomo di Thiene (original architect Lorenzo Boschetti)
Date: 1980 – the present (original building 1750s)
Client: The Solomon R. Guggenheim Foundation

Project Description:

Envisioned as an ornate, five-story palazzo along Venice's Grand Canal, the Palazzo Venier dei Leoni was designed by Lorenzo Boschetti. Begun in the 1750s, only one floor of the palace was ever realized. In 1948 Peggy Guggenheim, niece of Solomon, purchased the building for her home, and installed her extensive collection of Modern art in it.

Peggy opened her collection to the public in 1949 with an exhibition of sculptures in the garden, and expanded access to the rest of the house in 1951. In 1969, she decided to bequeath her entire collection, and the palazzo, to the Solomon R. Guggenheim Foundation. Following Peggy's death in 1979, the Foundation assumed responsibility for the building and the collection.

By the spring of 1985, all of the rooms on the main floor had been converted into galleries and the basement rooms into support areas for the museum; the white Istrian stone façade and its unique canal terrace had been restored; the *barchessa* had been rebuilt and enclosed; and the garden was landscaped by the Venetian architect Giorgio Bellavitis. In 1993, the Fondazione Ugo e Olga Levi rented some adjacent apartments to the museum, and these were subsequently converted to galleries, a garden annex, and a shop designed by Lella Vignelli of Vignelli Associates, New York. In 1995 the museum café opened, more exhibition rooms were added, and the Nasher Sculpture Garden was completed. In 1999 the Collection rented all the remaining garden properties from the Levi Foundation and in 2001 purchased an additional privately owned property, annexing them and converting them to public space; these expansions were supervised by Clemente di Thiene and his son Giacomo di Thiene. Since 1993, the museum has doubled in size, from 2,000 to 4,000 square meters.

Project Credits:

Clemente di Thiene and Giacomo di Thiene for the supervision of the museums expansion.
Lella Vignelli of Vignelli Associates, New York for the 1993 annex.
Giorgio Bellavitis for landscape and garden design.

Project: Guggenheim Museum Venice
Architect: Vittorio Gregotti
Date: 1996 – 2001
Client: The Solomon R. Guggenheim Foundation and the Comune di Venezia

Project Description:

The Guggenheim Foundation has maintained a strong presence in Venice since 1979, when it assumed ownership of the Peggy Guggenheim Collection. In 1985, it furthered its commitment to the city by purchasing the American Pavilion of the Venice Biennale from the Museum of Modern Art, New York.

In 1999, the Comune di Venezia signed an agreement with the Guggenheim to conduct a feasibility study to convert the Punta della Dogana, a 16th-century customs house, into a museum of contemporary art. The Dogana is located on what could be considered the most dramatic site in Venice, a triangular peninsula at the intersection of the Grand Canal and the Guidecca Canal. The interior of the triangular building, which is subject to Venice's strict conservation regulations, is divided into parallel sections. Architect Vittorio Gregotti sought to work within these original interior divisions to create large-scale galleries, a waterside restaurant, and support facilities for the museum.

Although the project has been postponed indefinitely, the conversion of this building represents the possibility of an important venue for contemporary art in Venice.

Project Credits:

Site area: 6,000 sqm
Total floor area: 4,884 sqm
Galleries: 2,258 sqm
Atrium, cafeteria and services: 1,732 sqm
Panoramic terrace: 614 sqm
Project team: Gregotti Associati International S.p.A.
Partners: Augusto Cagnardi, Vittorio Gregotti, Michele Reginald
Coordinators: Luciano Claut, Letizia Bassi Randi, Martina Rossi, Stefano Bressan, Firuz Habibi Minelli, Joao Lacerda Moreira, Diego Cappelletti
MEP: Manens Intertecnica s.r.l. Verona
Graphic: Camuffo Design Venezia

Project: Guggenheim Museum SoHo
Architect: Arata Isozaki Architects
Date: 1991 – 1992
Client: The Solomon R. Guggenheim Foundation

Project Description:

The Guggenheim Museum SoHo opened to the public in June 1992, simultaneous with the reopening of the restored and expanded Solomon R. Guggenheim Museum on Fifth Avenue, greatly increasing the Foundation's exhibition space in New York City. SoHo was a logical choice for expansion: throughout the 1960s and 1970s, spaces in this neighborhood vacated by departing factories were converted into artists' lofts and studios. Located on the corner of Broadway and Prince Streets in a 19th-century cast-iron

building, the Guggenheim Museum SoHo brought the institution into the heart of what was then the most active art district in the city.

Designed by Japanese architect Arata Isozaki, the museum occupied the lower two levels of the building. The loft-like galleries preserved many of the historic features of the building, including the cast-iron beams and high ceilings. The space proved especially well suited for the display of large-scale contemporary art, which couldn't be accommodated in the Wright building. The Guggenheim Museum SoHo closed in 2001, having hosted important exhibitions devoted to Max Beckmann, Dan Flavin, Robert Morris, Robert Rauschenberg, Antoni Tàpies, and many others. The space also served as an important venue for presenting new media works by artists such as Fabrizio Plessi and Bill Viola.

