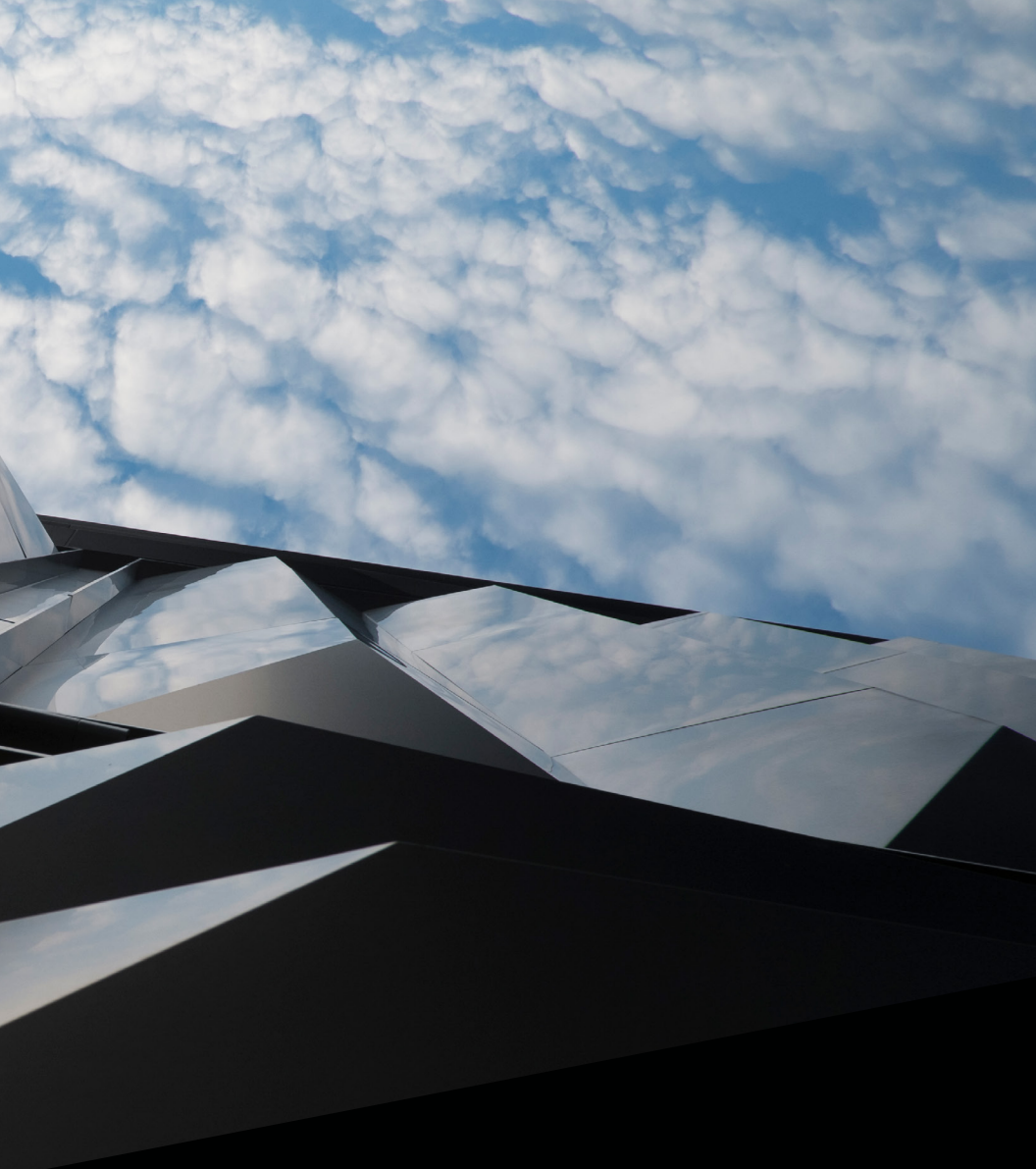


547 E Circle Drive
East Lansing MI 48824
broadmuseum.msu.edu

Always free + open to all.



ZAHA HADID DESIGN UNTOLD

On view at the MSU Broad Art Museum
Sept. 10, 2022–Feb. 12, 2023

CONTENTS

Introduction	
Steven L. Bridges	2
A letter from the former director	
Dr. Mónica Ramírez-Montagut	4
On the life of Zaha Hadid	
Rachel Winter	8
Conversation with Craig Kiner of Zaha Hadid Architects	
Dr. Mónica Ramírez-Montagut and Rachel Winter	14
What does the MSU Broad Art Museum look like to you?	
Activities	30
Conversation with Kevin Marshall of Integrated Design Solutions, LLC	
Rachel Winter	32
Reflection by Min Jung Kim	39
What does the MSU Broad Art Museum look like to you?	
Community Responses	42
Conversation with Woody Yao and Maha Kutay of Zaha Hadid Design	
Dr. Mónica Ramírez-Montagut and Rachel Winter	48
Design Typologies	62
Acknowledgments	80
In Memory	84

Introduction

Each day when I arrive to work at the Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum), there is a moment of awe that stops me in my tracks. The arresting architecture of the Zaha Hadid-designed building is a sight to behold, a diamond-cut jewel of steel, glass, Corian, and concrete that radiates and reflects the surrounding landscape. A chameleon of sorts, some days it's blue and green with silver shadows passing under the clouds overhead. In winter it gleams like a beacon in a dusting of snow. In fall it picks up the oranges, yellows, and browns of the maples that surround the east entrance. Prismatic and wondrous, each day I revel in the joy of working in such a luminous environment.

In many ways, this exhibition and brochure are a love letter to the museum and the brilliant career of Zaha Hadid—the polymath creative whose vision knew no bounds. Likewise, for all who made this astounding work of architecture and art possible (and here no less, in East Lansing, Michigan), I want to express a deep, heartfelt thank you.

Zaha Hadid Design: Untold is one of the museum's largest and most complex undertakings since its inauguration 10 years ago. To pull this off, an incredible team of individuals joined forces, and by putting our minds together, something remarkable has taken shape. None of this would have been possible without the project's bold initiation by Dr. Mónica Ramírez-Montagut, former director of the museum, and the steadfast guidance and curatorial prowess of the Zaha Hadid Design team led by Woody Yao and Maha Kutay.

Throughout the making of this exhibition, I have been given ample opportunity to consider the meaning of Zaha Hadid's work on our university campus and in the Mid-Michigan region. Within the context of a top-level research university, and a community

flourishing with creativity, Hadid's work is especially inspiring. This exhibition, housed within her architecture—and with the dynamic relationship between the two—asks us to think and see things differently at every turn. By bringing our senses alive, the work of Zaha Hadid makes us aware of the world and our surroundings in an elevated, poignant fashion. Expectations are curved or angled. Perspectives are challenged. So much that we take for granted in our everyday lives becomes objects of wonder and fascination. The exhibition inspires us to ask: What's possible when we unleash the true power of our imaginations?

Situated on the campus of MSU, the museum's architecture embodies notions of innovation and experimentation, and evokes forward motion. It is momentum in reified form. During this 10th anniversary year, there is much to delight and revel in. But here too we must take a cue from Zaha Hadid: Our continual strive for perfection and our desire to create a better world is only just beginning. What will our legacy be? What new, incredible heights are we capable of achieving? At the MSU Broad Art Museum, we look forward to the next 10 years in pursuit of these questions.



Steven L. Bridges
Interim Director & Senior Curator and Director of Curatorial Affairs
Eli and Edythe Broad Art Museum
Michigan State University

A letter from the former director

On November 10, 2022, the Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum), designed by architect Zaha Hadid, celebrates its 10th anniversary. This momentous occasion offers the museum and its audiences the opportunity to celebrate the unfathomable creativity of the late Zaha Hadid, who reimagined our whole world—from architectural masterpieces and masterplans to sportswear, jewelry, cutlery, and door handles. Winner of many international awards and accolades, she is known for work built from her exploration and research in the fields of urbanism, architecture, and design.

Born in Baghdad, Iraq, in 1950, Hadid studied mathematics at the American University of Beirut before moving to London in 1972 to attend the Architectural Association of London School of Architecture (AA), where she was awarded the Diploma Prize in 1977. Hadid founded Zaha Hadid Architects (ZHA) in 1979 and in 1993 completed her first building, the Vitra Fire Station in Weil am Rhein, Germany. She taught at the AA until 1987 and held numerous chairs and guest professorships at universities around the world, including Columbia, Harvard, Yale, and the University of Applied Arts in Vienna.

Hadid's outstanding contribution to the architectural profession has been acknowledged by the world's most respected institutions. In 2004, she was awarded the prestigious Pritzker Architecture Prize. Forbes included her in its list, "The World's 100 Most Powerful Women," and the Japan Art Association presented her with the Praemium Imperiale. In 2010 and 2011, ZHA's designs were awarded the Stirling Prize by the Royal Institute of British Architects, one of architecture's highest accolades. Other awards include UNESCO naming Hadid as an "Artist for Peace," the Republic of France honoring her with the Commandeur de l'Ordre des Arts et des

Lettres, and *Time* magazine listing her as one of the “100 Most Influential People in the World.” In 2012, Zaha Hadid was made a Dame Commander of the Order of the British Empire by Queen Elizabeth II, and in February 2016, she received the Royal Gold Medal.

Zaha Hadid’s pioneering vision defined the architecture and design of the 21st century and captured imaginations across the globe. Always contextual, her works were created from the site on which they flourished. They were simultaneously transformational, pushing the boundaries of what can be achieved in construction, and unapologetically innovative, championing concepts of “connectivity” and “fluidity,” where the boundaries are blurred, and one space seamlessly transforms into another (such as when the interior functions more like an exterior, or a corridor like a gallery space). Innovative research, investigation, and experimentation were at the core of her practice, and she found in them the pathway for true discovery.

I worked with Zaha on two projects. One was an exhibition design for a show that traveled across the country celebrating the architecture of Frank Lloyd Wright, the preeminent architect of modern architecture in the United States (of whom we have three examples here in the East Lansing area). And soon after that, a second project that I co-curated, together with Germano Celant and Woody Yao, was Zaha Hadid’s retrospective in 2006 at the Solomon R. Guggenheim Museum in New York City, a Frank Lloyd Wright–designed building. Zaha was a force of nature—curious, passionate, bold, funny, volatile and intense; an expressionist. Respected, very, and duly so. She was one to take on the shaping and reshaping of the world we live in, all of it. Together with my architect colleagues, when we remember Zaha, undoubtedly I hear, “There is just no one like Zaha in the architectural field today; we are yet to find out how much we lost.”

For this important occasion, Woody Yao from Zaha Hadid Design and I are working together again after 16 years with a team of curators and designers to illustrate a wide-ranging survey of designs (tables,

chairs, bookshelves, apparel, a car). The exhibition emphasizes and unpacks concepts that are present both in various designs and the museum's building. The goal is to better understand the ideas that shaped her quotidian designs, as well as the concepts for this great masterpiece we have in East Lansing.

As we celebrate the building's 10th anniversary and the burgeoning art scene, creativity, and innovation that this museum (building and collection) and its community catalyze in East Lansing and the Greater Lansing area, we also commemorate the great contributions of two late visionaries who touched us all and shaped our lives for the better: Zaha Hadid and Eli Broad, who in partnership with his wife, Edythe, provided the lead gift for the museum's construction.

A handwritten signature in black ink, reading "Monica R. Montagut". The script is fluid and cursive, with the first name "Monica" and last name "Montagut" clearly legible, and "R." as a small initial.

Dr. Mónica Ramírez-Montagut
Former Director
Eli and Edythe Broad Art Museum
Michigan State University



Photograph of Zaha Hadid by Giovanna Silva, courtesy Zaha Hadid Design.

On the life of Zaha Hadid

I think there should be no end to experimentation.

—Zaha Hadid

World-renowned architect Zaha Hadid is known for her dazzling forms that defy expectations about architecture, and for her dynamic approach to design—one that matched her vivacious personality.

Hadid was born in the Iraqi capital of Baghdad in 1950, an era when modernism, creativity, and innovation flourished in Iraq. The country's modern art movement took shape at this time in search of artistic forms expressive of Iraqi national identity. Hadid identified as Iraqi, but her designs surpassed boundaries and categorizations.

Following her interest in math, philosophy, and physics, Hadid began to develop the skills necessary to be an architect. This was her dream profession from a young age. She first studied math at the American University in Beirut, the capital of Lebanon. Hadid was in Lebanon from the late 1960s until 1972, prior to the onset of the Lebanese Civil War in 1975. During this period Beirut was a lively tourist destination, which inspired many modern Lebanese artists and contributed to a vibrant cultural landscape. The scientific, rational, and calculated education Hadid obtained taught her about ways to exceed the boundaries of architecture, design, materiality, and geometry.

In 1972 Hadid left for London, where she spent the majority of her life. An important catalyst for her career was her enrollment at the prominent Architectural Association of London School of Architecture (AA). The influential modernist architects Rem Koolhaas, Elia Zenghelis, and Bernard Tschumi were her mentors; they taught her the visual languages she later surpassed in her projects. The three men quickly noted her innovative designs and groundbreaking engineering potential. At the AA she also studied Russian Constructivism and Russian Suprematism, mid-century European

artistic movements that offered a point of dialogue for her interest in geometry, and for imagining a better world. She joined the Office for Metropolitan Architecture (OMA) in Rotterdam alongside Koolhaas and Zenghelis after she graduated in 1977. That same year Hadid won the great Diploma Prize, one of the first of many accolades she received.

