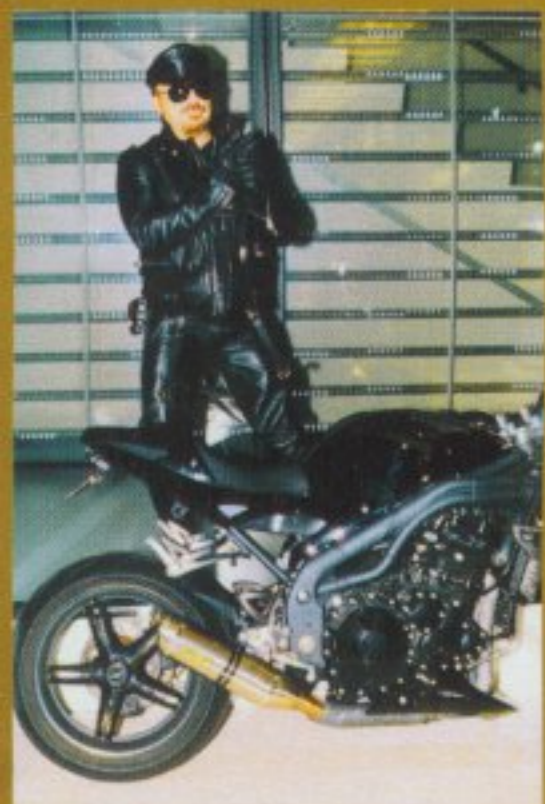


PIN-UP

Featuring
PETER MARINO,
BEN VAN BERKEL,
KEN KELLOGG,
R&SIE(N), WILLIAM
KATAVOLOS,
DAVID ADJAYE,
and SAADABAD.



MAGAZINE FOR
ARCHITECTURAL
ENTERTAINMENT



ISSUE 5
Fall Winter 08/09

US\$ 10.00
EUR 9.90

With a special
tribute to
HERBERT
MUSCHAMP.

ISSN 19339755



9 771933 975000

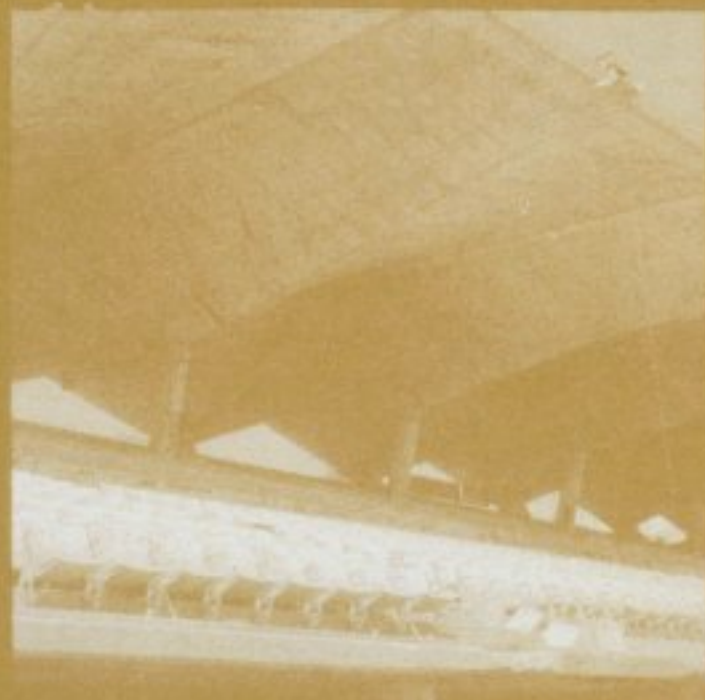
by Pierre Alexandre de Looz,
photography by Kenneth
Pietrobono.

PANORAMA Miami Négligée

Miami, a '60s architectural
gem — and its secret
story — is resurfacing from
the shadows.

lone sound of bay-side wave-
lets. When it opened, in 1964,
however, it was as a world-
class venue for powerboat
regattas, and later even
landed a spot on the silver
screen with a supporting
role in the 1967 Elvis Presley
movie Clambake.