Project Credits:

Design Architect: Arata Isozaki & Associates

Arata Isozaki, Principal; David Gauld, Project Architect; Tohru Uno, John O'Reilly, Michie Yahagi

Associate Architect: TAS Design/Thomas Hut, Architect

Lighting Design: Fisher Marantz Renfro Stone

Mechanical Engineering: Ambrosino DePinto & Schmieder

Structural Engineering: Gilsanz Murray Steficek

Construction Manager: Regele Builders, Inc.

Project: Deutsche Guggenheim Berlin
Architect: Richard Gluckman/Gluckman Mayner Architects
Date: 1997
Client: Deutsche Bank

Project Description:

Deutsche Guggenheim Berlin opened just one month after the Guggenheim Museum Bilbao, and the two spaces are a study in contrasts. Whereas the Bilbao museum is spectacular in design and enormous in scale, the modest Berlin gallery, designed by American architect Richard Gluckman, occupies a corner of the ground floor of a sandstone Deutsche Bank building constructed in 1920. The exhibition space consists of a single gallery that is 50 meters long, 8 meters wide, and 6 meters high.

Like Gluckman Mayner's numerous other museum commissions, including the Dia Center for the Arts in New York and the Museo Picasso in Málaga, Spain, the Deutsche Guggenheim embodies a pure, minimalist aesthetic. Simple detailing, careful spatial proportioning, and a restrained palette of materials combine to create an environment of respectful sensitivity for the presentation of art. The extensive modern technical equipment is nearly invisible, the furniture, also designed by Gluckman, is reduced to cubic forms, and the terrazzo floor is completely neutral.

The hallmark of this unique collaboration between Deutsche Bank and the Guggenheim is the commissioning of major new works by leading contemporary artists, including Jeff Koons, Nam June Paik, James Rosenquist, Rachel Whiteread, and Bill Viola; the resulting installations have their public premier in the gallery.

Project Credits:

Principal-in-Charge: Richard Gluckman, FAIA

Project Architect: David Saik

Associate Architects: Novetny Mähner & Assoziierte

Consulting Engineers: Pettersson & Ahrens Gunter Jausly

Lighting Consultants: Engle Associates Lighting Design

Project: Guggenheim Museum Taichung
Architect: Zaha Hadid Architects
Date: 2003
Client: The Solomon R. Guggenheim Foundation and the Municipal Government of Taichung

Project Description:

In 2003, Zaha Hadid was commissioned to develop a conceptual design as part of a feasibility study for a Guggenheim Museum in Taichung, Taiwan. The museum was to be located in Taichung's New Government Center, which would also include a new town hall, city assembly, and opera house.

Hadid's proposal is based on the notion of the museum as an ever-changing event space. The design incorporates stage-machinery that offers the option of radically transforming the arrangement of the gallery spaces and thereby changing the very shape of the building. In response to the urban plan of the New Government Center, Hadid organized the building into two wings. The East Wing is marked by a large cantilevering gallery with a 50-meter overhang and a tower with administrative facilities. A 440-square-meter movable platform within the gallery could rise and fall to create different spatial configurations. The West Wing consists of two primary gallery levels and ancillary facilities such as museum shop, restaurant, and education center. Its main feature is a "Mobile Gallery" on rail tracks, complete with a telescopic roof that allows it to extend its overall volume.

Due to political disputes within Taiwan, the Guggenheim Museum Taichung did not proceed beyond the feasibility study.

Project Credits:

Location: Taichung, Taiwan

Architectural Design: Zaha Hadid with Patrik Schumacher

Design Team: Dillon Lin (Project Architect), Jens Borstelmann (Deputy Project Architect), Adriano De Gioannis, Thomas Vietzke, Yosuke Hayano, Selim Mimita, Juan-Ignacio Aranguren, Ken Bostock, Elena Perez, Ergian Alberg, Rocio Paz, Markus Planteu

Structural Engineer: Adams-Kara-Taylor: Hanif Kara, Andrew Murray, Sebastian Khourain, Reuben Brambleby, Stefano Strazzullo

Services Consultant: IDOM, Bilbao

Cost Consultant: IDOM UK, IDOM Bilbao

Model Photographs: David Grandorge

Project: Guggenheim Hermitage Museum Singapore
Architect: Zaha Hadid Architects
Date: 2005 – 2006
Client: Las Vegas Sands Corporation

Project Description:

In 2005, the Guggenheim was invited by the Sands Corporation (owner of the Venetian Resort-Hotel-Casino in Las Vegas) to participate in a proposal for an integrated resort to be built on Marina Bay, in

Singapore's city center. Among the Guggenheim's long-term strategic goals is to add a museum in Asia to its network, and so it agreed, inviting Zaha Hadid to submit a design for the new museum. If it were to go forward, the proposed museum would be a collaboration between the Guggenheim and its alliance partner, the State Hermitage Museum in St. Petersburg, following up on the successful small museum they operate together at the Venetian.

Hadid's spectacular design for the Guggenheim Hermitage Museum is composed of three streamlined elements that converge into a massive tower. Shifting from horizontal to vertical, the building – a concrete structure with striated windows – contains a kinetic energy unlike any of the vertical towers that make up the Singapore skyline across the bay. Its prominence is insured by its height: 135 meters.