London was formative to Hadid's career. There, she opened her own firm in 1979: Zaha Hadid Architects. The firm and her many connections propelled her career forward. Hadid's early designs attracted significant attention and won global commissions, projects visualized in her early paintings. At that time, she also described London as an "incubator" because it was "so miserable" as a city. She added that the innovation and creativity she found at the AA would not have been possible elsewhere. Around this time, Hadid became a naturalized UK citizen.

The many factors shaping Hadid's life also coalesced in London. In the 1970s, London became a home for the same modern Iraqi artists whose careers were thriving in the 1950s, the era of Hadid's youth, but who left Iraq due to political and economic upheaval. Like Hadid, their careers flourished in London. Yet this era was also defined by its xenophobia and racism toward people from the Middle East in the UK, especially after the 1973 OPEC oil crisis. Hadid rejected the label "Arab," but the anti-Arab and anti-Middle Eastern sentiment speaks to the climate of her early career when it was difficult to be an Iraqi woman in London—and uncommon to be a world-class female architect from Iraq.

Hadid faced additional challenges for being charismatic, opinionated, well-spoken, and more importantly, a woman. Architect Peter Cook remembers her as a ball of fire. Lord Jacob Rothschild noted that although Hadid was in London most of her life, there was not a single building by her in the city at the time of his writing in 2004. Rothschild blamed "the forces of conservatism" for creating this situation. In a field dominated by men, Hadid fought for her rightful place as an architectural visionary.



Zaha Hadid at the grand opening of the MSU Broad Art Museum, November 2012. Courtesy Trumpie Photography.

Rothschild also mentioned that, against London's neglect, there were those "willing to take a risk," such as "a museum building in a town in the deep Midwest of the United States." He was referring to the Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum), for which Hadid won an international design competition in 2008. Inaugurated in 2012, the building is the second of three art museums she designed, her first on a university campus, and only her second building in the United States. Hadid was a lifelong teacher, and the opportunity to undertake such an endeavor aligned with her philosophy on the purpose of museums and the value of the academy, as Craig Kiner explains (see *Conversation with Craig Kiner*, Dr. Mónica Ramírez-Montagut and Rachel Winter, page 27, this volume). The MSU Broad Art Museum's building is also emblematic of Hadid's larger practice of erecting buildings responsive to their site and landscape. The museum is woven into the fabric of the campus, connecting MSU's sprawling terrain to its neighbor, East Lansing. The building is not only a campus landmark and a beacon to all those who arrive but also a milestone in the life and work of Zaha Hadid.

Yet Hadid's itinerant biography is one whose threads resonate with Michigan's rich history. Like Hadid and many others who moved to London, many cities in Michigan, including Lansing and East Lansing, are now the home of people in diaspora from the Middle East. Many immigrated to Detroit, Dearborn, and the surrounding areas beginning in the 20th century and became integral to the automobile industry that propels Michigan's economy. Throughout the state, there are many communities of people from Iraq, Lebanon, Syria, Palestine, and elsewhere, much like the cultural mosaic of London. Interwoven within these diverse populations are stories similar to Hadid's that speak to the challenges arising from immigration, shifting social dynamics, and making a new home.

As Zaha Hadid Design: Untold honors Hadid's life and legacy in conjunction with the MSU Broad Art Museum's 10th anniversary, her importance also came to be globally recognized, including in London. Hadid held teaching positions at the AA, Harvard, Columbia, Yale, and the University of Applied Arts in Vienna, affording her a powerful opportunity to train future architects and designers. In 2003 she became the first woman to design a major American art museum: the Lois and Richard Rosenthal Center for Contemporary Art in Cincinnati, Ohio. She was the first woman named Laureate of the Pritzker Prize in Architecture in 2004. In 2010 and 2011 she received the Stirling Prize, one of the highest accolades for an architect. Hadid completed the London Water Center in 2011, her first building in London, a testament to her impact on the city. In 2012 Queen Elizabeth II named her Dame Commander of the Order of the British Empire for her services to architecture. Hadid was also one of the first women to be awarded the Royal Gold Medal from the Royal Institute of British Architects in 2016. *Time* magazine called her one of the "100 Most Influential People in the World." These are just a few of her honors accompanying numerous exhibitions of her revolutionary designs and the global presence of her architecture.

Hadid died on March 31, 2016.

Through Hadid's designs, from silverware to silver pleats on buildings, each work reveals her exceptional way of viewing the world as she traversed it, and the potential she saw in that moment. Her ability to transform architecture and design, as well as to overcome obstacles, paved the way for future generations to similarly excel. The MSU Broad Art Museum's building attests to Hadid's legacy and reminds those who encounter her architecture and design of the capacity that remains for new ways of seeing and being in the world.

Rachel Winter
Assistant Curator
Eli and Edythe Broad Art Museum
Michigan State University



Photograph of Zaha Hadid by Jason Schmidt, courtesy Zaha Hadid Design.

Conversation with Craig Kiner of Zaha Hadid Architects

August 18, 2020, and March 23, 2022

Mónica Ramírez-Montagut (MRM): Craig, thank you for chatting with us as we approach our 10th anniversary. As the principal architect of the Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum) designed by Zaha Hadid Architects (ZHA), we wanted to ask you a few questions about the building to better understand the concepts behind it. What are the main ideas informing this building?

Craig Kiner (CK): The building is very much informed by movement and landscape. Those aspects guided our analytical process of design when assessing the site, which was open and wooded at the time. We wanted to create a symbolic entrance to Michigan State University, a building that clearly stood between the city and university, and a cultural facade that gave greater prominence and profile to culture and arts from the university to the City of East Lansing.

MRM: Tell me a little bit about how the shape of the building came about. Where does an architect start to arrive at these shapes?

CK: As part of our initial investigation and analysis, we studied the landscape, trees, planting, and the topography. Grand River Avenue is this linear strip for East Lansing and the university with many restaurants and commercial establishments. We considered this location and the “movement lines” that are generated along Grand River Avenue, as well as those between the town and campus, to understand how they create a network connecting the town and university. From there, we used that dynamic relationship to start

thinking about how the site and the building's volume could be articulated. We inscribed those lines on the site, which formed a pattern on the landscape, determined the position of the building, and informed how the building would reinforce the directionality between the town and the campus. We knitted them together both across Grand River Avenue and across the site. Folding those lines, and creating movement planes diagrammatically and conceptually in three-dimensional space, informed the overall volume, as well as the surface treatment. These lines also played a role in forming the interior spaces, like the galleries, other public spaces, and the movement within the museum. The building's exterior pleated "fabric" was directly influenced by the movement planes as well as the relationship between the building and the folded landscape.

MRM: Just to clarify—"movement lines" are like a line in space that someone would draw with their body as they're walking downtown. And in this case, when you say from the city to the campus or on the main avenue, that would be by car. If you were to trace the movement lines drawn by people walking or cars moving, what would the result be? Is the velocity of the car accounted for? Do these dynamics shape the volume, or are they more conceptual and abstract?

CK: It's more conceptual and abstract, but we certainly used those lines of movement to inform the design. When you drive along Grand River Avenue in both directions, you want to have an impression of the museum as you move along that route. As a pedestrian you're moving slower, so you have a different interpretation of the building. We are trying to capture those differing velocities of reading in the building.

The profile of the building was also influenced by the site and the different conditions between the east and west. The building is sloped from the eastern face to the western face. As you approach the building from both east and west, there's a very different reading of the building. The eastern edge faces a wooded and grassed tree

area; a courtyard operates as a transition space. The western facade, which is more urban, matches the height of the adjacent buildings. It's a dynamic movement between rural and urban that's reflected in the volume itself. With its presence along Grand River Avenue, the hope is that vehicle movements slow as a result.

MRM: So, the pattern of the facade and shape of the building are the result of moving lines between the city and the university, and instead of keeping them at the ground level, you elevated them into planes that unfold? And the planes create volumes that interlock with one another?

CK: Yes, that's a good interpretation. The transition and translation of those movement lines in three dimensions across the building give the building its form and movement. The building volume captures this movement in the sloping/inclined walls from the inclined eastern facade at the courtyard, the walls that define the feature stair, and the great western facade. Conceptualizing these movement planes and their horizontal folds creates the inclined planes of the landscape and the interface with the building itself. A relationship exists between the internal spaces and the external landscape. It is a reflection, or a result of how the building's volumes are formed internally, and how they extend out into the landscape to influence the terrain. We emphasized this with lines in the landscape and the external lighting.

The movement lines not only define the main divisions in the volume and the pleats along the facade, but they also delineate the interior spaces and the movement paths within the building. If you imagine the feature staircase that is diagonally opposite Grand River Avenue, it leads into the main reception area and the café, creating a view through the building. Equally, parallel to Grand River Avenue, the primary internal connection links the courtyard and sculpture garden at the east with the main plaza at the west, next to Berkey Hall. That was why we established an additional entry at the west, to capture that movement between the university and the town, which is further

amplified by the creation of the west plaza, a grand gesture to connect the campus to the town.

MRM: Can you tell me a little bit more about how the building starts lower on the east and starts gaining height toward the west? You described it also as a transition between rural and urban?

CK: Yes, it is very much a response to site. The eastern area was natural and wooded from the intersection of Farm Lane with Grand River Avenue, one of the main entrances to the campus. The building responds to the natural wooded area at the east and rises in elevation to be more in line with the height of Berkey Hall at the west. There was a topographic change in the building as one moved from east to west, and that was why the various galleries were positioned within the building as well. We have the volume in the northwest to create the dramatic northwest gallery, which is a triple height space. The inclined western facade faces the town on the western plaza and Grand River Avenue.

The landscape was also informed by those inscription lines. The landscape is lifted up in many places, framed by concrete walls, and elevated so the building doesn't just land on the site, but actually influences the surrounding terrain. As we lifted and molded the landscape for the building's volume, we tilted and inclined those surfaces, such that the building very much is nestled into the site. It is growing out of the landscape rather than just sitting on top, which would be very dull. Zaha's work from the very beginning has always been about the integration of building and landscape, merging the two.

MRM: The movement lines that you mentioned previously continue on the rooftop, and a view from above allows us to see how the building is woven into the urban fabric. Can you tell me about that idea for the rooftop?

CK: As architects and particularly ourselves, the roof is the fifth



elevation. Lower buildings will be overlooked by taller buildings, hence that roof surface becomes almost as important as the vertical or inclined facade surfaces. We wanted the roofscape to reinforce the “movement lines” as one tracks those across the facade over the roof and across the other side. It was very intentional. The feature stair glazing and louvres also wrap around the facade over the roof to create a continuity in the envelope with the interior spaces lit from above.

MRM: In terms of the building’s structure, I read that it was designed like a boat?

CK: The building foundation is a “raft,” which means it is a thick foundation slab that supports the entire building, distributing the loads of the building evenly across the foundation.

MRM: Was that decided because of our particular soil and weather conditions here in Michigan? Or was it just the size of the building that allowed for this type of structural solution?

CK: It was a combination of all of those. The building is only three stories, so the thickness of the “raft” concrete was enough to stabilize the building, both in terms of the uplift as well as any irregular subsidence that you might get from different soil types. The raft slab was the most efficient way of creating the foundation and the substructure.

MRM: I read that in the competition, Zaha’s design was the only one not elevated, and not on stilts. Someone described it as a lowrider, which I love coming from Mexican culture, where we actually do have lowrider cars designed to our idiosyncrasies; I think it’s fun to see it as a lowrider building.

CK: One will always have their own interpretations and try to draw analogies, but the “lowrider” is a good one. The building’s presence is not a result of its height. It’s very much about the interface

between the volume, campus, and town, low and subtle, rising from east to west and creating a facade on Grand River Avenue that is varied, reflective, and modest in scale.

The building does have a very sharp perspective too, especially to the west. People are perhaps a little intimidated by it. That wasn't the intent, but at Zaha Hadid Architects, we challenge perceptions. It's through challenging that we can enlighten. You almost force people to look at things in a different way, and as architects and artists, that's what we do.

MRM: And the tilted walls—is there any influence from the Guggenheim Museum? I worked at the Guggenheim for three years, and I loved that one could see artwork from above, below, and askew. The interaction with the artwork is not exclusively a “head on” frontal experience. Are the tilted walls related to showing art and providing a diverse roster of options for how to show art, or is the tilting of the walls in response to the site?

CK: I don't think there was a direct influence of the Guggenheim, but Zaha did challenge the norm in almost everything that she did, including how art is perceived and how it might be displayed. So, if there are any parallels between the Guggenheim and the MSU Broad Art Museum, it's through that proposition of being able to display artwork that one can experience differently, three-dimensionally. It's not about hanging something on the wall and having a static two-dimensional view. You're able to walk underneath it, look at it obliquely, from above, and get close to it. That's particularly what that northwest gallery does: it allows work to be displayed in a place where you could see it from many different viewpoints.

MRM: What about the influence of Frank Lloyd Wright? In the East Lansing area, we have three Frank Lloyd Wright houses. Was this compression and expansion of space something that Zaha saw in Wright? I believe she studied him quite profusely.

CK: At the entrance off the eastern courtyard, it was an intentional compression of space. The courtyard is a forecourt to the building as a place of gathering, meeting, and transition between inside and outside, an intimate space framed by the sculpture garden. A sculpted canopy was added in the design development to allow protection from ice and snow from the inclined glazing, and a roof for the entrance door. The canopy continues on the interior to create a space for seating along the eastern facade looking out into the courtyard and sculpture garden beyond.

