WEARCH.EU newsletter
Robert Olnick Pavilion a Cold Springs
October 3, 2023

Newsletter #109 | 3 ottobre 2023

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Robert Olnick Pavilion a Cold Springs

Alberto Campo Baeza e Miguel Quismondo progettano nello stato di New York un padiglione, caratterizzato da linee razionali e dall'area espositiva principale, uno spazio bianco, cubico e isotropo (10 x 10 x 10 m) con 6 aperture, posizionate in modo che il sole possa entrarvi in qualsiasi momento della giornata.

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Robert Olnick Pavilion, Cold Springs, New York

by Alberto Campo Baeza and Miguel Quismondo | 2 ottobre 2023

architecture | architettura contemporanea | art pavilion | concrete | cube | light | white

The Robert Olnick Pavilion designed by architects Alberto Campo Baeza and Miguel Quismondo is an extension of the MagaZZino Museum, Nancy Olnick and Giorgio Spanu's Museum of Italian Arte Povera in Cold Spring, New York.
The current MagaZZino is a superb building, designed and built by Miguel Quismondo. It has proven to be so resoundingly successful that it has now outgrown its size, which is why the Olnick Spanu family asked us to build this extension.

Photo: Javier Callejas.

Robert Olnick Pavilion, Cold Springs, New York, USA

Architect: **Alberto Campo Baeza** and **Miguel Quismondo**, AIA

Client: **Magazzino Italian Art Foundation**
Location: **Cold Springs, NY**
Built area: **13,000 sq.ft.**
Completion Date: **September 2023**

Construction Manager: **Miguel Quismondo**
Project Architect: **Jacobo Mingorance**
Collaborators: **Ignacio Aguirre López, Alejandro Cervilla García, Tommaso Campiotti, Juan Carlos Bragado, Ignacio de Silóniz, Alfonso Guajardo-Fajardo Cruz, María Pérez de Camino Díez, David Vera García, Sara Fernández Trucios, Luca Redaelli, Gloria Saá García, William Mulvihill**

Structural Engineer: **Michael P. Carr**, P.E., **María Concepción Pérez Gutiérrez**
MEP Engineers: **CES-Consulting Engineering Services Engineers**
Lighting Consultant: **MAP Design Studio**
Cost Consultant: **Slocum Construction Consulting**, Inc

Photography: **Javier Callejas, William Mulvihill, Marco Anelli**

The new Pavilion has two floors and is a straight rectangular parallelepiped-shaped building of reinforced concrete, which will house the Murano glass collection, the cafeteria and more exhibition spaces. Special emphasis is placed on the main exhibit area, which is a white, cubic, isotropic space that will house temporary exhibitions and serve as a focal point of the museum.
Isotropic space, as defined by the dictionary of the Royal Academy, has the same characteristics in all directions and from any point. If we could fly from the centre, the space would be identical in all directions.