The open space beneath the tri-part structure is glassed in, forming a soaring atrium with entrances on three sides of the building. A public plaza affords space for the installation of sculptures and other art, while galleries reserved for Asian art, architecture and design, and special exhibitions are distributed throughout the tower. The museum is crowned with a glass-roofed gallery.

Project Credits:

Architectural Design: Zaha Hadid with Patrik Schumacher

Project Architects: Christos Passas and Tiago Correia

Project Team: Christina Beaumont, Achim Gergen, Daniel Baerlecken, Judith Reitz, Nils Fischer, Feng Chen, Muthahar Khan

Project: Guggenheim Museum New York
Architect: Frank O. Gehry and Associates, Inc.
Date: 1998 – 2000
Client: The Solomon R. Guggenheim Foundation

Project Description:

Submitted in response to a Request for Proposals (RFP) from the city government, the Guggenheim Museum New York would have been the second collaboration between the Guggenheim Foundation and Gehry, whose fame had soared following the opening of the Bilbao museum. The proposed museum was to be nearly twice as large as the Guggenheim Museum Bilbao, allowing the Guggenheim to dramatically increase its programming in its home city.

The Guggenheim's permanent collection, which increased by 50% during the 1990s, would be shown on three levels of exhibition space, and ample galleries were envisioned for temporary exhibitions. Gehry's design also called for office space for the Guggenheim Foundation headquarters, a 1,200-seat performing arts center, shops, and four restaurants. Outside there would be a skating rink, a riverfront promenade, a sculpture garden, and a park.

The site encompassed two abandoned piers on the East River, adjacent to the South Street Seaport. Gehry envisioned a cloud of cascading curving metal forms rising on the piers and floating over the river. A tower behind the cloudlike structure echoed the landscape of Manhattan's skyscrapers behind it, reaching nearly 140 meters at its highest point. As in Bilbao, Gehry's design for New York incorporated titanium, glass, and stone.

Significant funding was pledged by the City of New York and individual donors, but the decline in the city's economy following the terrorist attacks of September 11, 2001, coupled with the environmental challenges inherent to building on water, led the Guggenheim to withdraw from the project. In summer

2006, the Foundation and Gehry joined forces again to collaborate on another major museum, signing agreements in Abu Dhabi to build a new Guggenheim in the United Arab Emirates.

Project Credits:

Project team: Frank O. Gehry, Randy Jefferson, Edwin Chan, Michelle Kaufmann, Kamran Ardlan, Tom Balaban, Christoph Deckwartz, Chad Dyner, Matt Gagnon, Sean Gale, Albert Lee, Andrew Liu, Frank Mendelez, Ross Miller, David Nam, Gaston Nogues, Catriel Tulian, Adam Wheeler, Nora Wolin, Brain Zamora

Project: Solomon R. Guggenheim Museum Annex
Architect: Gwathmey Siegel & Associates Architects, llc
Date: 1985 – 1992
Client: The Solomon R. Guggenheim Foundation

Project Description:

Frank Lloyd Wright's original plans for the Solomon R. Guggenheim Museum called for a ten-story tower, to be built behind the smaller rotunda, to house galleries, offices, workrooms, storage, and private studio apartments. Largely for financial reasons, Wright's proposed tower went unrealized. Gwathmey Siegel & Associates revived the tower plan with their eight-story annex, which incorporates the foundation and framing of a smaller 1968 annex addition designed by Frank Lloyd Wright's son-in-law, William Wesley Peters.

In 1990, the Wright building was closed to the public to enable the expansion as well as a major interior restoration, which was overseen by the firm. The restoration opened the entire Wright building to the public for the first time, converting spaces that had been used for storage and offices into galleries. The restored and expanded Solomon R. Guggenheim Museum reopened in 1992, and the project became one of the firm's most celebrated and critically acclaimed works. It contains 4750-square-meters of new and renovated gallery space, 1400-square-meters of new office space, a restored restaurant, and retrofitted support and storage spaces.

Gwathmey Siegel & Associates' subtle intervention greatly improved the exhibition capabilities of the museum without detracting from Wright's original design. The tower's simple façade and grid pattern highlight Wright's unique spiral design and serves as a backdrop to the rising urban landscape beyond the museum.

Project Credits:

Project team: Charles Gwathmey and Robert Siegel, Jacob Alspector, Greg Karn, Joe Ruocco, Gerald Gendreau, Dirk Kramer, Earl Swisher
Construction manager: George A. Fuller Co. - Phase 1 Robert Musco Senior Vice President; Nick Michalescu, Project Manager; Fred Buckles, Joseph Galea;
Asst. Project Managers: Paul Signorelli, Robert Antoniadis, Gary Hagelthorn, Warren Snedeker
Construction Superintendents: Joe Esposito, Ken Cuomo
M.E.P. Code Consultant: Cole Gillman Associates, P.C., Jerome Gillman, Larry Gillman, Welland Fuller
Builders Pavement & Vault: Walter T. Gorman, Walter Gorman, Jr., Nick Grosso
Food& Service: Post & Grossbard, Henry Grossbard, Arno Schmidt
Geotechnical services: Woodward-Clyde Consultants, Inc., Andrew J. Ciancia
Graphic Signage: Vignelli Associates, Rebecca Rose
Landscape architect: DeBellis & Semmens, Pat DeBellis, George Semmens
Lighting: Light and Space Associates, ltd. Peter Barna