Located on a thin cause-
way that tethers the barrier
island of Virginia Key to
downtown Miami, the 240-
acre marine precinct com-



The underside of the stadium's roof shows the seams of the concrete formwork that shapes its special curvature. ©Kenneth Pietrobono



A view of the now dilapidated second-floor concourse that leads to the stadium's seating area. ©Kenneth Pietrobono

A Modernist grotto, known
officially as the Commo-
dore Munroe Marine Stadium,
will wades in Miami's pearly
warm waters. Allegedly
rippled by the passage of
hurricane Andrew, the
stadium has fallen into a state
of urban Zen. Today, disarm-
ingly neglected after years of
use, it is a penumbra
of cavernous spaces polished
by endless ripples of graffiti,
powered in trash, anointed
by plant life, and rocked by the

mands a vast inlet, sheltered
from the open waters of
the Caribbean on one side
and drawing in the urban
skyline on the other. As the
powerboats slowly outgrew
the stadium, it became an
increasingly popular perfor-
mance space for celebrities
like Jimmy Buffett and Ray
Charles, who appeared on
a floating stage. A paddle
away from hotels, condos, and
luxury villas, the stadium
encloses coveted real estate



Once visitors could enter the stadium's watery foyer by boat — a spectacular beginning to long-gone evenings of outdoor performances on a floating stage. ©Kenneth Pietrobono

that, miraculously, is still
public property and will remain
so if the efforts of a preser-
vation campaign are success-
ful in obtaining historic
designation. Besides aiming
to improve access and pre-
serve the natural and architec-
tural setting, members of
the campaign also recognize
the stadium's box-office
potential as a spectacularly
photogenic location. For
Hilario Candela, the structure's
Cuban-born designer, this
comes as no surprise. When
he was assigned to the
project, at age 26, he knew it
had to be an icon.

Candela arrived
in Miami in 1960 not expect-
ing to stay. But the city
proved too explosive to pass
up, fueled by a post-war
boom and grand municipal
visions to which the stadium
was integral. The sta-
dium's boat basin is, in Can-
dela's view, a dead ringer
for the Circus Maximus in
Rome. Indeed, Candela

closely studied the classics,
especially the modern ones:
He worked briefly for Max
Borges Jr., designer of the
soaring Cabaret Tropicana in
Havana (1952) and, while a
student at Georgia Tech in the
'50s, encountered the likes of
Felix Candela (with whom he
shares distant origins), Eduar-
do Torroja (with whom he
corresponded for some time),
and Pier Luigi Nervi (who
"spoke like a poet," he says).
The world had gone cuck-
oo for concrete, and these
luminaries built careers
with the material, which also
lent its capacity for effi-
cient structure and formidable
plasticity to the Marine Stadium.

The stadium's most
outstanding feature is a series
of three-armed supports
projecting a vast concrete shell
overhead. Pleated into
accordion-like valleys and
crests, the roof shell flat-
tens above the water's edge
to a placid line just 6 in-
ches thick. It derives its strength



The eight-bay sheltered grandstand of the *Commodore Munroe Marine Stadium* sits on the edge of Miami's Virginia Key. ©Kenneth Pietrobono