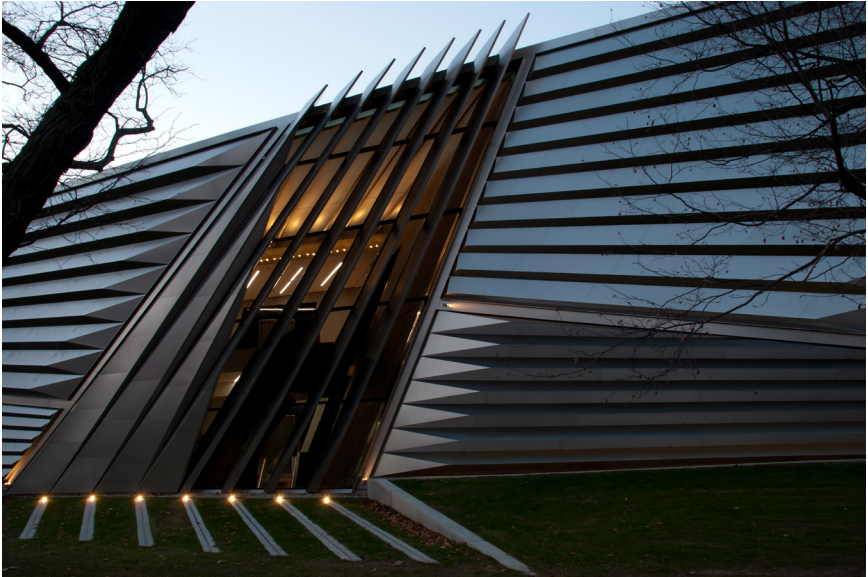


Courtesy Paul Warchol.

MRM: Let's chat a bit about the facade treatment. You mentioned the inscribed movement lines that give shape to the building also unfold from the landscape upward, which is why we have a pleated facade. Did I understand that correctly?

CK: Yes, that's right. We were not just using those movement lines to define the main divisions in the volume and internal spaces, but they also begin to inform the facets and pleats on the exterior of the building. The surface was designed as a patchwork because we wanted to break down the massing of the building, which in turn creates these different apertures and surfaces upon which it reflects the landscape. The patches, and the folding of material within the patches, were articulated through these movement lines that traversed the site, a rippling of the movement captured in the material that broke down the scale of the building. They move across

the roof as well. You can imagine if it was just one single flat material, one single direction, it would be far less interesting and lifeless.



Courtesy Kevin Marshall and Integrated Design Solutions, LLC.

MRM: Talking about material—did Michigan’s car culture factor into the selection of this metal facade that may remind us of the auto industry, or is that something that we are reading into the building because we’re in East Lansing?

CK: The building is very much embedded in Michigan, and a reflection of the place. We were influenced by the car culture and auto industry in our thinking about material. We looked to what could be reflective of the place at the earliest stages of design. This bright metal facade, which is a bit of a misnomer, is something that was both dramatic and reflective, but could be quite subtle.

The building is clad in stainless steel that has a very particular surface finish that was developed by Zahner [in Kansas City] called “angel hair.” Because it is a nondirectional finish, it refracts and scatters light. It is reflective, but it’s not mirror reflective, and it’s not flat like you would have in a normal brushed surface. The surface has

a dynamic quality that reacts to different light directions, colors, and intensities.

The building's appearance changes as the movement of the sun tracks from east to west. I'm sure you've noticed the building glowing at different times of the day. It is very much reflective of the season and how it reacts to winter, this frozen vessel in a snowy landscape, to this very bright reflective volume in the summer, and then in the fall and spring reflecting the foliage around it.

We were very pleased with how it responds to those different light conditions at different seasons, reflecting the spring colors, the summer brightness, the fall colors, and then the winter drama of snow and ice, as well as how it melded and merged with both the landscape and environment.

MRM: It is very beautiful and certainly glimmers. I have not seen a lot of pleated facades with this kind of finishing in Zaha's buildings before this. Was this one of the first ones that tried this pleated surface?

CK: Zaha Hadid Architects have done pleated surfaces before, but not at the same level in stainless steel as the MSU Broad Art Museum, and I don't know of any other building that we've done that has used the same stainless steel. I think it is quite unique in that respect.

MRM: Indeed. Craig, can you tell me more about the interior of the building and the ideas behind designing the gallery spaces?

CK: The building's program is a collection of gallery volumes to display artwork, not rectilinear white boxes that one might get in some museums. We wanted to create a network of volumes that could challenge perspectives and provide a range of exhibition spaces to display art. That is why there are both smaller galleries, more intimate spaces, and larger galleries of varying scales.

The process of sculpting a spatial experience enables new ways of displaying art, and also encourages engagement with the exterior and public spaces, as well as further consideration of the interactions between the two. To maximize the display opportunities for larger pieces, hanging devices are located in the ceilings of galleries as well.

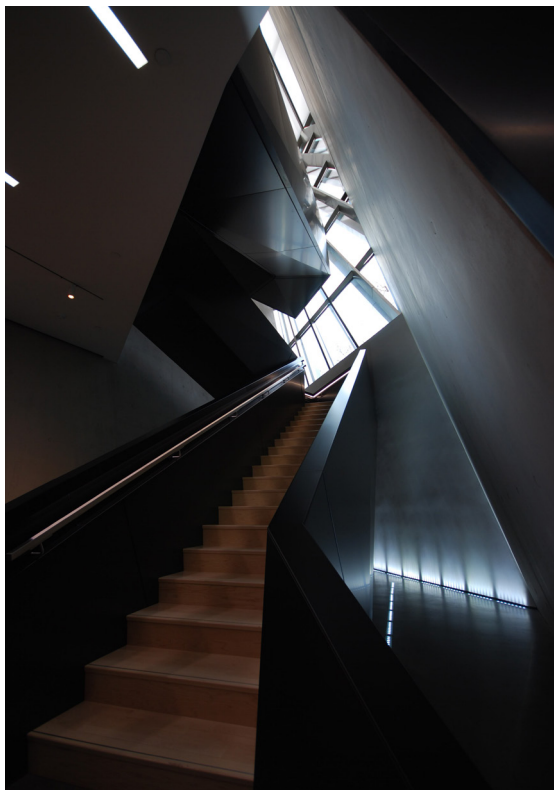
MRM: There is agency on the visitor to choose where to go. This building gives you a lot of options because the interior spaces are interlocking. However, it's difficult to understand where one space begins and the other one ends. Can you tell me a little bit about the thought behind that?

CK: It was a consequence of the size of the building—both giving the visitor the option of which gallery to explore as well as a curatorial variety that each gallery could be distinct. That's why we designed different spaces in terms of their size, shape, ceiling height, and such. They have their own identity and can be curated in their own way distinct from other galleries.

MRM: Yes, and they also connect and then spin off, like a sort of pinwheel composition?

CK: Yes, they pinwheel from the east/west and north/south movement axis. That was to allow access to each one of the galleries without having to move from gallery to gallery.

The east-west axis connects the western plaza and the eastern courtyard entrances, serving as a public corridor and gallery. It is the main link between those exterior spaces, which is addressing visitors arriving from both east and west, capturing that movement between the town and the campus. The west entrance/public corridor is also a gallery, so you do not enter just a corridor, you enter a gallery immediately. We wanted very much to have the public areas be places of display too.



Courtesy Kevin Marshall and Integrated Design Solutions, LLC.

The galleries pinwheel off from the public areas of the building. Originally, all visitors entered from the eastern courtyard. It became evident we needed a direct connection to the western plaza that captured the movement between the campus, town, and the eastern courtyard, so we added the corridor, which connected the two. There was a secondary axis that formed the

vertical circulation, complementing the verticality of the staircase.

I should also mention the distinction in materiality between the formal gallery spaces and the circulation areas. Movement/circulation spaces, or public areas, are defined by polished concrete floors and architectural concrete walls, whereas within the galleries are timber/wooden floors and plasterboard surfaces and white walls. Each gallery entrance is framed by a black portal, which gives a formality to that threshold.

MRM: Craig, what about the visitors in this spatial context? When you have several different views into the galleries from different perspectives, you're also looking at people in that environment. With this kind of gallery design, the visitor becomes a player in this landscape. Was there any thinking related to that?

CK: Very much so. I think the visitor is part of the stage and part of why people go to museums as well. Obviously, they want to see the artwork, but they see one another. They observe one another in the gallery, not just directly on that same floor plane, but you can see people from both above and below. From above, you can see people who may not see you, and the interaction of how that visitor is viewing the artwork where you may see it one way, but others are looking at it from a different perspective.

You also get oblique views from the inside out and outside in through the large louvres. As a visitor inside the museum, you're viewing artwork and other visitors within the gallery. You can also look out at people, but the people from the outside are looking at you on the inside. The window in the northwest gallery in particular creates this dialogue between the two: the public facade and the ability for visual interaction between visitors as spectators and participants.

MRM: Was there an idea of how the exhibition design for this building should be done?

CK: Through the various design stages, we explored a number of exhibition scenarios, including how one could subdivide the spaces, if that benefited the exhibition. Architecturally, installations should follow the geometry and not restrict movement. I think it's possible to create a more sinuous or linear path through an exhibition if you were to create walls within those spaces.

MRM: Earlier in this conversation, you also explained that the building was designed to emphasize the entrance to campus, creating a building that would signal a symbolic gateway to the university and a cultural facade to give greater profile to the university in terms of arts and creativity.

CK: We wanted to create a gateway and landmark at the northern edge of the campus, a silver foil to the artistic and academic life of the university—as a community resource, and a shared education

and cultural facility for the university and East Lansing. The open character underlies the museum's function as a cultural hub for the community and the university.

It was also about trying to create this dialogue between the campus and community representative of the programs that have been put forward by the museum and by the university to reinforce the dialogue, interaction, and engagement between the university and the community. It is a public building. Its purpose is for the enjoyment of both students and members of the community.

Rachel Winter (RW): I believe this is one of Zaha's first buildings on a university campus, and one of a few art museums she designed. I'm wondering if the innovative function of this building had any special meaning to Zaha, that she was able to expand her practice to work in a university setting, and to work on an art museum, and what that also means to you?

CK: Zaha is not here, unfortunately, to answer those questions, but she always valued working in academia. She was an academic herself. She taught most of her professional life, as well as trained us in the office, and many of us have taught at various places and continue to teach. Teaching was part of her life, part of her passion.

In terms of creating museums, she was very much impassioned by creating spaces that would inspire people, spaces that would enlighten people in their pursuit of their careers, particularly women. I think her intention was to build bridges. She had a passion for working in academia, creating museums that would attract not just the privileged but that would inform a wider public and introduce people to the widest definitions of art, culture, media, and fashion. This would encourage them to be more inspired, informed, educated citizens in how one sees the world. Art is a reflection of our contemporary society, whenever made, whenever it happened, and there needs to be places where you can display that for everyone.

MRM: Right. From what I understand, a lot of Zaha's buildings were described as Zaha giving back to the public space or public domain by allowing her buildings to be crossed without having to participate in the building's program, and that was her way of giving back to the community.

CK: I think a lot of the work we do is very much about that. Accessibility and engagement for all is very close to my consciousness. Art, design, and architecture aren't just for the privileged. They should be enjoyed by and benefit everybody.

MRM: Craig, any last thoughts? It's the 10th year of our building, but also any thoughts on Zaha and her legacy as we prepare for this exhibition?

CK: Yes. We continue Zaha's legacy in architecture and design at ZHA—through all of our work, whether product, furniture, or building



design, or considering urban conditions in a way that was reflective of how she first encountered them—the contemporary landscape, how buildings interact and contribute to their surroundings in the most positive way. We at the office—and I don't want to speak for everybody, but I think it is pretty consistent across the office—we are trying to fulfill that legacy in the best way that we can through her work, teaching, knowledge, creativity, and passion in architecture and design, trying to create better, more inspiring places for everyone.

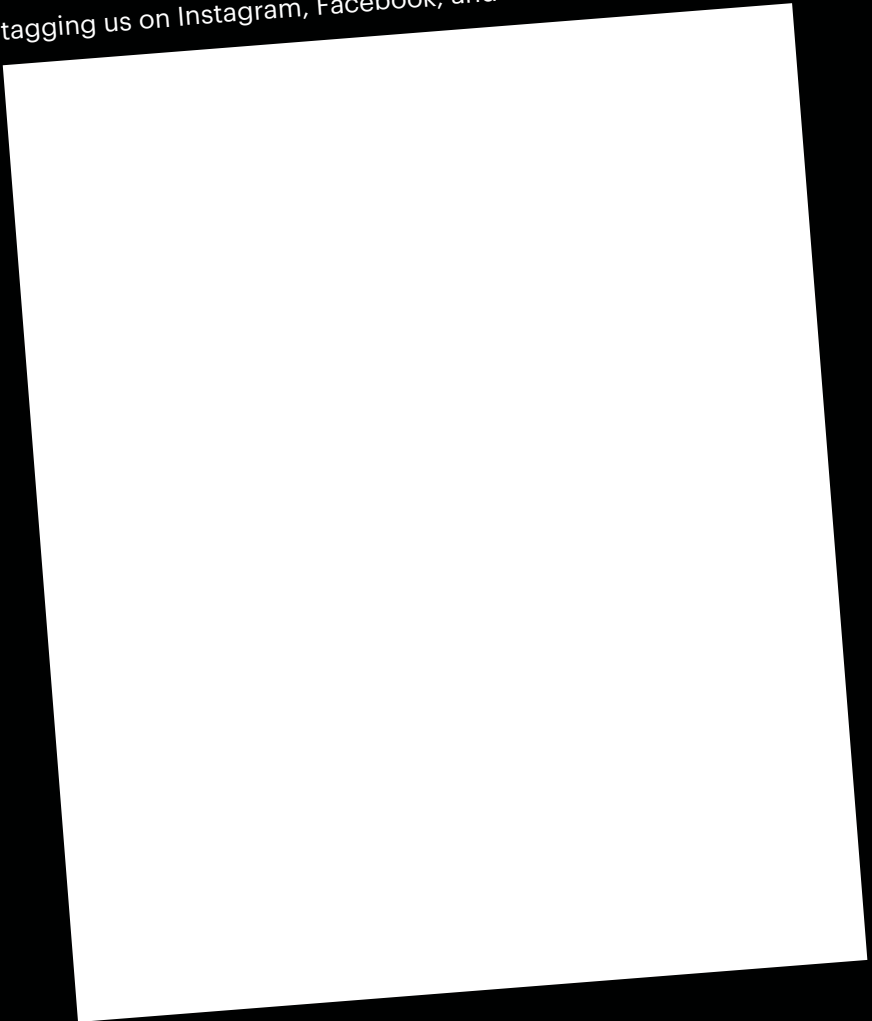
(This conversation has been edited for clarity and length.)