MEP: John L. Altieri Consulting Engineers Andrew Sebor, Joe Macaluso
Specifications: Construction Specifications, Inc., Stephen Pine
Structural Engineering: Severud Associates
Consulting Engineers: Edward Messina, Michael Lynch
Surveyor: Earl B. Lovell, S.P. Belcher, Inc. City Surveyors, Licensed Land Surveyors Benjamin Goldberg, Tom Picioccio
Theater: Peter George Associates, David Harvey
Vertical transportation: Jaros, Baum & Bolles, Rick Barker
Building Conservation Consultant: Building Conservation Associates, Inc.: Raymond Pepi
Regulatory Agencies: Landmarks Preservation Commission, Alex Herrera, Laurie Beckelman, Laura Alaimo

Project: Guggenheim Museum Rio de Janeiro
Architect: Atelier Jean Nouvel
Date: 2002
Client: The Solomon R. Guggenheim Foundation and the Municipal Government of Rio de Janeiro

Project Description:

In 2002, the Municipality of Rio de Janeiro retained the Guggenheim Foundation to undertake a feasibility study for a major museum in this historic city, and Jean Nouvel was commissioned to develop a conceptual design. The proposed site for this project was the Pier Mauá, which projects 400 meters into Guanabara Bay, near Rio's downtown. Mayor Cesar Maia envisioned the museum as a catalyst for redevelopment of the Cais do Porto neighborhood, which had suffered a decline over the years – his hope was to reproduce the “Bilbao Effect” in Rio.

Nouvel's design for the pier fully engages its location on Guanabara Bay and merges art, architecture, and nature. According to the architect, his design evokes the ancient myth of Atlantis, the lost city, and much of the proposed museum would be submerged below sea level. The entrance to the museum is through a white wall made of luminous tiles, a multimedia screen that can be used both for museum signage and art projects. The grand entrance hall, under the surface of the bay, has a ceiling of water and a polished steel floor reflecting light and movement. The museum, built approximately 8.25 meters below the surface of the water, consists of interconnected exhibition galleries, gardens, waterfalls, artificial rain forests, and promenades. A cylindrical tower at the end of the former pier contains two halls for temporary exhibitions and a rooftop restaurant with magnificent views.

In April 2003, the Guggenheim Foundation and the Municipal Government signed an agreement to proceed with the museum, but the project was derailed by opponents in the Rio City Council. In 2005, the Guggenheim and the Municipality agreed to terminate the agreement.

Project Credits:

Gross Floor Area: 23,000 sqm, 230,000 sq. ft.

Program: Museum of contemporary art

Project Managers: Frédérique Monjanel

Architects: Florence Rabiet, Sylvie Erard, Laurent Pereira, Kirsi Marjamaki, Marie Maillard, Frederic Boilevin, Marie Nadjovski, Toshihiro Kubota, Caroline Binachon, Stephan Matthys, Nicolas Laisne, Claire Leboeuf

Local Engineers: Idom, Bilbao

Construction Engineers: Odebrecht

Hydraulic Engineer: Argos, Montpellier
Harbour Engineer: Denis Gieulles, Marseille
Scenography: Ducks Sceno
Tropical Plants Specialist: Patrick Blanc
Computer Images: Artefactory
Model: Jean-Louis Courtois

Guggenheim Museum Guadalajara

In 2005, an architectural competition was conducted by the Solomon R. Guggenheim Foundation as part of a feasibility study for a proposed Guggenheim Museum Guadalajara. The study was commissioned by the Municipality of Guadalajara, with the support of Guadalajara Cultural Capital (“GCC”), a consortium of civic and business leaders. The invited architects included the firm Asymptote, Enrique Norton, and Jean Nouvel.

The museum is to be situated in La Barranca de Oblatos, an area of spectacular natural beauty at the northern edge of the city of Guadalajara. The site overlooks a 600-meter-deep canyon carved by the Rio Santiago, offering dramatic views of a natural wonder.

Project: Guggenheim Museum Guadalajara
Architects: Asymptote/Hani Rashid and Lise Anne Couture
Date: 2005
Clients: The Solomon R. Guggenheim Foundation and the Municipality of Guadalajara, with the support of Guadalajara Cultural Capital

Project Description:

Asymptote, the New York firm led by Hani Rashid and Lise Anne Couture, proposed a striking architectural presence for the site. The tiled architectonic shell, elevated above the Barranca, creates a unique public space below. Entrance to the museum is via escalators leading to a multi-story soaring central atrium space.

The main exhibition spaces are located on two upper levels – connected by bridges and balconies – that overlook the atrium, while the lower level contains a gallery for multimedia art. A tower, with administrative offices and a restaurant, allows for views of the city and the Barranca.