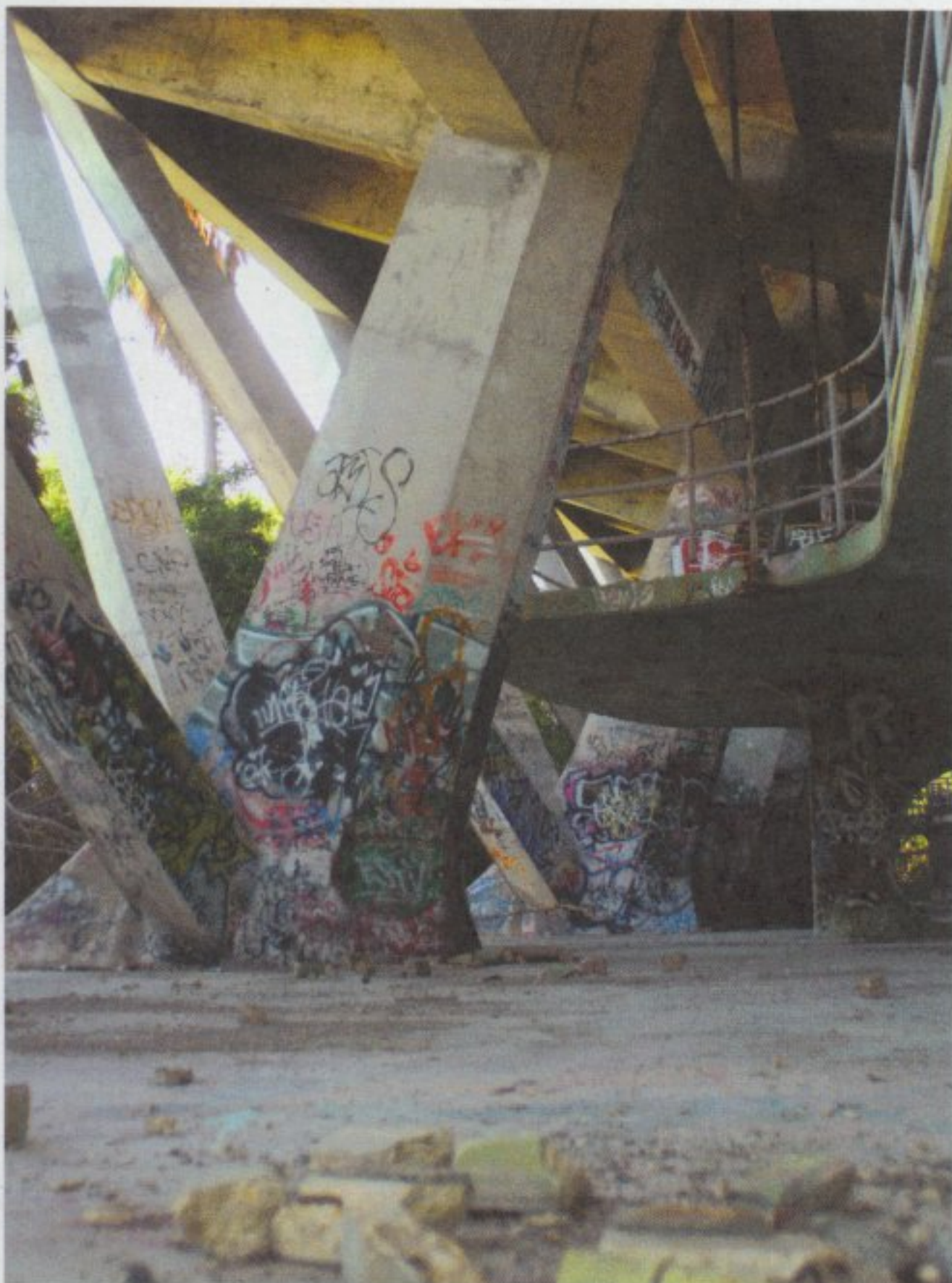
from its special geometry, a double-curved surface called a *hypar*, which upon close inspection reveals a soft, belly-like warp. In recent times, the stadium's expressive forms

have been both a boon and an inspiration to enterprising trespassers. The roof has served as an airborne skatepark, and almost every available surface — from the