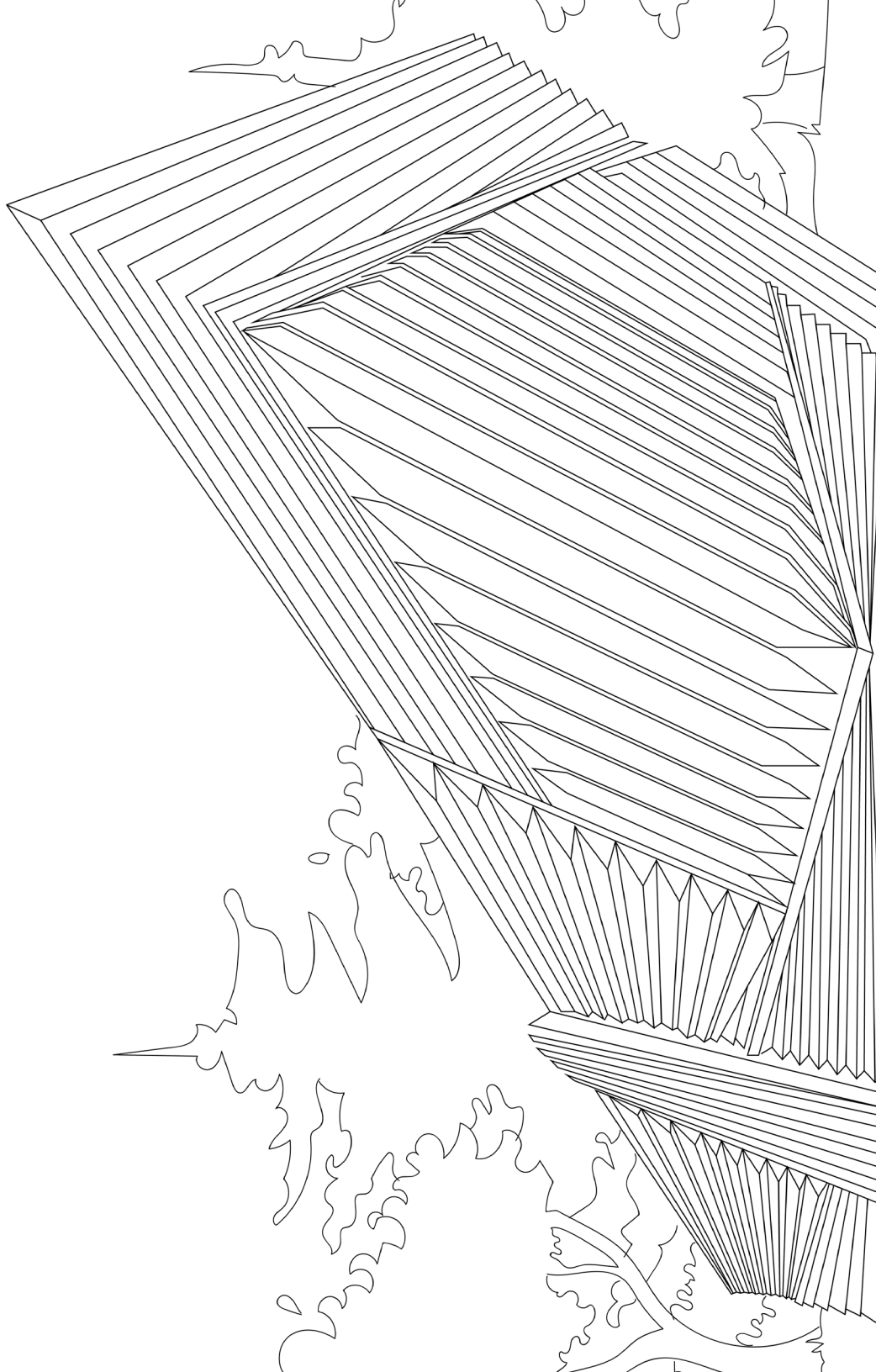


What does the MSU Broad Art Museum look like to you?

Now that you've read about the building from the architects' perspective, it's time for you to decide: **What does the building look like to you?**

Write or draw your response below, and share your thoughts by tagging us on Instagram, Facebook, and Twitter @MSUBroad.





Conversation with Kevin Marshall of Integrated Design Solutions, LLC

March 23, 2022

Rachel Winter (RW): When a lot of people think about our building, they may not know how many people contributed to its formation. I'm wondering if you could tell us about your firm's role in constructing the building?

Kevin Marshall (KM): Integrated Design Solutions, LLC (IDS) was the second partner firm to work with Zaha [Hadid Architects] (ZHA) on this project. We came on at the tail end of the latter part of the phase called "design development." We were brought on acting as the architect of record for the building with the design architect being Zaha Hadid. I was in charge of pretty much everybody on the architectural side, as well as coordinating with our mechanical electrical plumbing consultant, Peter Basso Associates, and our structural consultant, SDI, out of Ann Arbor.ⁱ

RW: Can you speak to the process of constructing the building? I guess I'm curious what it was like to bring this very intricate, complex design to life, and the challenges that came up.

KM: Well, it was really challenging because the building was designed in three-dimensional as opposed to traditional two-dimensional drafting, and one of the decisions that I made early on in the construction document phase was that we were not going to

ⁱ In addition, the following parties were professional collaborators from the schematic design stage to early design development: Max Fordham LLP (London, UK); Adams Kara Taylor (London, UK); Lord Cultural Resources (Toronto, Canada, and New York, NY); Edward J. Minskoff Equities, Inc. (New York, NY); Cooper, Robertson & Partners (New York, NY). The following parties were professional collaborators from mid-design development through construction: Zaha Hadid Architects (London, UK); ARUP (New York, NY); Front, Inc. (New York, NY); Integrated Design Solutions, LLC (Troy, MI); Peter Basso Associates (Troy, MI); Structural Design, Inc. (Ann Arbor, MI); Hamilton Anderson Associates (Detroit, MI); Fishbeck, Thompson, Carr & Huber, Inc. (Grand Rapids, MI); Kolano and Saha Engineers, Inc. (Waterford, MI); EF Whitney, Inc. (Birmingham, MI); Barton Malow Company (Southfield, MI).

put dimensions on the floor plans. We chose to not dimension anything. We did that because of the sloping walls. It'd be too easy for contractors to misunderstand the reference points of these dimensions. I think that was really the only way to do this project because of the complexity of all the walls angling, and even at different angles as you move from the east side of the building to the west side of the building. That was a big challenge. The interior concrete was probably the lengthiest process. The concrete of the architectural walls is a special kind of concrete called "self-consolidating concrete," which means it's very fluid and will run all over. It's normally used a lot on infrastructure projects and construction where there's a lot of reinforcing steel in the concrete, so that it can flow in and fill all the voids. But we chose it because it did not need to be tamped or vibrated or anything to try to get as clean of a finish to the concrete as possible. That was a new challenge for everybody on the team.

RW: When you speak about the ways that architects typically work in two-dimensional drafting versus the way that Zaha Hadid Architects worked in three-dimensional drafting, could you explain the differences between those things a little bit more?

KM: It's now standard practice to develop a project in three dimensions. When this project was undertaken, it was only the second one that we had done, and it was certainly the most complex. But a traditional two-dimensional drawing is just flat on a sheet of paper and you have just a bunch of flat views looking at all of the elements without any depth or thickness to them. In the three-dimensional realm—and we call it a model instead of drawings—it's a model you're building, but with all the components in it. The components have attributes that define what they are and what they're doing in the building and they take up three-dimensional space. They're not just a flat representation of a line becoming a wall. It's a wall that has volume and area and properties that go up to build this. Then you can go into different views and you can walk around

inside the project and see things from a different perspective. One of the other things that this model allowed us to do was work with the surveyor. We were able to have them take coordinates, and they work on a system called Northings and Eastings Elevation, which is assigned to a specific geographic location. The building is within three-quarters of an inch of its original design intent on the site in the geographic world.

RW: Did you get the chance to meet Zaha?

KM: No. I met Mr. [Patrik] Schumacher, her [design] partner, on the dedication day. I didn't know who he was. I didn't recognize him on site, but I just saw this person standing there looking at the building, so I engaged him in a conversation and he said who he was and I told him who I was. And I said, "Well what do you think of the building?" and he said to me he thought it was the best realization of Zaha's design work to date. It was the closest in spirit and detail and execution to what the design intent was of any of their built projects at that time. I took that as a pretty good compliment.



Photograph from Opening Festivities, November 10, 2012, featuring Kevin Marshall, IDS (front row, third from left), Craig Kiner, ZHA (front row, fourth from left), and Patrik Schumacher, ZHA (second to last row, far right).
Courtesy Michigan State University Archives and Historical Collections.

RW: To have him say that to you, I'm sure it was really incredible in that moment.

KM: Well, it's a tremendous pat on the back for a local firm and construction company in flyover country Midwest Michigan.

RW: In your experience, what stands out to you the most about the building?

KM: I think it's the completeness of thought. It's actually very difficult to build a contemporary building because there's not a lot of ornamentation and things to hide the sins of not thinking it through, but this building is very stark. Stark is a kind of negative sounding word, but it's very simple in its detail inside. That simplicity is very complex to achieve. If you're standing in the café area and you look up to the window that looks out over the second floor, the fact that the white wall that's below that is in the same



Courtesy Kevin Marshall and Integrated Design Solutions, LLC.

plane as the concrete and leads into the southern edge of the concrete on the north side so there's no overlap; it fits and slides together perfectly. That's a testament to the quality of the craftsmanship that the university got to build this, but there's still a lot of thought that has to happen from the design team.

RW: One of the things we've been asking people is: "What do you think about the building? What does it look like to you?"

KM: I hate to put a one-word designation of what the building looks like, because there are many and a lot of them are derogatory, or at least they were under construction. It looked like all sorts of things: an air conditioning unit, a giant shark, and things like that. It was the leaning tower of Zaha. But when I look at it, and I'm looking at it in my background picture right now [on Zoom], there's a unity to it. As abstract as the forms are, they work together and, on the outside, I think the pleating and the patches of the panels are very deliberate and planned and organized. You get a sense of expansion and the thing growing from east to west because of the detail in the facade.

RW: How would you say that the Lansing and East Lansing communities have responded to the building?

KM: I remember when I was there, we would go to lunch and the buzz up and down Grand River was all about this thing being built and what it was going to be. What was it going to mean? And there were a lot of pros and cons to that from the community. "It didn't fit in; it doesn't belong here." Then there was, "Look how progressive and forward thinking the university is." And, "Are people going to be blinded by the shine off this building?" What I wanted to do was put a big dome over the top of the construction site because I wanted people to experience it like a reveal on HGTV, where you would say, "Oh there it is!" But now I'm looking back on it and I think that watching the building come together gave people the sense of ownership with it: It was part of the community, and it wasn't just sprung on them. They took a little bit of pride and ownership that it was in their community, so there was real buy-in towards the end.

RW: Why do you think that both the building as a design and as something which houses a museum that is free for everyone is important for the many communities we serve?

KM: Well, I think it's important in what it shows people who are not from the area. Like I say, we're midwestern flyover country. We're not on the coast, so therefore we must be just backward hicks. And this shows, to have the competition that was held and to draw the names that submitted to do this and to select someone of the stature of Zaha Hadid to design this and actually go through with it and build it, I think it shows the outside world that this is a sophisticated town. And I think it's a big draw for people to come to the town just to see her building and then, by the way, we'll look at some art as well. I wish there were more buildings by her in the country.

RW: Is there anything else about the building that you want to mention?

KM: We did things in the building specifically to give the museum staff the ability to play with their new toy and do stuff. We put things in place to try to make it flexible to do things. There are art hanging points embedded in the ceiling so you can suspend stuff. There's plywood behind all of the plaster walls so that you can nail something to the wall anywhere you want and not worry about it falling down. I'm very proud of the building. It's probably one of my favorites, if not the favorite, of the projects I've worked on because of the role I had and the impact it made on the surrounding area. It has been good. I took my whole family there right after it opened—my two kids and my parents and my sister and brother-in-law and their two kids—and the first thing my kids did when they got in the northwest gallery on the first floor was lean back against the wall and look up, and they just took it in. They felt comfortable, and my mother was mortified, but you know, I wasn't. I thought it was cool.

RW: Yeah, it's a great building, and I think it's the right place, the right building, the right architect, the right group of people who brought the building to fruition to express the ways we're moving forward as a museum. We love our building very much. We try and take very good care of it, and we hope our communities love it as much as we do, too.

(This conversation has been edited for clarity and length.)



Northwest gallery, Eli and Edythe Broad Art Museum at Michigan State University, designed by Zaha Hadid.
Photo by Rachel Winter.

Reflection by Min Jung Kim

In the summer of 2011, Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum) founding Director Michael Rush invited me to join his small but growing staff. My priority as Deputy Director was to provide strategic planning and management of the day-to-day operations of the museum. But first, we had to complete the construction of the \$45 million, 46,000-square-foot Zaha Hadid-designed building while simultaneously expanding the staff and setting up a new operational infrastructure for this nascent institution. It was an exciting challenge, and I was up for the task.