Project Credits:

Asymptote Architecture
Principal Architects: Hani Rashid and Lise Anne Couture
Project Architect: Jill Leckner
Design Team: Fernando Velasco, Asako Hiraoka-Sperry, Jose Muñoz, Carlo Aiello, Erick Carcamo, Noboru Ota, Eric Goldemberg
Assistants: Christopher Horger, Stefan John, Andy Pluess, Eduardo Ramirez, Laura Treviño, Kara Yamagami
Structural Engineer: Buro Happold, Craig Schwitter, Partner Sarrah Khan, Structural Engineer Shrikant Sharma, Software Programmer and Engineer
Environmental Consultant: Atelier Ten Nico Kienzl Director, Paul Stoller Director, Claire Johnson
Environmental Designer, John An Environmental Designer
Cost Consultant: Davis Langdon Ethan T. Burrows Associate Principal, Paul Abernathy MEP Coordinator, Emma Hickey Project Manager

Experience Design: Imaginary Forces
Creative Director: Peter Frankfurt & Mikon van Gastel
Designer: Tali Krakowsky
Editor: Caleb Woods
Animations: Steve Fuller & Eyal Ohana
Writer: Ab Winsemius
Voice Over: Alexandra De la Mora
Model Prototyping: InterPRO Montreal Kevin Dyer, Mega Mold International
Gary Charette, Arthur Sempliner

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Project: Guggenheim Museum Guadalajara
Architect: Atelier Jean Nouvel
Date: 2005
Client: The Solomon R. Guggenheim Foundation and the Municipality of Guadalajara, with the support of Guadalajara Cultural Capital

Project Description:

Jean Nouvel’s proposal for the Guggenheim Museum Guadalajara is a monolith of gray basalt – a common material found on the site – balanced on the edge of the Barranca. The western side of the imposing structure, approached from an extension of the Calzada Independencia, is polished and shimmers in the sun; the southern side is striated and reflects the surrounding landscape.

Viewing shafts cut through the mass, allowing for spectacular views of the canyon below. According to the architect, the dramatic spaces within the museum can be described as five “worlds”: the “world of light” plays on the angles of light entering the gallery, the shadows, and the contours of the space; the “everyday world” is built to a scale that correlates to the visitor’s experience; the “hidden world” is a somber place where video installations and illuminated photographs float in space; the “real world” is a platform attached to the edge of the Barranca for artist installations; and the “abstract world” is a space for large-scale contemporary art commissions. Offices, an education center, an auditorium, and a restaurant occupy the interstitial spaces between Nouvel’s worlds.

Project Credits:

Principal Architect: Jean Nouvel
Architectural Team: David Fagart, Sylvie Erard, Reza Azard, Xavier Leplae, Jean-Francois Weininger, Qiang Zou, Emma Blanc, Martin Telgado, Anna Martin, Mizuho Kishi, Marie Maillard
Structural Consultants: Ove Arup, London
Cost Estimate Consultant: Felipe Diaz de Leon, ADTec Ciudad de Mexico/ ADTec Mexico City
Model Maker: Jean Louis Courtois

Images: Eric Anton, Artefactory, Jean-Francois Wenninger, Atelier Jean Nouvel

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Project: Guggenheim Museum Guadalajara
Architect: Enrique Norten/TEN Arquitectos
Date: 2005
Client: The Solomon R. Guggenheim Foundation and the Municipality of Guadalajara, with the support of Guadalajara Cultural Capital

Project Description:

Mexican architect Enrique Norten was selected by a seven-member jury as the winner of the Guggenheim Museum Guadalajara architecture competition. Norten’s design is resolutely vertical, a double-skinned tower that acts as a luminous beacon at the edge of the remarkably horizontal city. The tower is at the terminus of the Calzada Independencia, a grand boulevard running through Guadalajara. As the boulevard reaches the site, Norten’s plan calls for it to carve into the earth and create an urban plaza.

The proposed museum contains three types of galleries spaces: classical galleries are represented by the positive spaces in the tower volume and are located in clusters of three or four; interstitial galleries within the façade are to be used for site-specific art and large-scale installations; and two “big-box” galleries are located at the top and bottom of the tower. A sunken exhibition hall allows for the display of larger horizontal artworks and provides space for gatherings. The combination of gallery types provides significant versatility for exhibitions.

There are multiple paths to move through the museum, both linear and random. In addition to elevators, the tower contains a circulation system in the space between the two layers of glass of the outer façade system. This pathway, which connects the interstitial platforms, wraps around the tower.

In selecting Norten, the jury concluded that his design “provides the opportunity to be both an optimum place for the kind of world-class art experience for which the Guggenheim is known, and a strong architectural magnet for domestic and international visitors.” The Municipality of Guadalajara and GCC are actively working to secure political and financial support to make the project a reality, and Norten is proceeding with further design development.

Project Credits:

Project Team: Enrique Norten, Tim Dumbleton, Dieter Schoellbenger, Alex Miller, Johan Van Lierop, and David Campos

Structural Engineering Consultant: Guy Nordenson Associates

MEP (Mechanical, Engineering, and Plumbing) Consultant: Ove Arup

Landscape Architecture Consultant: Field Operations

Museum Design Consultant: Julian Zugazagoitia
Model Makers: Miguel Rios and Fausto Alvarado

Project: Guggenheim Museum New York
Architect: Richard Gluckman / Gluckman Mayner Architects
Date: 2006
Client: The Solomon R. Guggenheim Foundation

Project Description:

The Guggenheim Foundation is not currently pursuing a second venue in New York City, but the need for larger quarters suitable for the display of the Guggenheim's burgeoning contemporary art collection has only increased since 2002, when it gave up plans for the Gehry-designed museum on the East River. Richard Gluckman has developed a conceptual model for a new Guggenheim Museum on the West Side of Manhattan as the basis for future discussions.