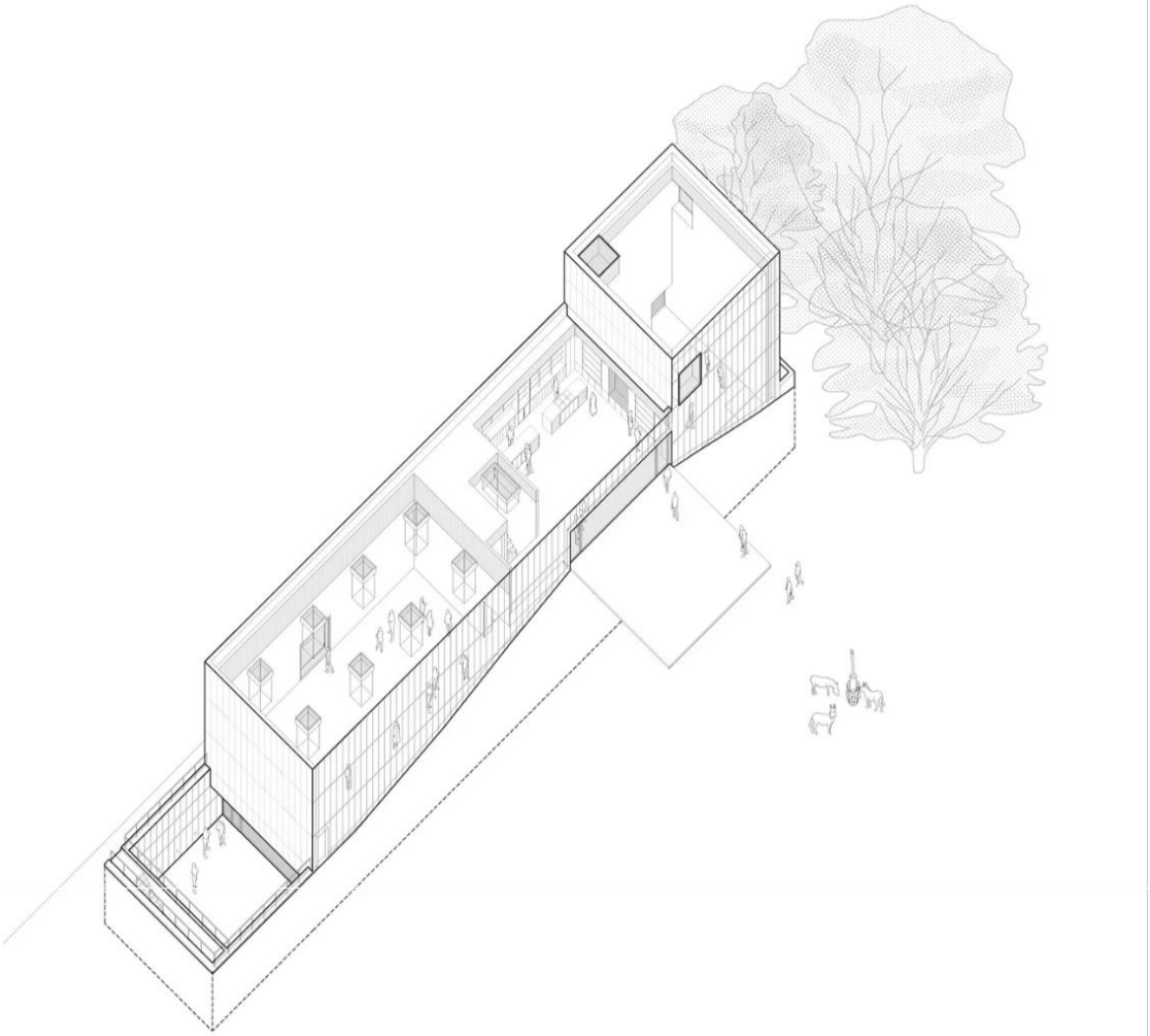
Photo: Marco Anelli.

So in that cubic, white and isotropic space, 10 x 10 x 10 m, at each corner, we made an opening of 2.10 x 2.10 x 2.10 x 2.10 m so that the sun can enter there at any time of the day. And the spatial effect will be wonderful, as can be seen in the images of the many models we have made.
We have chosen 2.10 as the size of the opening so that, when located on walls that are in contact with the floor, they have suitable dimensions to serve as doorways. The two holes thus positioned, will be entrance doors to our white and luminous cubic enclosure. Furthermore it is of primary importance that these 2.10 x 2.10 holes are all very deep.
Following simple logic, we eliminated the opening corresponding to the floor plane.
In addition, we created a particularly interesting feature by drilling a 2.10 x 2.10 deep hole in the centre of the wall, so that the entire spatial operation can be understood at a glance.
We are very excited with the result.

Photo: William Mulvihill, Courtesy of MQ Architecture.