Zaha Hadid had, in fact, been a compelling factor in my decision to leave New York and move to East Lansing, Michigan. For over a decade, I worked with her on several Guggenheim feasibility projects in Tokyo (2001), Abu Dhabi (2006), and Vilnius (2007).

I had come to admire the brilliant Pritzker Prize-winning architect who consistently shattered expectations throughout her career. Her architecture defied both convention and gravity. Her lines at times were hard-edged, angular and piercing; other times they were curvaceous, enveloping and sensual. But her work was always unmistakably and uncompromisingly Zaha. The building she designed for the MSU Broad Art Museum was no exception.

In the early days, I attended regular construction meetings that took place in an office trailer temporarily set up on the edge of the site. I can still picture the teams of owner's reps, project managers, contractors, and subcontractors that would come and go, all huddled over plans trying to meet the challenges presented by Zaha's seemingly impossible designs.

The tension of what Zaha envisioned must be built and what others believed could be built often tipped the scales of the project's success in one direction or another. In the end, as part of the team

MSU assembled to realize her vision, we pushed ourselves to the limit and marveled at what could be accomplished with deserved pride and good reason. In my opinion, the MSU Broad Art Museum is one of Zaha Hadid's most remarkable buildings, thoughtful in its response to the site and its environs, and simultaneously engaging and complicating the ways in which a university art museum situates itself on campus and within the community.

The grand opening of the museum was celebrated over the course of several days, filled with carefully planned events, from cocktail receptions and dinners to a press conference and scheduled interviews, culminating in the dedication ceremony and a day-long series of family-friendly programs at the museum. As the festivities began to subside after a whirlwind few days, Eli and Edythe Broad and other out-of-town VIPs began to depart for the airport.

Zaha, however, stayed behind, wanting to organize an impromptu dinner celebration for her team. Would I join them? With details of the location in hand, I heartily agreed to meet everyone there. Craig Kiner and Nils Fischer from ZHA [Zaha Hadid Architects] went ahead to set up at the restaurant, and I assumed Zaha would have gone to her room to rest or freshen up before dinner. She had been on her feet all day. I wanted to walk the galleries once more and check in on how everything was going.

The museum was packed. In the middle of the second-floor galleries, to my surprise, stood Zaha. There was no one from her architectural firm, no press, no entourage. She stood alone in the galleries; one by one and in small groups, people came up to her, asking her questions. And there she stood for over an hour, talking with anyone and everyone who had the courage to strike up a conversation with this groundbreaking architect.

The Zaha Hadid that the world often encountered was the professional making formal public speeches or doing interviews. But the Zaha Hadid that the people of East Lansing saw and engaged

with in that special moment—after the VIPs had left, the press had put away their cameras, and her team had already begun their libations at a local bar—was the architect full of curiosity and respect, radiating warmth and genuine pleasure in her interactions with everyone. It is to this day my most endearing memory of Zaha Hadid and the MSU Broad Art Museum.

Min Jung Kim

Former Deputy Director, 2011–15

Eli and Edythe Broad Art Museum

Michigan State University



Min Jung Kim addressing guests at the reception for *Pattern* at the MSU Broad Art Museum in 2014.

What does the MSU Broad Art Museum look like to you?

COMMUNITY RESPONSES

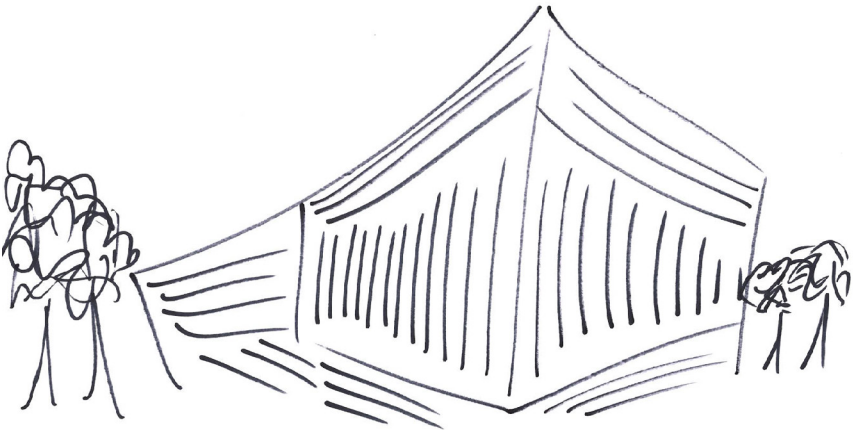
Ron Bacon
Mayor of East Lansing, Michigan

When I see the Eli and Edythe Broad Art Museum while driving down Grand River Avenue or out and about in East Lansing's vibrant downtown, I'm always struck by how it stands out in the best possible way among the surrounding buildings that make up MSU's beautiful campus. To me, the building itself is a piece of art and it is a structure and community landmark that will undoubtedly stand the test of time. Zaha Hadid was an extraordinary architect, artist, and visionary, and we are beyond fortunate to have one of her projects in our community. When I see the MSU Broad Art Museum, I also see a destination for community members and visitors alike. Within its walls, people have been able to come together to not only enjoy the arts, but also make lasting community connections through thoughtful and dynamic programming. As someone who is committed to inclusion and equity, I am especially proud of the MSU Broad Art Museum's efforts to amplify the perspectives and stories of underrepresented communities. The MSU Broad Art Museum has certainly made its mark on our community over the past ten years and I am looking forward to many more years of thought-provoking exhibitions, events, and programming.

Bill Beekman

MSU alum, former Vice President and Director of Intercollegiate Athletics, and current Vice President for Strategic Initiatives at MSU

When I walk by the MSU Broad Art Museum, I see a kind of “out there” piece of art, something you’ve never seen before and won’t see anywhere else. And because there are only a few Zaha Hadid-designed buildings in the United States, you may well not see anything quite like it. But being familiar with the history of the building and the planning that went into it, I also see the inspiration and commitment provided by Mr. and Mrs. Broad and our university leadership team, the brilliance of a design team that translated Zaha Hadid’s vision into a buildable structure, and the creativity and innovation required of the construction team to master an unconventional build with odd angles and unique materials. In the MSU Broad Art Museum I see a masterpiece of contemporary art, executed to perfection as a gift to our community.

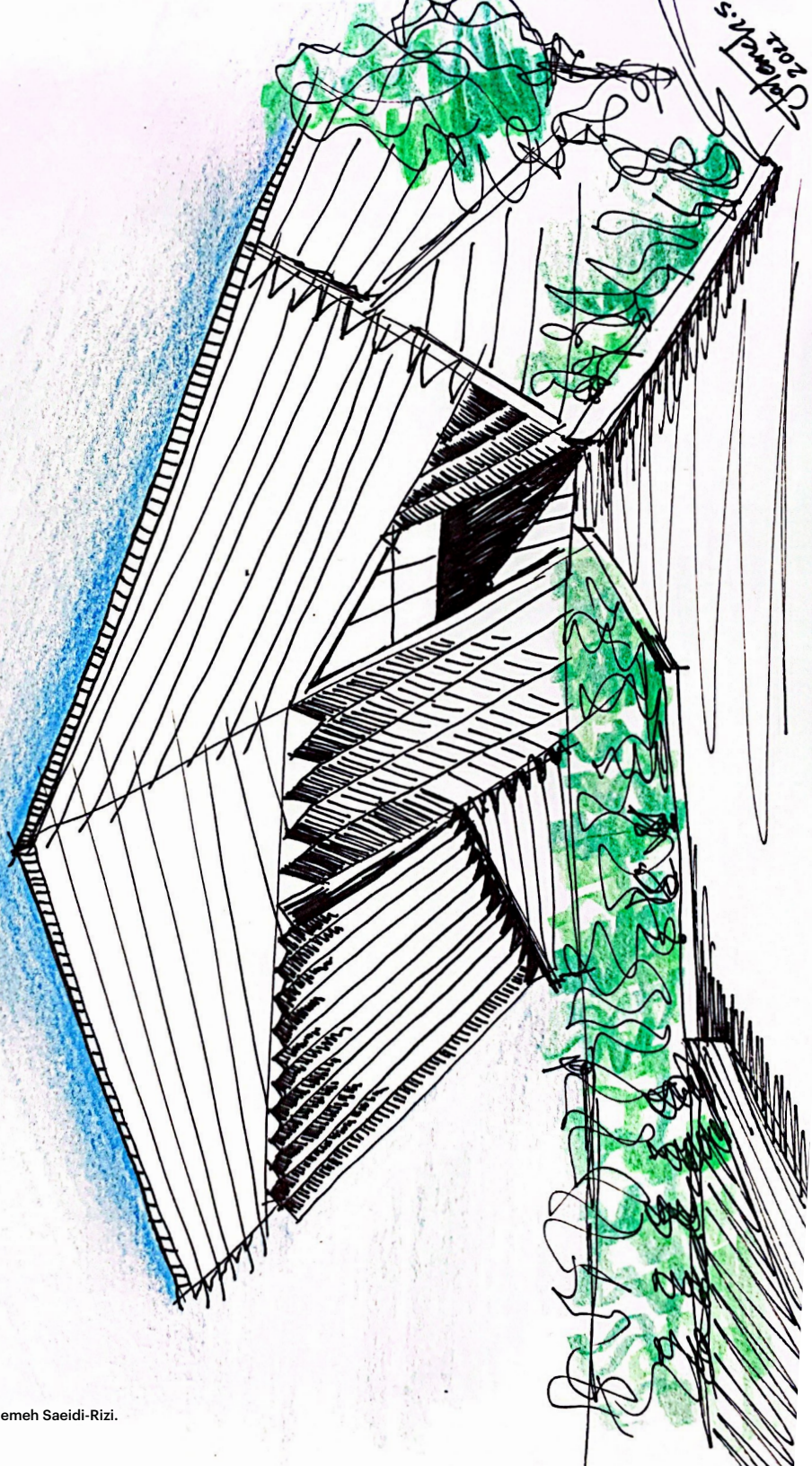


Courtesy Bill Beekman.

Fatemeh Saeidi-Rizi

**Assistant Professor of Landscape Architecture,
MSU School of Planning, Design, and Construction**

Being Zaha Hadid's fan since I started architecture school and coming from similar roots, I am allured by the fact that I can visit one of her buildings, which is just within walking distance to my office. The extraordinary shape of the museum grasped my attention from the moment I stepped on the campus. The sharp angles and fragmented geometry of the building are reminiscent of the chaos of our modern life. The stark contrast this building makes also represents the juxtaposition of modern and ancient, steel and glass, brick and concrete, light and shadow, simplicity and anarchy, abandonment and perfection. The same pattern of the outside disarray is repeated inside: It resembles finding order within disorder. No one could do that better than Zaha. When I step inside this building, I travel in time. Despite being in East Lansing, the building takes you all around the world and gives you the chance to meet new people, learn about different cultures, art, and history, and broaden your perspective. Hence, the MSU Broad Art Museum is more than just another building on the MSU campus. This is a building that celebrates art, architecture, culture, history, and beauty altogether. It is an exhibition of art beyond geography, time, and place.



Courtesy Fatemeh Saeidi-Rizi.

Karl Gude

**Data artist and former Professor of Infographics and Creativity,
College of Communication Arts and Sciences at MSU**

When the MSU Broad Art Museum was first completed, I jokingly referred to it as “The Shark,” but alas, the name didn’t stick. I’m sure others have thought over the years that the building resembles a massive, attacking shark, from its massive pointy teeth and wide-open mouth to its long, silvery shape and huge side gills. I was certain Zaha Hadid had been inspired by the fish. So, I was compelled back then to make a photo illustration of it as a shark chasing down a terrified, shirtless me! If you didn’t think it looked like a shark before, maybe you will now!



Courtesy Karl Gude.

Becky Nahom
Exhibitions Manager, Independent Curators International



Courtesy Becky Nahom.

Conversation with Woody Yao and Maha Kutay of Zaha Hadid Design

March 30, 2022

Mónica Ramírez-Montagut (MRM): Woody and Maha, as you know, our building was designed by Zaha Hadid Architects and this exhibition celebrates its 10th anniversary. The exhibition will focus on Zaha Hadid Design to understand the underlying ideas of her designs through objects familiar to us all, such as tables, bookshelves, chairs, sportswear, cutlery, perfumes, etc. These objects will function as springboards to understand the concepts also present in this building.

For this anniversary exhibition we acquired important design pieces by Zaha for our museum's permanent collection. One of them is the Mesa table. I was wondering if you could tell me about the main idea for this table?



Zaha Hadid Design for Vitra, Mesa, 2007. Photograph by Barbara Sorg, courtesy Zaha Hadid Design.
Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the
Acquisition of Modern and Contemporary Art, 2022.8

Maha Kutay (MK): The conceptual idea behind the table was to mimic and get inspiration from water lilies, the way they float on the surface of the water, and how they're all interconnected underneath.

MRM: That is so interesting, Maha, because we were recently chatting with one of the architects at Zaha Hadid Architects, Craig [Kiner], who oversaw the design of the MSU Broad Art Museum. He was explaining that our building's structural concept is similar to the function of a raft. There is a slab of concrete on the lower level of the museum that holds the building together and allows it to kind of "float" on the soil; there is also a concrete slab where everything connects in the lower level of the museum, and from there, the building radiates out. I wonder if that was one of the intentions behind our building, of having the vertical direction opening up—that is, reaching out; up and out at the same time. Was that something that you think she considered for other projects?

Woody Yao (WY): Absolutely. Zaha was always reaching out through her designs and her vision was always ahead of its time. Reinterpreting space and creating fluidity was her trademark. By the way, Zaha also shared the "chewing gum" idea, which she referenced in relation to the *Mesa* table.