One possible site is in an area known as Hudson Yards, which the city government has identified for development. Covering approximately 360 acres, the underutilized area is bounded by West 42nd Street to the north, West 30th Street to the south, Eighth Avenue to the east, and the Hudson River to the West. Gluckman's conceptual design places the new museum next to the High Line, an abandoned elevated railway that is being converted by the city into a 1.5-mile urban park.

The building, minimal in its outer appearance and rigorously geometrical in its interior spaces, is based on an organizing module of 10 x 10 x 10 meters. The building has a double envelope, with glass on the exterior and cellular polycarbonate on the interior. This unique skin can subtly mutate from transparent to translucent to opaque, functioning both as a light filter and as a surface for information. Each level is dedicated to specific groupings within the Guggenheim's permanent collection, and visitors may ascend or descend using a varied "slow path" winding from the top to the bottom.

Project Credits:

Design Team: Richard Gluckman, Thomas Julliard Zoli, Ryan Harvey, James Henry

Project: Guggenheim Las Vegas and Guggenheim Hermitage Museum
Architect: OMA / Rem Koolhaas
Date: 2001
Client: The Solomon R. Guggenheim Foundation and the Las Vegas Sands Corporation

Project Description:

In September 2001, the Guggenheim Foundation opened two stunning museum spaces in an unlikely location: the Venetian Hotel-Resort-Casino in Las Vegas. Rem Koolhaas displayed a virtuosic mastery of space and materials in designing these two very different places for the presentation of art and design.

The larger of the two, the Guggenheim Las Vegas, was conceived as a venue for the Guggenheim's popular exhibition The Art of the Motorcycle. Situated deep in the vast interior of the Venetian complex, this kunsthalle encompassed a staggering 5,850 square meters. The gallery included many unique industrial features, such as a 9-meter-wide "trench" – equipped with 21 five-ton removable covers – which bisected the full length of the museum. The ceiling, 8.2 meters high, was equipped with a shuttered

skylight (amusingly decorated with reproductions from Michelangelo's Sistine Chapel ceiling) and a movable industrial crane capable of lifting 35 tons; the crane was designed to facilitate lighting and the installation of large-scale sculptures, as well as to adjust the removable trench covers. A media wall, 18 meters high and 36 meters wide, dominated the west end of the museum, and a 22.5-by-22.5 meter door provided access for large works of art. The lower level was reached via a grand lime-green staircase.

Frank Gehry was the exhibition designer of The Art of the Motorcycle in Las Vegas, having performed the same role at the Solomon R. Guggenheim Museum and the Guggenheim Museum Bilbao. For this venue, Gehry created tall curvilinear forms in polished stainless steel, which played off the scale of Koolhaas's space while referencing the motorcycles on display. After a 15-month run, The Art of the Motorcycle closed, as all great shows eventually do in Las Vegas, and the Guggenheim Las Vegas was converted to other use by the Venetian.

The Guggenheim Hermitage Museum, conceived as a partnership between the Guggenheim Foundation and the State Hermitage Museum in St. Petersburg, opened simultaneously with the Guggenheim Las Vegas. Its mission is to present works from the permanent collections of both institutions, which together trace the trajectory of art from prehistoric times to the present. Located at the grand entrance of the Venetian, the exterior façade and interior gallery walls are made of Cor-Ten steel, a highly unusual building material, whose industrial surface creates an unexpectedly rough contrast with the ersatz Venetian palazzo architecture of the casino. The lightly textured metal is intended to evoke the traditional velvet walls of the Hermitage Museum, while also alluding to Minimalist American sculpture by artists such as Richard Serra.

The 560-square-meter exhibition space contains three movable partitions that can rotate to create a variety of gallery configurations. When the walls are aligned, the exhibition space becomes one large volume with a central wall running longitudinally; alternately, the museum can be divided into four 140-square-meter galleries. Paintings are hung on the steel wall surfaces by means of a sophisticated system of magnets developed especially for the museum. This fall, the museum celebrates its fifth anniversary, having brought several extraordinary exhibitions to a city that otherwise has little opportunity for encounters with genuine culture.

Project Credits:

Partners in charge: Rem Koolhaas and Joshua Ramus

Project Architect: Christian Bandi

Team: Lotte Adolf, Bina Bhattacharya, Alexandra Bub, Brandon Cook, Mark Frohn, Christian Kronaus, Peter Müller, Sebastian Reusch, Natasha Sandmeir, Sibylle Wältly, Mark Watanabe, Victoria Willocks

Associate Architect: Stubbins Associates

Consultants: Martin & Martin / Martin & Peltyn / Arup / MSA

Engineering / Syska & Hennessy / Rolf Jensen Associates

Contractor: Taylor International

Guggenheim Museum Tokyo

In 2001, the Guggenheim Foundation was invited by the Mori Building Company to explore the feasibility of a waterfront museum on Tokyo's Odaiba Island. The building was to be a temporary structure, with a lifetime of 8 – 10 years. Minoru Mori, president of the company, specified that the architectural proposal should be environmentally friendly.