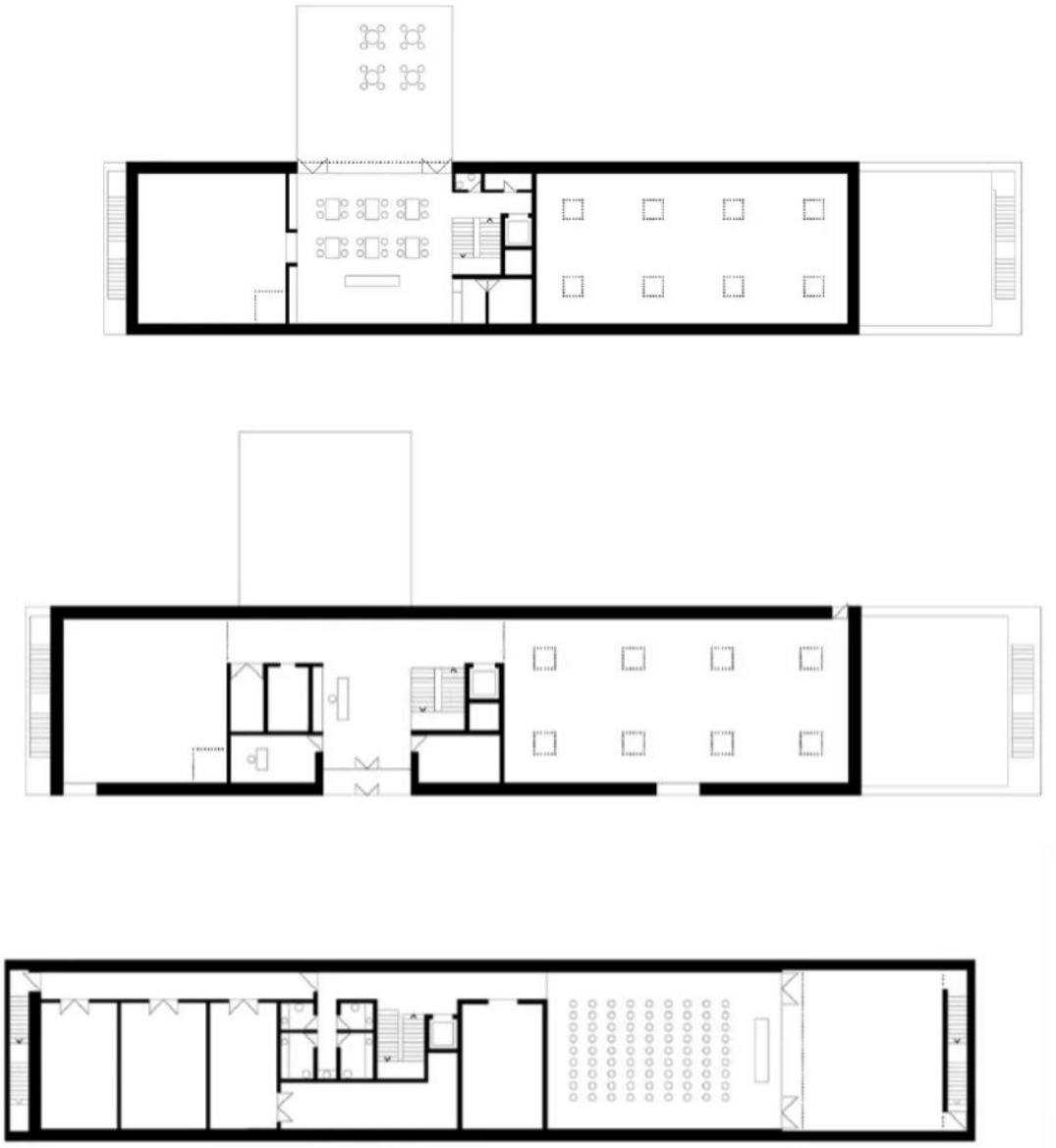
Robert Olnick Pavilion, Cold Springs, NY

Queremos hacer un edificio muy sencillo y sobrio y a la vez muy hermoso, el más hermoso del mundo.
Entendemos que este nuevo edificio debe completar y complementar al edificio principal del MagaZZino. Para ello se dispone en barra perpendicular al primero, creando entre ambos un recinto unitario. La nueva ampliación se retira del conjunto principal la distancia adecuada para resolver temas funcionales.
La crujía será de 11 m, semejante a la de las construcciones existentes. Y lo mismo su altura de cornisa. El acuerdo de trazas y de medidas y de línea de cornisa garantiza la buena relación entre los edificios.