MRM: That "chewing gum" idea of the organic expansion of a material is also the concept for the *Elastika* site-specific installation in the Design Miami building.

It seems there's a different idea behind the *Tela* shelving. The shelving unit's composition seems to be inspired by a series of moving lines, some of them vibrating, whose movement is captured in a moment, like slabs floating around space from which we're taking a snapshot. We know Zaha was inspired by Russian Suprematism and its depictions of volumes and slabs sort of "floating in space." But here in *Tela*, these moving lines have direction, they have purpose, they have velocity.



Zaha Hadid Design for Citco, *Tela*, 2014. Photograph by Jacopo Spilimbergo, courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.4

WY: *Tela* presents a surface that is peeling off and going on to different levels. If you remember the MAXXI Museum in Rome, if you look at it from a plane's [floorplan] perspective, you will actually see something similar there, surfaces or skins peeling off from one another—like a “bundle.”

MRM: “Bundle” is another concept in Zaha’s work. She designed several buildings with that idea in mind. Like the Signature/Dancing Towers project in Dubai?

WY: Yes, that’s right.

MK: I think with *Tela*, it is about defying gravity. Using granite in an unconventional way resulted in a product seemingly delicate to the eye, pushing the material to do something that you wouldn’t imagine it doing.

WY: You feel the swing, actually.

MRM: Right. It feels like the beams/shelves fluctuate, like they are moving. We associate granite with a very stable kind of heavy material, and yet with Zaha's design it feels like it's moving and going places.

MK: Yeah.

MRM: I think that this sense of fluctuation and pulsation may also be present in our building. Craig [Kiner] mentioned our building's exterior cladding conceptually unfolds from the ground up. That there are lines that come from the lower level up (like the lilies you mentioned before, I would say) but that as they go up they start to pulsate. That conceptual "vibration" gives place to the pleats that we see in our facade. Is this idea of the pleats or planes that are fluctuating something that we can see in other objects in this exhibition?

WY: Yes, an example would be the design for the United Nude shoes.

MRM: Could those pleats represent something else—for example, lines or rays that are going into a vanishing point and creating a perspective? Like the lines in our building's facade that create the pleats, but the pleats do not fold at the same width. They actually open like a fan. How would Zaha describe this?

WY: Zaha would describe it as deliberately playful, not being constrained but open, flexible, and challenging itself. For Zaha, everything began with exploring the context, which would then inform the shape or design.

MRM: Yes, and it was explained to us that the manner in which the plot of land was used before the building was built, the lines drawn from the direction of people walking through the space or cars driving, in part informed how people would perceive the building either as they drive or as they walk. It was the previous use of that

space that informed the patterns, the fan lines, and the perspectives on the facade.

MK: It's always about creating false perspectives and exaggerating the perspectives within the experience.

MRM: To what purpose, Maha? To make the building more dynamic or more unfamiliar?

MK: Yes, "dynamic" is perhaps the most suitable definition, in a cinematic kind of way—like frames in a movie.

WY: I think what Zaha is saying is, "Why stick with 90 degrees when you have 360 degrees, or more?"

MRM: Right . . . and we're so used to the 90-degree angle that it is sort of invisible to us.

WY: You know, in the days when we were drawing with ink as opposed to using a computer, we used "ship curves," so even when we drew a straight line, it always had a degree of curvature in our drawings. That was one of our peculiarities at the studio, to trick the eye. You had to look carefully, otherwise your mind could be tricked!

MRM: Interesting, thank you for sharing. And what do you think is the idea behind *Orchis*? Maybe we can find some parallels between these long, curved lines with the organic and biomorphic shape of *Orchis*? To me it seems the idea is a volume put through centrifugal force and velocity.

MK: Yeah, *Orchis* is about the skin, a single surface folding and unfolding to create the form. It's a continuous plane that forms the flower, basically. And yes, it is inspired by nature. Same as *Tela*. It's also working with the cantilever against gravity peeling off and extending out.

MRM: To challenge gravity, Maha?

MK: Exactly. And that's what Zaha did with her buildings and designs. It was partly about that.



Zaha Hadid Design, *Orchis*, 2008. Photograph by Antonio Sanz, courtesy Ivorypress.
Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the
Acquisition of Modern and Contemporary Art, 2022.3.1–4

WY: And also, let's remember that *Orchis* is a set of four. We designed all four together, each reacting with the other. This is a group, like a family.

MRM: Right. So, they're all different, but they also speak to each other and are related.

WY: Exactly. You can describe it as a wave. You drop something in water, and it creates a wave that starts moving and forming certain patterns.

MRM: And in a way, I guess that's how she was hoping to design her buildings. She studied the site and then would design a building that was related to the site dynamics or would somehow acknowledge

other existing buildings. It's interesting that we have a massive cantilever projecting the museum building out toward our main avenue. The building comes out from the ground and expands, projects out, same as *Orchis*. We see here Zaha challenging gravity, like you stated, Maha, from the scale of a piece of furniture to the scale of a building.

Also, this idea that there's one plane that folds on itself, that creates a volume and in the case of *Orchis*, creates a flower. I think it's present in some of Zaha's buildings, not to create a flower, but to confuse our definition or understanding of the verticality of a wall and the horizontality of a floor. I mean, when we inhabit these tilted walls, such as the ones in our building, they start unfolding new spaces for us—spaces that in a way are yet to be determined or defined, but that nonetheless create a volume, like *Orchis*, a volume that we're inhabiting—it's not clear where one space begins or where it ends. And it is not clear where the tilted walls begin or end, either.

WY: Yes, that is deliberate. *Orchis* is one continuous line which inscribes a three-dimensional volume.

MRM: What about the *Kuki.ONE* chair? It seems the chair is also one single continuous gesture, one plane that folds on itself that creates the volume and shape of the chair, and also creates a structure that's self-sustainable, a structure that one can use as a chair. Was the idea to experiment with a plane a little bit like in origami?

MK: Yeah.

WY: We called it *Kuki* because, like a fortune cookie, we cut out a circle and bent it. We wanted to see how we could use the minimum surface to do the job and work as a chair.

MK: The surface becomes the structure itself, and it is self-supported. It is not about developing a chair with four legs, a seat, and a backrest, but about folding a circle to create a chair.



Zaha Hadid Design, *Kuki.ONE*, 2016. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.2

WY: We wanted to produce a chair which is both very light—it's carbon fiber—and super strong at the same time.

MRM: The *Kuki.ONE* chair is made with carbon fiber and was done with a Formula One car team of experts. What was the expertise that the car industry folks brought to the table?

MK: It's the knowledge of how to use the material and take advantage of its structural characteristics. There were a lot of issues to resolve when prototyping this chair; vibration was one of them. The expertise extended was to address areas that needed to be strengthened to restrict the vibration. This specific company also allowed us to explore color. Carbon fiber has always been used in black. This company was first in the market to apply color to the material while still allowing it to expose the weave pattern.

MRM: Do any of these ideas and concepts apply to the sportswear?

MK: The *Odlo* sportswear collaboration spanned over four collections, allowing us to experiment with materials. The most interesting part for us was weaving and trying to look into seamless weaving solutions, and how we can actually create patterns without "cut lines." Using pragmatism, algorithms, and computational design, we managed to create outfits with varied patterns and openings while ensuring seamlessness within the garments.

WY: It has very much to do with the body and how the body reacts to different things, and different stimuli.

Rachel Winter (RW): I think a lot of people probably don't know that Zaha was working on clothing, perfume bottles, shoes, etc. Why was making things for the body important to her? Why did she feel it was necessary to also think about the body and ways to design things that go on the body in relation to her larger practice?

MK: I think it's all about the experience, whether it's clothing, your second skin, or space, the skin pulled away from you.

WY: We can actually look back to when Zaha started at the Architectural Association. She used to buy pieces of material and pin them on her body. She liked to see the folds and drapes, and how the fabric created volume. She was always thinking not just about architecture, but about personal space as well.

MRM: And I think for Zaha everything was connected. Her buildings represent connection. Like, we are in part the result of our environment and our environment forms us, and it's always in dialogue with our human body and our human psyche.

Zaha designed clothes and what we put on ourselves to embrace our bodies, and houseware pieces that function a bit like that as well, right? There's this idea of seeing everything from a new point of view, a perspective that is more organic and more responsive to our reality.

Was Zaha designing for our current reality, or was she envisioning a different world? Was she designing products and buildings for a future that could be?

MK: No. I don't think it's right when we look at her work and say, "it's so futuristic." It may seem that way for some, but she was actually designing in the moment, and this was her vision for now.

MRM: Right, thank you for clarifying.

WY: It's hard to say. It was not a conscious decision, but her designs were clearly ahead of their time. At the same time, like Maha said, her designs reflected her moment. That's how she saw things.

MRM: How much were the architecture and her designs a reflection of her personality? From my perspective, having met her, she was

bold and beautiful; she spoke her mind, and she was clear and concerned with propositions. If there were spaces of indetermination, they were for the purpose of creativity and exploring new options. I think that we can see a bit of her in her approach to design and architecture—the force, the dynamism, the velocity, all of that, I think was part of her personality as well.

MK: Definitely, yes.

MRM: One last comment, Woody. Apparently when she came to the opening and she gave her opening speech, she said that this building was like a jewelry box and that you just really needed to open it. I find that to be a very beautiful metaphor. Does this sound like her and her approach to a building like ours, clad in metal and shining in all directions?

WY: At some point in a project, we would always come up with some metaphor. It made it easier to understand her vision and for the team to translate it into design.

MK: Your building is all about the material, reflection, and light, essential elements to appreciate a jewel.

MRM: Well, I'm totally biased, but I absolutely do think it's a jewel.

RW: I understand this is one of a few art museums that Zaha designed, and one of very few projects that she did on a university campus. What do you think that having the opportunity to build an art museum on a university campus meant to Zaha, given that it was so unique within her larger body of work and that she was a lifelong teacher?

MK: She had always been a teacher. The energy and buzz around young blood inspired her as much as she felt that sharing

knowledge with students was instrumental to grow the profession. She always felt it as a two-way process: You teach and learn at the same time.

WY: Her whole life was about teaching. She loved sharing and challenging ideas. She pushed us to be more than we thought possible.

MRM: How does an architectural studio like hers work? People have been asking us if Zaha actually designed this building. Was there a main concept that was discussed, and the architects and designers would bring designs to Zaha and she would adjust them? How exactly did that work?

MK: Zaha always knew what she wanted, but she did not always express it clearly, leaving space for interpretation. You could never go to Zaha with one idea. You had to present many sketches when working on a project to get clear directions. With Zaha, it was never about picking one solution and moving forward. All ideas were investigated and developed whether for the project in question or for future projects. Work was always collaborative: She gave you the space to create and challenge things in order to come up with the best achievable result.

WY: When I first joined her studio, I had one of her publications next to me, the *El Croquis*. One day, she came to me and said, "Put that away. If I want you to copy my work, why should I employ you?" That was Zaha. She gave us room to develop our ideas.

MRM: Ha! Right. She had a point.

WY: Even today, she makes us work very hard to question, to challenge, and to take designs further. It's a huge honor and responsibility to carry her name.

MRM: It is good that she pushed both of you to access your talents. Thank you so much for sharing the ideas behind the designs and the personal anecdotes that help us humanize Zaha while better understanding her great talent and creativity.

(This conversation has been edited for clarity and length.)





Zaha Hadid at the groundbreaking weekend celebration of the MSU Broad Art Museum in March 2010.
Courtesy University Communications.

Shelving + Tables

Zaha Hadid's furniture investigates multiple ways of making, from fabricating a seamless whole to constructing a composite of distinct yet interlocking pieces.



Zaha Hadid Design for Citco, *Tela*, 2014. Photograph by Jacopo Spilimbergo, courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.4

Tela is reductively carved from rigid black granite into a series of flowing lines that form shelves. The shelves' billowing curvature defies the stiff nature of their medium while cultivating a dynamic site for display.

The design for *Mesa*, fabricated out of distinct parts, is the antithesis of *Tela*. Intersecting angular lines form bases supporting four separate planes that make the table's surface. The effect is one of separate parts, or smaller tables, coming together into a cohesive whole.



Zaha Hadid Design for Vitra, *Mesa*, 2007. Photograph by Barbara Sorg, courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.8

The concise lines of *Mesa* reappear in the *Seyun Collection*, including two tables, three chairs, and three armchairs. Clean, straight lines break up the otherwise continuous surface of the chairbacks and tabletops. These lines allude to the parts that form the furniture when signs of construction and juncture are otherwise absent.

The relationship between part and whole in Hadid's furniture is also pivotal to her architecture. This interplay is realized at our museum in the way individual steel pieces form metal pleats that are grouped and arranged at competing angles to generate the building's progressive form.



Zaha Hadid Design for Karimoku, *Seyun Collection*, 2021. Courtesy Masaki Ogawa. Eli and Edythe Broad Art Museum, Michigan State University, gift of Karimoku Furniture, Inc., Aichi, Japan, 2022.15.1-8

Seating

Zaha Hadid's concepts for seating explore the same principles of design as her tables and shelves. Architecture and furniture both contribute to composing a total environment and experience.

Like *Tela*, *Kuki.ONE* exemplifies a seamless approach to fabrication. Made from two pieces of carbon fiber, one forms the chair's back, while the other serves as the seat. The two segments are joined at the middle crease, yet it appears as if there are no breaks. The material is folded into the chair's arcing shape, and extraneous bits of carbon fiber are removed. Both the shape and medium test the possibilities of a place to sit.