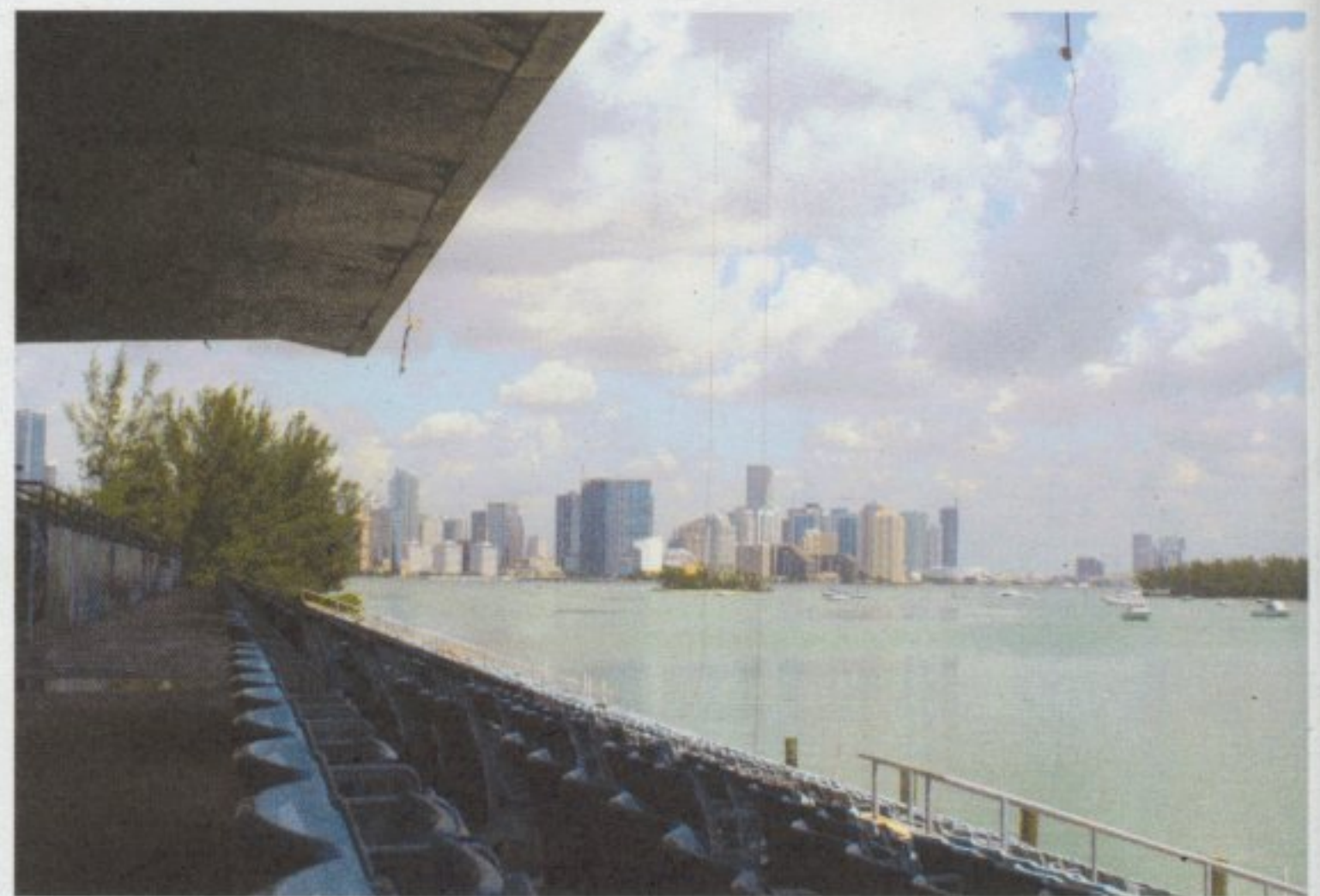
bathroom walls to the seats — has become a showcase for Miami's vibrant graffiti underworld.

Nowadays, you can spit on a piece of paper

quality down. As a concerned community mobilizes to save Candela's architectural poem and draft a future for the complex, little attention has been paid to the stadi-



The grandstand's three-armed supports emerge from the sands of the shoreline. ©Kenneth Pietrobono



The spectacular view of downtown Miami from the stadium's upper seating area. ©Kenneth Pietrobono

and get away with it in the art world, explains Pest, a retired graffiti artist who started writing at the stadium as a teenager in 1997. The building's golden years as an internationally known palace of graffiti "bombers" were 1999–2003, he reports, before security stepped up, forcing

um's parallel legacy of street writing. One man's work of art can be another's act of delinquency.

— Pierre Alexandre de Looz is editor at large of PIN-UP.