Axonometry.

Entendemos que un tema central, importante, es la unión entre el edificio actual y el nuevo, resuelta con una avenida planteada como un plano común de acceso que, al atravesar el edificio nuevo, permite una transparencia en planta baja como fondo de perspectiva que funciona muy bien espacialmente. Ese espacio transparente será el vestíbulo del nuevo edificio, que también acogerá las funciones de Bar.
A la izquierda del acceso estaría la sala para los vidrios de Murano, a doble altura, con una o dos paredes traslúcidas y la selección de piezas de vidrio flotando en el aire y mostrando a las claras su transparencia. Las vitrinas de Vignelli pueden estar en las paredes de esa sala. Será un espacio muy interesante. En la planta alta del vestíbulo-bar pueden estar las Ceramics.
A la derecha del vestíbulo, la Sala de Exposiciones temporales. Como es bien amplia, creemos que podría usarse cuando haya conferencias como auditorio con sillas, bonitas, apilables.



First floor, Ground floor and Basement floor plan.

El edificio puede terminar ahí con un adecuado patio final. O, si lo viéramos conveniente previendo futuros usos, pueden continuarse los muros empotrándose en el terreno y generando unos sótanos que pueden colonizarse más adelante.
Los aseos, generosos, donde las escaleras, como si fueran riñones del edificio.
Y fuera, entre el Museo y el edificio nuevo, el Olnick Spanu Pavillion, pequeño, de 6 x 6 x 6 m o de 9 x 9 x 9 m, conectado a través de la avenida principal. Servirá de espacio especial para recibir cada nueva obra del MagaZZino, antes de incorporarse a él.
Bajo la zona de Murano se crea un semisótano para posibles aulas, bien iluminado a través de un sencillo patio inglés.
Creemos que la solución es topográficamente adecuada, y entendemos que la influencia de la zona de humedal existente puede ser desplazada

con sencillos medios geotécnicos.
Alberto Campo Baeza y Miguel Quismondo, Arquitectos

Photo: William Mulvihill, Courtesy of MQ Architecture.

El cubo transido

Un cubo blanco transido por la luz
Querríamos, una vez más, hacer de esta pieza de museo, el Pabellón Robert Olnick, la más hermosa del mundo.
Y ya queda poco para que la luz entre allí y se quede sorprendida. Y nosotros nos quedemos atónitos ante estos espacios atravesados, transidos por la luz.
El espacio principal, un cubo blanco blanquísimo donde las obras de arte expuestas van a lucirse bien. Su carácter isotrópico, un boquete en cada esquina, hace posible que siempre allí la luz esté presente.
Estamos expectantes, ansiosos, de que llegue ese día. Parece mentira cómo la materialización de una idea en arquitectura se parezca tanto en el "dar a luz" de los seres humanos. Llega el día del nacimiento y nos hace a todos felices, que ese es el fin de la Arquitectura.

Photo: William Mulvihill, Courtesy of MQ Architecture.

The traversed cube

A white cube traversed by light

In the Robert Olnick Pavilion we would like, one more time, to build the most beautiful Architecture all over the world.

The day the light will traverse the interior in awe is upon us. That day, we will also be in awe looking at those spaces traversed and dwelt by such a splendid light.

The main space is a white cube where the works of art will appear magnificent. Its isotropic design (with an opening in every corner) will allow for the sunlight to be present the whole day.

We are anxious for this day to come. It's an amazing parallelism between human birth and building. The day of the delivery finally arrives and it brings joy to all if us. That is, ultimately, the purpose if Architecture.

Photo: William Mulvihill, Courtesy of MQ Architecture.

Q&A Robert Olnick Pavilion

– How many total acres is the Magazzino and Robert Olnick site?
9 acres.

– I remember the goats when I visited. Are they still there? What are they for? Correct to say they roam free?
No goats in the Magazzino campus, only donkeys. They are miniature donkeys originally from Sardegna. They stay in the corrals looking cute.