The Guggenheim Foundation conducted an architectural competition to develop a conceptual design for the museum, inviting Shigeru Ban, Jean Nouvel, and Zaha Hadid to participate. Hadid's submission was selected for further development but the project did not proceed further.

Project: Guggenheim Museum Tokyo
Architect: Zaha Hadid Architects
Date: 2001
Client: Mori Building Co. Ltd.

Project Description:

The exterior of Zaha Hadid's winning proposal is composed of two folded planes made of ceramic-tiles interspersed with light boxes. The planes come together to form an enormous exhibition hall, reaching a height of 35 meters. Inside, a mezzanine is created by a third plane, which folds over to create a smaller space.

The ceramic-tile wall encompasses myriad functions: light fixtures, ventilation, and heating components are integrated into the surfaces, while a passive cooling system utilizes vents in the skin to remove radiant heat. A large media wall is incorporated into one wall, and is visible from the interior and exterior of the museum. The tiles, light boxes, and other elements of the surface form a pixelated design.

Project Credits:

Architectural Design: Zaha Hadid with Patrik Schumacher
Design Team: Ken Bostock, Gianluca Racana, Vivek Shankar
Structural Engineering: Adams Kara Taylor (London UK)
MEP Engineering: Hoare Lea (London UK)

Project: Guggenheim Museum Tokyo
Architect: Ateliers Jean Nouvel
Date: 2001
Client: Mori Building Co. Ltd.

Project Description:

Jean Nouvel envisioned the temporary museum as a living object. Simple rectilinear structures contain exhibition galleries, which are covered by a mountainous roof system planted with cherry trees. Over the course of the year, the museum would change colors with the seasons. The industrial interior would include two rows of columns supporting an undulating freeform structure created by beams. Folded steel plates would create lightweight forms to serve as the planter support structure. Ground water or seawater was proposed as a renewable source for cooling.

Project Credits:

Location: Odaiba-Tokyo, Japan
Dates: May 2001
Gross Floor Area: 7,000 sqm, 70,000 sq.ft.
Type of Commission: Private
Program: Temporary museum (eight to ten years) to house major exhibitions and specific installations
Client: Solomon R. Guggenheim Museum
Project Managers: Hala Warde, Julie Parmentier
Architects: Kirsi Marjamaki, Laurent Pereira, Toshihiro Kubota
Engineers: Ove Arup and Partners
Landscape: Perrine Calzada
Models: Etienne Follenfant, Jean-Louis Courtois
Computer Images: Didier Ghislain

Project: Guggenheim Museum Tokyo
Architect: Shigeru Ban Architects
Date: 2001
Client: Mori Building Co. Ltd.

Project Description:

In response to changes in the proposed lifespan of the temporary museum, Shigeru Ban's project underwent three different phases during which the design changed radically. For the final presentation, the design was simplified to a steel frame structure, with all sides of the building surrounded by transparent stacking shutters.

Ban suggested that the shutters, measuring 30 meters high and 10 meters wide, should be opened several times a day, even during the winter months, as an event for the visitor and to demonstrate the versatile nature of the museum facade. The opening of the shutters could reduce the building to an almost invisible space that would change its appearance depending on its content. On the interior, Ban proposed an undulating paper tube structure to divide up the vast exhibition space.

Project Credits:

Design Period: April – August 2001
Location: Odaiba, Tokyo, Japan
Project Team: Shigeru Ban, Nobutaka Hiraga, Mamiko Ishida
Structural Engineers: VAN Structural Design Studio- Shigeru Ban, Satoshi Higuchi
Principal use: Museum
Site area: 17,890 sqm
Building area: 8,360 sqm
Total floor area: 9,350 sqm
Structure: Steel structure

Guggenheim Museum Bilbao

In 1991 the Basque Administration proposed the idea for a Guggenheim Museum Bilbao to the Solomon R. Guggenheim Foundation.

In moving forward with the museum a site was selected and three architects, Arata Isozaki from Japan, Coop Himmelb(l)au from Vienna, and Frank O. Gehry from the United States, were invited to participate in a competition to produce a conceptual design.

Project: Guggenheim Museum Bilbao
Architect: Frank O. Gehry and Associates, Inc.
Date: 1991 – 1997
Clients: Consorcio Del Proyecto Guggenheim Bilbao

Project Description:

Almost from the moment it opened in 1997, Frank Gehry's Guggenheim Museum Bilbao, with its distinctive titanium curves and soaring glass atrium, was hailed as one of the most important buildings of the 20th century. Gehry's use of cutting-edge computer-aided design technology enabled him to translate poetic forms into reality. The resulting architecture is sculptural and expressionistic, with spaces unlike any others for the presentation of art. The museum is seamlessly integrated into the urban context,

unfolding its interconnecting shapes of stone, glass, and titanium on a 32,500-square-meter site along the Nervión River in the old industrial heart of the city.