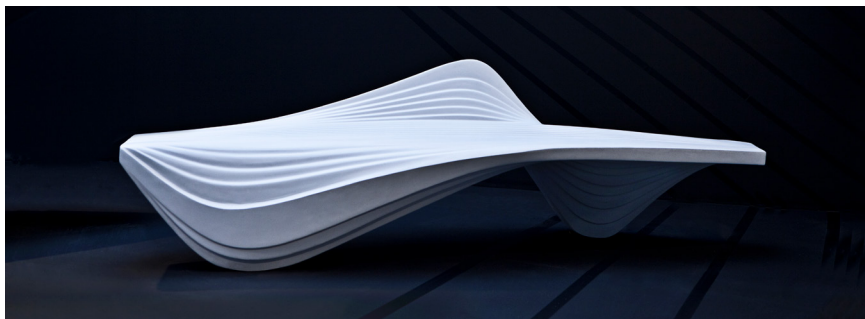


Zaha Hadid Design, *Kuki.ONE*, 2016. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.2



Zaha Hadid Design, *Orchis*, 2008. Photograph by Antonio Sanz, courtesy Ivorypress. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.3.1-4

Orchis is defined by its parts, similar to *Mesa*. Each of the four seats, characterized by gentle yet sweeping curves, is unique; like a flower in bloom, organic forms grow out of distinct entities. As a cohesive set, the delicate shape and soft movement create the appearance of flower petals budding from a central point.



Zaha Hadid Design for The Italian Lab, *Serac*, 2013. Photograph by Jacopo Spilimbergo, courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.7

Serac combines the features of *Kuki.ONE* and *Orchis* in a bench. One block of high-performance concrete, or hyperconcrete—a mixture of quartz and resin reinforced with glass fiber sheets—is reduced and sculpted into an uninterrupted form, like *Kuki.ONE*. Wave-like curves form the base of the bench and outline a back that rises like a wave, echoing the contours of *Orchis*. *Serac* uniquely extends Hadid's seating outdoors, sending her organic shapes into the natural world.

Of Hadid's many ways of conceptualizing seating, *Z Play 2* is the most responsive. Each square unit is developed as an interlocking pair whose sinuous lines fit together perfectly. Yet those who use *Z Play 2* as either a chair or table are invited to rearrange and rotate the parts, rendering its appearance specific to each encounter.

Like the relationship between the elements of the furniture, and the metal pleats on the building's facade, the many galleries in the museum function independently and collectively to bring about many ways of experiencing art, design, and Hadid's architecture.



Zaha Hadid Design, *Z Play 2*, 2016. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, partial gift and purchase, 2022.13.1–24

Lighting

Natural and artificial light affects the appearance and experience of Zaha Hadid's interior and exterior environments.

A sculptural character distinguishes Hadid's design for lighting, as seen in *Aria* and *Avia*. Thin planes hang with even spacing from a top anchor point, allowing light to radiate from between the interstices. Incised lines at the top arc upward, fracturing the otherwise solid surface. Sinuous lines form a round, tiered bottom that contracts and expands against the upper arc. The lights function independently, as a collective, and within their settings, each changing the dynamic of a space through the interplay between light, movement, and shadow.



Zaha Hadid Design for Slamp, *Aria* and *Avia*, 2013–17. Courtesy Slamp. Eli and Edythe Broad Art Museum, Michigan State University, gift of Slamp, 2022.6.1–4, and purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.6.5

Hadid employed many forms of lighting throughout her designs and architectural environments. At the museum, natural light from oversize windows illuminates some spaces, while others are windowless, inviting intervention from artificial light. Hadid's design incorporated lighting tracks with moveable lights in each gallery, enhancing the versatility of the space. Similarly, the tracks trace lines in the ceiling parallel to the way one walks through the galleries, echoing the movement lines inscribed in the building's design.

Tableware

Through inventive and radical designs, Zaha Hadid challenged conventional ways of thinking about utilitarian objects.

The *Cell* collection includes candleholders, centerpieces, and platters. By elevating the candle on a conical platform, the candleholder inverts the idea of a vessel that holds the candle into a reservoir for wax. The platter and centerpiece are a duo who share a tri-curved, amoeba-like form. The platter is a flat surface; its organic shape is interrupted by a shallowly incised line whose angular arc mimics the broader shape. The centerpiece has the same outline now made permeable, transforming it into something sculptural, much like the semi-figural form of the Alessi *Niche*.

The *Pulse* and *Shimmer* collections are defined by their glass folds. The tealight candle holders stem from a conventional vessel-like form enhanced by a dynamic exterior of glass sculpted at intersecting shapes and angles. The *Pulse* pieces augment these convex and concave forms by elongating their height and width into a vase and bowl. The *Plex* vessel's irregular ovoid form aggrandizes these structures, resembling a rare jewel.

Other collections similarly explore the way various media can be made elastic and pliable. *Swirl* transforms a bowl from something deep to shallow and long while highlighting the curves that can be articulated in the transparent medium. By comparison, the *Serenity* bowl cuts away to form peaks and valleys in the top rim. This rise and fall is also present in the concrete backing of the *Serac* bench and in the gentle crests of the *Serenity* platter. In the *Duo* salt and pepper set, twists are elongated into a form resembling a high-rise building.

The *Hew* collection further develops the notion of fragile materials, like glass and porcelain, twisting and breaking. The *Hew* serving tray

features three parts that come together while remaining separate, like the *Mesa* table. The different types of glasses experiment with height, united visually by a notch on the side similar to *Pulse* and *Shimmer*. A gentle curve outlines the interior silhouette, invoking the way liquid fills glasses. The *Braid* vase pushes the malleability of porcelain to its apex, featuring gentle curves like *Beautrio*, dynamic twists like *Duo*, areas of contraction and release, and dynamic angles that punctuate its circularity.

The idea of stretching a material's possibilities bridges objects of daily life and monumental architecture. Glass, like steel, shifts from a flat covering to something that can be reshaped into dynamic new forms. Folded and incised glass and steel resemble the museum's pleated facade. Hadid's intricate small-scale designs are a microcosm that allude to the dynamism, movement, and manipulation of materiality and scale characterizing her buildings and their environments.

1 Zaha Hadid Design, *Cell*, 2018. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.22.1-9

2 Zaha Hadid Design, *Pulse*, 2018. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.26.1-6

3 Zaha Hadid Design, *Duo*, 2018. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.23.A-B

4 Zaha Hadid Design, *Shimmer*, 2018. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.28.1-4

5 Zaha Hadid Design for Alessi, *Niche*, 2010. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, gift of Alan and Rebecca Ross, 2022.10.7

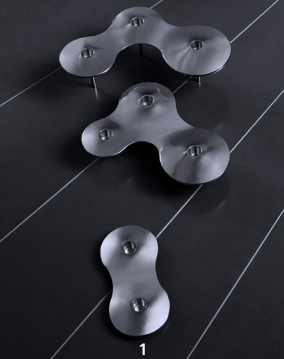
6 Zaha Hadid Design, *Plex*, 2020. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.25.1-4

7 Zaha Hadid Design, *Serenity*, 2016-17. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.27.1-6

8 Zaha Hadid Design, *Swirl*, 2019. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.29

9 Zaha Hadid Design, *Braid*, 2016. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.21.1-5

10 Zaha Hadid Design, *Hew*, 2018-19. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.24.1-8



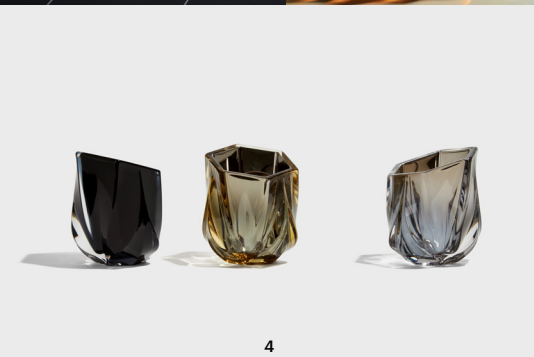
1



2



3



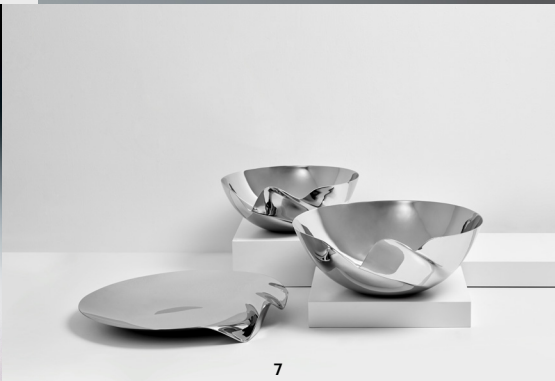
4



5



6



7



8



9

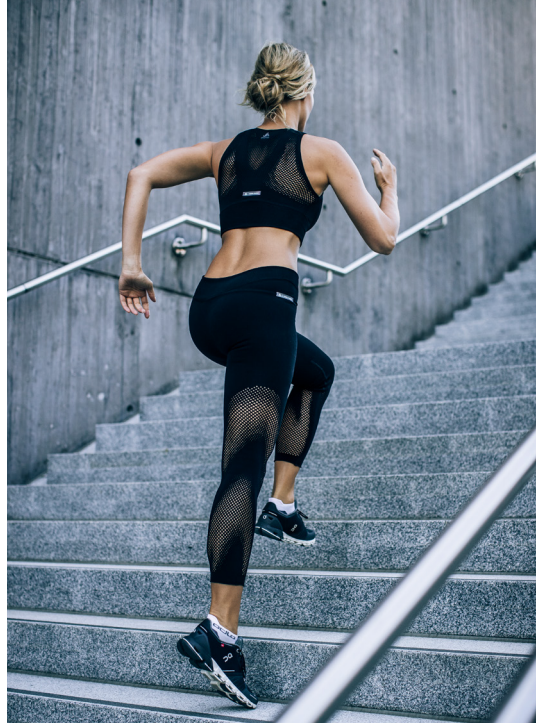


10

Fashion

Zaha Hadid also had a longstanding interest in fashion, often designing and making her own clothing. Hadid thought deeply about what affected the body, and how those factors shaped different experiences.

The *Odlo* collection reflects Hadid's consideration of clothing, seen in a bralette, midlayer, parka, and tights. Like *Kuki.ONE*, the clothing is seamless, an innovative and technically challenging approach that Maha Kutay discusses in this volume (see *Conversation with Woody Yao and Maha Kutay*, Dr. Mónica Ramírez-Montagut and Rachel Winter, page 56, this volume). There are no breaks, nor signs of pieces being joined together. The lightweight and flexible nature of the attire allows the wearer to move unencumbered.



Zaha Hadid Design for Odlo, 2018. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.171-27

This sense of continuity and versatility shapes the *Men's Ankle Boots* by Lacoste. One piece of leather is molded into light yet durable footwear with ankle components that can expand upward or remain compressed. Impressed into the medium is a delicate design whose



Zaha Hadid Design for Lacoste, *Lacoste Diffusion Footwear: Men's Ankle Boots*, Limited edition, 2009. Courtesy Lacoste. Eli and Edythe Broad Art Museum, Michigan State University, gift of Alan and Rebecca Ross, 2022.10.8.1-2

lines echo the movement of the wearer.

The jewelry and cufflinks for Tateossian complement *Odlo*. The grand curves and dynamic shapes seen in Hadid's furniture and architecture are scaled down to items placed on the body, rather than something the body occupies.



Zaha Hadid Design for Tateossian, *Torq*, 2021. Courtesy Tateossian. Eli and Edythe Broad Art Museum, Michigan State University, gift of Tateossian, 2022.16.1-19



Zaha Hadid Design for Tateossian, *Tyne*, 2021. Courtesy Tateossian. Eli and Edythe Broad Art Museum, Michigan State University, gift of Tateossian, 2022.16.1-19



Zaha Hadid Design for Georg Jensen, *Lamellae Collection*, 2016.
Courtesy Georg Jensen. Eli and Edythe Broad Art Museum, Michigan
State University, gift of Alan and Rebecca Ross, 2022.10.1-6

By comparison, the *Lamellae Collection* by Zaha Hadid Design for Georg Jensen explores the way curves can become a decorative feature, or a new shape that adorns the body. Vertical lines interrupt the form while extending the shapes to create a reverberating effect that invokes the velocity of movement.

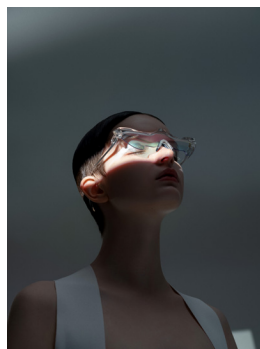
The collection for The Owner, including *X*, *Voi*, *Infini*, and *Fluxx*, bridges the utilitarian and decorative nature of *Odlo* and *Tateossian*. The glasses and sunglasses can be necessary for daily life, yet their unique design, subtly shifting colors, and varying curves resonate with the decorative and artistic lines and waves of *Orchis* and *Serac*.



X, 2021.
Courtesy 八七视觉.



Infini, 2021.
Courtesy S.A.Y.



Fluxx, 2021.
Courtesy 八七视觉.

Zaha Hadid Design for The Owner, Eli and Edythe Broad Art Museum, Michigan State University,
gift of The Owner, 2022.14.1-12

Beautrio is a vessel for dispensing makeup primer. The narrowing and swelling of its form resembles others, like *Braid*, creating a curved shape that mimics a hand as it wraps around the object.

Connecting the grandiose scale of Hadid's architectural projects and the minute scale of her jewelry is an interest in experience. As such, all Hadid's projects included a degree of flexibility. This adaptability encompasses a structural and an individual perspective at the museum: Elements of the building's interior architecture can be modified for different projects, and the way one experiences the museum changes during each encounter.