– Are the main building and the new pavilion made of concrete?
Main building combines the white *stucco* (from the repurposed structure) with glass connectors and the big "cast-in-place" concrete box. The new building is all erected in the same technique.

– There seem to be square-shape cutouts there and along the wall in that shot. And are those 3 openings the only ones in the whole building?
That room has a window on each wall and ceiling. The rest of the building has severals windows and curtain walls (cafe and multipurpose room).

– What material is the floor?
Polished concrete, in the same technique we used in the first building.

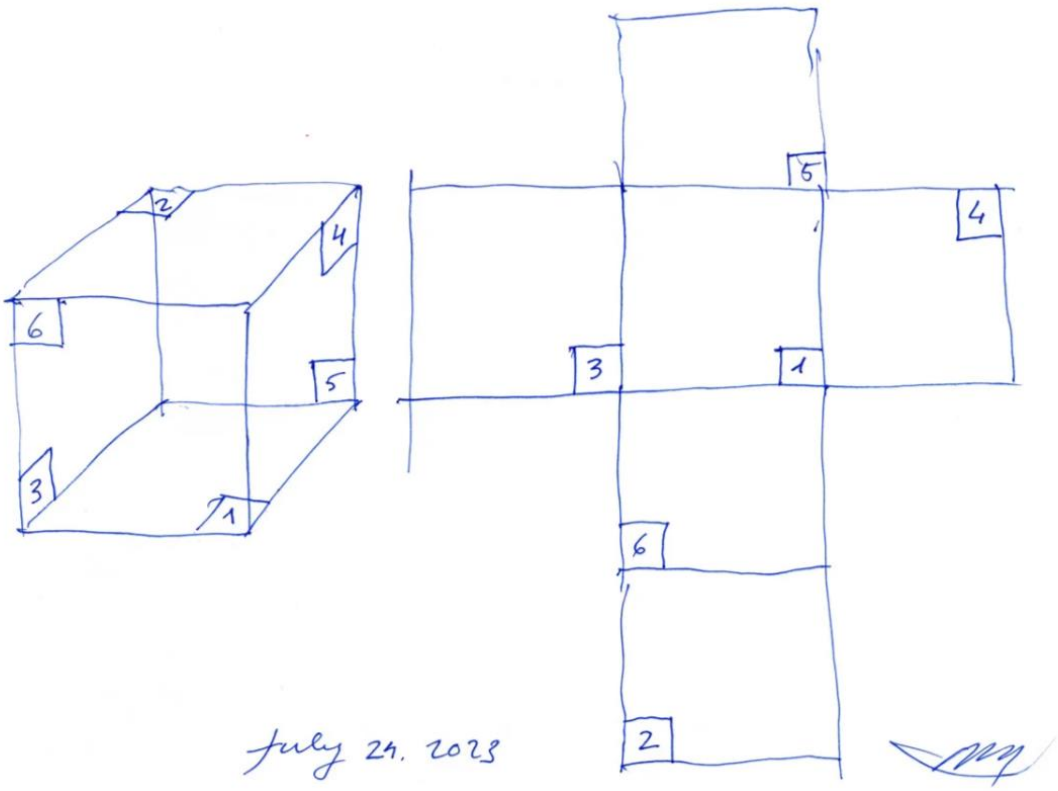
Photo: William Mulvihill, Courtesy of MQ Architecture.

– For you, what are the key architectural requisites for a successful museum or exhibition space?
A museum will be successful if the building and the interior space is attractive enough to seduce people. Because the collections were given, we decide to put the accent in the temporary exhibitions room, the Robert Olnick Pavilion. And we tried to get there a special light, a divine light, capable to enlighten the pieces and to seduce visitors.

– How did the surrounding nature influence the project?
We tried to connect our building with the nature on the simplest way.

– What materials did you prefer and why?
We decided concrete for exterior and white for the interior. Concrete connecting with nature. White to receive with light pieces visiting our rooms.

– What are your expectations for the new Robert Olnick Pavilion?
We tried to make the most beautiful museum all over the world. With a so special light that we described like a divine light, *lux divina*.



Sketch.