Eleven thousand square meters of exhibition space are distributed in 19 galleries. Ten of these galleries have a classic orthogonal plan and can be identified from the exterior by their stone finishes. Nine other irregularly-shaped galleries present a remarkable contrast and can be identified from outside by their swirling forms and titanium cladding. The largest gallery, measuring 30 meters wide and 130 meters long, was used for temporary exhibitions for several years. In 2005, it became the site of the largest sculpture commission in history, Richard Serra's monumental installation *The Matter of Time*.

Project Credits:

Project team: Frank O. Gehry, Randy Jefferson, Vano Haritunians, Douglas Hanson, Edwin Chan, Rich Barrett, Karl Blette, Tomaso Bradshaw, Matt Fineout, Robert G. Hale, Dave Hardie, Michael Hootman, Grzegorz Kosmal, Naomi Langer, Mehran Mashayekh, Patricia McCaiul, Chris Mercier, Georg Metzger, Brent Miller, David Reddy, Marc Salette, Bruce Shepard, Rick Smith, Eva Sobesky, Derek Soltes, Todd Spiegel, Jeff Wauer, Kristin Woehl, Nora Wolin

Associate architect and engineer: IDOM, Bilbao, Jose Aumendi, Luis Rodriguez, Cesar Caicoya, Anton Amann, Frenando Perez, and Armando Bilbao

Structural engineer: Skidmore, Owings & Merrill, Chicago, Hal Iyengar, John Zils, Bob Sinn

Mechanical engineer: Cosentini Associates, New York, Marvin Mass and Igor Bienstock

Titanium consultant: LAM Partners, Inc., Boston, Paul Zaferiou

Acoustical consultant: McKay, Conant, Brook, David Conant, Ron McKay, Tim Hart

Curtain wall consultant: Peter M. Muller

Mechanical and electrical engineer: Consentini Associates Consulting engineers, Marvin Mass, Igor Bienstock, Tony Cirilla, Ed Martinez

Graphic consultant: Vignelli Associates, Massimo Vignelli, J. Graham Hanson

Project: Guggenheim Museum Bilbao
Architect: Arata Isozaki Architects
Date: 1991
Clients: Consorcio Del Proyecto Guggenheim Bilbao

Project Description:

Arata Isozaki's competition entry consisted of just one perspectival elevation drawing and an axonometric site plan.

The design called for an oval-shaped monolithic building to be built with a smaller conical tower on the other side of the bridge. An open façade and circulation ramping along the perimeter of the building integrate city views into the building. Exhibition spaces were never defined in detail, as the project did not proceed past this early conceptual phase.

Project Credits:

Design Architect: Arata Isozaki & Associates

Project: Guggenheim Museum Bilbao
Architect: Coop Himmelb(l)au
Date: 1991
Clients: Consorcio Del Proyecto Guggenheim Bilbao

Project Description:

For their competition entry, Wolf Prix and Helmut Swiczinsky, the Austrian duo behind the architecture firm Coop Himmelb(l)au, produced a sensitive scheme that fully engaged the site along the Nervión River. Comprised of several light-filled cubic volumes, the design encompassed both sides of the bridge. Coop Himmelb(l)au's design called for the preservation of the old lumber mill formerly on the site, incorporating its smokestack prominently into the design, as well for an oversized gallery for large-scale art and installations from the Guggenheim Foundation collection.

Project Credits:

Planning: COOP HIMMELB(L)AU / Wolf D. Prix, Helmut Swiczinsky

Square footage: 28,000 sqm

Volume: 225,000 m³

Preview 2007
subject to alteration

Angkor - Sacred Heritage of Cambodia

15 Dezember 2006 - 9 April 2007

Press conference: 12/14/2005, 11 a.m.

Situated at the heart of Southeast Asia, Cambodia is bisected by the mighty Mekong River. Throughout Cambodia's history, the waters of the Mekong River and the Tonle Sap, one of the world's biggest lakes, have represented the country's lifeblood. By the Angkor period the Khmer had already developed highly sophisticated irrigation systems. Then as now, water played a pre-eminent role not only in agriculture but also in the country's mythology and architecture. Angkor marks the zenith of a civilisation that began to develop in the first centuries AD. The first Buddhist and Hindu works of art date from the 6th century. The rise of the Khmer empire in Angkor on the northern shore of the Tonle Sap began in the 9th century. At the height of their power, the Khmer ruled an area comprising today's Cambodia, South Vietnam, Laos as well as the central plain of the Chao Phraya River in Thailand. They were one of the most populous and powerful peoples in Asia. Well into the 13th century, the importance of the Khmer empire manifested itself in a series of enormous temples, among them Angkor Wat, widely regarded as the world's largest sanctuary. The exhibition will present a unique survey of Cambodia's culture, beginning in the 6th century with stone and wood sculptures of the pre-Angkor kingdoms of Funan and Chenla and culminating in the art and architecture of the Angkor period (9th–13th century). Water management, rice cultivation and trade take their place as well, because they formed the basis for the country's extraordinary wealth. A selection of stone sculptures, bronze figures, inscriptions, architectural elements and photographs testifies to the unparalleled artistic achievement of the Angkor era.

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