Zaha Hadid Design for Infinitus, *Beautrio*, 2021. Courtesy Zaha Hadid Design and Infinitus. Eli and Edythe Broad Art Museum, Michigan State University, gift of Infinitus, 2022.18

Paintings

Zaha Hadid's paintings are a window into her design process, which emphasized drafting forms by hand. Her approach uniquely utilized a two-dimensional surface to render her visions for three-dimensional structures. These calligraphic sketches were visual explorations of the way forms and volumes might be situated in a certain landscape, which were later translated into construction schematics.

Horizontal Tektonik, Malevich's Tektonik, London is one of Hadid's most well-known paintings. Completed in 1977 for her fifth-year thesis project at the Architectural Association (AA), Hadid envisioned a hotel with many amenities that would sit on, or hang from, the Hungerford Bridge spanning the River Thames in London.



Zaha Hadid, *Horizontal Tektonik, Malevich's Tektonik, London*, 1977, acrylic on paper mounted on canvas. San Francisco Museum of Modern Art, Agnes E. Meyer and Elise S. Haas Fund and Accessions Committee Fund purchase. © Estate of Zaha Hadid. Photograph by Don Ross, courtesy San Francisco Museum of Modern Art and Zaha Hadid Foundation.

Metropolis also investigates London's metropolitan cityscape as a patchwork of places and communities. The River Thames reappears here as a sunny yellow-orange line dividing the composition, mirroring the way the river circumscribes parts of the city.

When Hadid designed the MSU Broad Art Museum, she also hand-sketched intersecting volumes in space as she theorized how the museum would interact with its landscape. As these paintings imagine structures that bring the city together, the museum is also a bridge connecting the campus and East Lansing, and an icon at the campus's entrance.



Zaha Hadid, *Metropolis*, 1988, acrylic and colored pencil on paper mounted on canvas.
San Francisco Museum of Modern Art, Agnes E. Meyer and Elise S. Haas Fund and
Accessions Committee Fund purchase. © Estate of Zaha Hadid. Photograph by Katherine
Du Tiel, courtesy San Francisco Museum of Modern Art and Zaha Hadid Foundation.

Design in Life

Zaha Hadid artfully envisioned every facet and component of an environment in her holistic approach to design.

The *Riff* control panels transform a utilitarian console into an elaborate plane of interlocking geometric shapes. Each switch becomes its own entity that coalesces into a larger mosaic.



Zaha Hadid Design for Moorgen, *Riff*, 2021. Courtesy Moorgen. Eli and Edythe Broad Art Museum, Michigan State University, gift of Moorgen, 2022.20.1–2

Field of Towers also employs geometry to reimagine a chess set. The game board retains its original checkered character with a sleek, monochromatic color palette. The shapes of the chess pieces are streamlined into long, clean lines that recall modern high-rise buildings. These design choices question the form of a centuries-old game in contemporary society.



Zaha Hadid Design, *Field of Towers*, Limited edition, 2014. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.1



Detail of *Field of Towers*.

Z-Car / reimagines how people move through urban environments. Quiet, aerodynamic, functional, and fashionable, the car is a hydrogen-powered, zero-emission vehicle meant for two people. The compact size is intended to help the driver carefully navigate crowded cities and dense parking lots.

Just as Hadid attended to the way an object's form shapes a user's experience, she also considered the way architecture affected a person's sensations, feelings, and movements in space. These considerations affected her design decisions. At the museum, oversize windows fill the galleries with natural light; the switchback staircase mediates between and connects people to different parts of the building; flooring and wall color delineate distinct spaces; and the steel facade reflects the changing seasons. Each aspect fashions an architectural setting responsive to its environment and users, inside and out.





Zaha Hadid Design for ROVE Gallery, *Z-Car I*, 2005–6. Courtesy Zaha Hadid Design. Eli and Edythe Broad Art Museum, Michigan State University, partial gift of Kenny Schachter, and partial purchase, Eli and Edythe Broad Fund for the Acquisition of Modern and Contemporary Art, 2022.5

Acknowledgments

This important celebration of the MSU Broad Art Museum's 10th anniversary would not be possible without the generosity and support of the many communities and collaborators who help the museum achieve its goals and vision.

Major support for the exhibition is provided by the Eli and Edythe Broad Foundation, Bonnie Larson, Alan and Rebecca Ross, and the MSU Federal Credit Union. Support for major acquisitions is provided by the Eli and Edythe Broad Fund for the Acquisition of Modern & Contemporary Art.

We would like to thank Woody Yao at Zaha Hadid Design for collaborating with us on this important exhibition, along with Maha Kutay, Margarita Valova, Filippo Nasseti, Johanna Huang, and Filipa Gomes.

Our gratitude also extends to the many collaborators and lenders who kindly shared their important work with us: David Gill Gallery, London; Up2U Anthology, Milan; Lasvit, Prague; Caspita, Geneva; Bulgari, Rome; Sawaya and Moroni, Milan; Alessi, Omegna, Italy; Citco, Verona, Italy; Lalique, Paris; WonderGlass, London; Perrin, Paris; Izé, London; Royal Thai, Bangkok; Wiener Silber, Vienna; the San Francisco Museum of Modern Art; the Ammann Gallery, Cologne, Germany; and the Zaha Hadid Archive, London.

For their generous donations to the museum's collection, we are indebted to: Karimoku Furniture, Inc., Aichi, Japan; The Owner, Ningbo, China; Slamp, Rome; Moorgen, Aichtal, Germany; Tateossian, London; Valli & Valli, Monza e Brianza, Italy; Kenny Schachter; Mónica Ramírez-Montagut; and Alan and Rebecca Ross.

At MSU, we are also deeply appreciative of our campus partners who contributed to the exhibition, including: the MSU Department of Art, Art History, and Design within the College of Arts and Letters; Dan Bollman at the Infrastructure Planning and Facilities Department;

Jonah Magar at the Digital Scholarship Lab within the MSU Libraries; Tyler Michael at MSU IT Services; Stephen O. Murray and Keelung Hong Special Collections at the MSU Libraries; and the Michigan State University Archives and Historical Collections. We are also indebted to the campus leadership whose vision and investment in the arts continues to propel the museum forward, specifically: President Samuel L. Stanley; Provost Teresa K. Woodruff; and Associate Provost Judith Stoddart.

Likewise, we wish to thank our many colleagues who shared their time and knowledge about our Zaha Hadid-designed building: Craig Kiner, Zaha Hadid Architects; Woody Yao and Maha Kutay, Zaha Hadid Design; Kevin Marshall, Integrated Design Solutions, LLC; and Min Jung Kim, St. Louis Art Museum.

We are also grateful to the leadership at MSU who supported the museum's founding, including: the Board of Trustees (Joel I. Ferguson, Melanie Foster, Brian Breslin, Dianne Byrum, Mitch Lyons, Faylene Owen, Diann Woodard, George J. Perles); former MSU President Lou Anna K. Simon; Former Provost Kim A. Wilcox; Former Associate Provost Linda O. Stanford; Provost June Pierce Youatt; Vice President of Strategic Infrastructure Planning and Facilities Dan Bollman; Integrated Design Solutions, LLC; Barton Malow Company; and MSU Broad Art Museum Founding Director Michael Rush. We also extend our deepest gratitude to Eli and Edythe Broad for the lead gift that helped bring the museum to fruition.

Finally, our utmost gratitude extends to the museum's many members and audiences, whose ongoing support makes our work possible.

Cover: Courtesy University Communications.

Zaha Hadid Design: Untold is organized by the Eli and Edythe Broad Art Museum at Michigan State University and curated by former Director Dr. Mónica Ramírez-Montagut and Woody Yao of Zaha Hadid Design. Additional curatorial assistance is provided by Maha Kutay and Margarita Valova of Zaha Hadid Design; Senior Curator and Director of Curatorial Affairs Steven L. Bridges; Assistant Curator Rachel Winter; Curatorial Assistant Dalina A. Perdomo Álvarez; Curatorial Research and Administrative Assistants Elijah Hamilton-Wray and Thais Wenstrom. Special thanks to the Zaha Hadid Design team for their contribution: Filipa Gomes, Filippo Nasseti, Johanna Huang, Weilong Xie, Dana Blaker, Christopher Howell, Shemima Chinery, Davide Giordano (Alpheratz), and longtime collaborator Héléne Binet.

The Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum) connects people with art through experiences that inspire curiosity and inquiry. Presenting exhibitions and programs that engage diverse communities around issues of local relevance and global significance, the MSU Broad Art Museum advances the university values of quality, inclusion, and connectivity. Opened on November 10, 2012, the museum was designed by Pritzker Prize-winning architect Zaha Hadid and named in honor of Eli and Edythe Broad, longtime supporters of the university who provided the lead gift.

The MSU Broad Art Museum is grateful to the many donors whose gifts supported the construction of the Eli and Edythe Broad Art Museum at Michigan State University:

Eli and Edythe Broad	Seevers Family Foundation
Julie and Edward J. Minskoff	Barbara and William Alldredge
William and Linda Demmer	Bill and Sandy Mason
James and Kathleen Cornelius	The Baldwin Foundation
Marvis A. Richardson	David D. and Patricia A. Anderson
Stanley and Selma Hollander	George and Susan Graeber
Friends of Kresge Art Museum	Consumers Energy Foundation
John and Susan Berding Family Foundation	Linda and Mark Newman - The LM Newman Family Foundation
Alan and Rebecca Ross	Gary J. Milnarich and Christine Silkwood
Forest H. Akers Trust Fund	Mark and Barbara Gerson
Louise H. McCagg	Governor Jim Blanchard and Janet Blanchard
Carolyn and John Hoagland	Michael and Rhea Dow
Charles and Jan Stoddard	Dr. Sher Paul Singh and Mary Anne Merrill
Bank of America	Richard and Mary Pisarczyk
Sara and Roger Gifford	Ronald and Carol Dooley
Richard and Jane Manoogian Foundation	James E. Pingree In Memory Of Don James Pingree
Masco Corporation Foundation	Margaret Levy
Irwin L. and Judith L. Elson	Glen F. Brough and April M. Clobes
Bonnie Ann Larson	In Memory of Dorothy and Leonard Silk
Gertrude Z. and Linda J. Nelson	Jane Vieth Suits and Alan P. Suits
Ballein Family	The Honorable Laura L. Baird and George Zulakis
Dr. Milton E. and Beth E. Muelder	Jim and Nancy Wells Osborn
Kevin, Lauri, Steve and Stephanie Draggoo	Richard McLellan
Mari Margaret and Ward Walstrom, Jr.	Charles and Anne Nemetz
Sparrow Health System	David, Marion and Theresa Young
Barton Malow	Sue and Jack Davis
Dr. David S. and Ruth B. Greenbaum	Dr. Charles and Marjorie Gliozzo
Jane E. Dickerson	Mark and Nancy Hollis
David and Holli Winclechter	Grand Hotel
Steven and Sarah Noll	Susan and John Brewster
Drs. Lou A. and Roy J. Simon	Mary Lou and Jack Miller
Better Art Museum Committee	Judge Michael G. Harrison and Deborah L. Harrison
William J. and Mary Lou Somerville	Dr. Carol Beals-Kruger and Family
The Honorable Dee and Byron Cook	Dr. E. James and Geri Potchen
Jacqueline A. Killingsworth	Robert D. and Susan Z. Wolfe
F. DeWitt and Dixie C. PlatT	Melanie and John Foster
Errikos and Manya Constant	Dr. Richard O. and Alice G. Hill
Mary E. Price	Charles and Helen Mickens
Dr. David and Kate Johnson	Kurt Civilette and Doug Postels
Louis E. Legg III Family	Dr. Charles and Philippa Webb
Dr. Linda O. Stanford and Dr. Richard M. Stanford	Ethel and John Anthony
Capital Region Community Foundation	Thomas W. and Nancy L. Doddridge
Patrick and Victoria McPharlin	June Pierce Youatt and Charles Ballard
Dr. Theodore W. Forbes	Bob and Anna Lou Schaberg
MSU Federal Credit Union	Dr. Jes Asmussen and Dr. Colleen Cooper
Jerry, Linda and Jordan Sutton	

Janet and David O'Leary

Mike and Betty Moore

Linda Waggoner Orlans

Dr. John R. and Martha L. Brick

In Memory of Marguerite Olofsson Demmer

Susanna, Gilbert, Rachael, and Katherine Harrell in
Memory of Nicholas Adams Harrell

Joel and Beverly Altman

Dr. Christopher Abood

Camille and Mary Alice Abood

Sibilla Merten Graham

James L. Case

Patricia and Scott Eston

Wanda Hayes Eichler

Allan and Kay Schmid

Joan Kelley and Michael Herceg

Ron and Norene Flinn

Susan and David Thoms

Dwight G. and Judith L. Ebeling

Joel Ferguson and Anna Strong

Howard P. Stoddard

George H. Jenkins

Susan Bandes

ZAHA HADID DESIGN

TATEOSSIAN
LONDON

Established
COUSONS

ROYAL THAI

LASVIT

moorgen™

vitra.

RosenXthal

SLAMP®
THE LEADING LIGHT

LACOSTE

PARADOR

THE OWNER

LALIQUE

melissa

Poltrona
Frau
1912

UNITED NUDE™

museo
ALESSI

OLIVARI

GEORG JENSEN

SWAROVSKI

BVLGARI

WMF

WIENER
SILBER
MANUFACTUR
1882

INFINITUS
无限极

odlo

izé

ammann
//gallery

CITCO

karimoku

SAWAYA & MORONI
DESIGN ICONS SINCE 1984

PERRIN

V&V Valli&Valli



UP TO YOU ANTHOLOGY

WONDERGLASS

DAVID GILL





In memory of Eli Broad (1933–2021)

In memory of Zaha Hadid (1950–2016)

