

IAL
SIZE



Architectural Association

Z A H A H A D I D

P L A N E T A R Y

A R C H I T E C T U R E

T W O



INTRODUCTION BY
KENNETH FRAMPTON

INTERVIEW WITH ZAHA HADID
BY ALVIN BOYARSKY

Z A H A H A D I D

P L A N E T A R Y

A R C H I T E C T U R E T W O

EXHIBITION TEAM

M. WOLFSON N. LEE A. STANDING W. GALWAY J. WILLIAMS

SPECIAL
OVERSIZE

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1983

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THE EIGHTY-NINE DEGREES

This work has evolved over the past seven years. It was in 1976, towards the end of my fourth year at the Architectural Association that I came to realise that architecture's role had yet to be fulfilled and that there were new territories which were yet to be explored.

The twentieth-century triumph of technology and our accelerating and ever-changing life styles have created a totally new condition. These changes, despite the difficulties, have a certain exhilaration which is yet to be matched in architecture. It is that revision and the absolute need for inventiveness, imagination and interpretation that makes our role in architecture more valid. We can no longer fulfil our obligations as architects if we carry on as cake decorators. Our role is far greater than that. We, the authors of architecture, have to take on the task of reinvestigating Modernity.

An atmosphere of total hostility, where looking forward has been, and still is, seen as almost criminal makes one more adamant that there is only one way and that is to go forward along the path paved by the experiments of the early Modernists. Their efforts have been aborted and their projects untested. Our task is not to resurrect them but to develop them further. This task of fulfilling the proper role of architecture, not only aesthetically but programmatically, will unveil new territories. In every project there are new territories to be invaded and others to be conquered: and this is only the beginning.

Zaha Hadid, 1983



ALVIN BOYARSKY INTERVIEWS ZAHA HADID

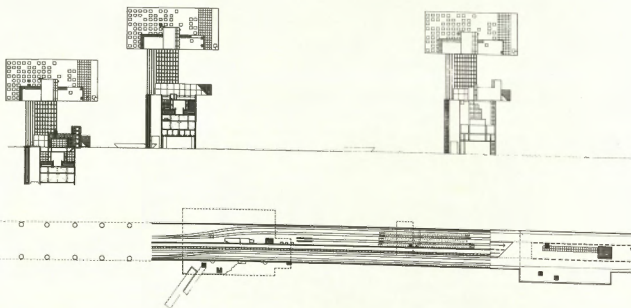
'Zaha's performance during the fourth and fifth years was like that of a rocket that took off slowly to describe a constantly accelerating trajectory. Now she is a PLANET, in her own inimitable orbit.'

'That status has its own rewards and difficulties: due to the flamboyance and intensity of her work, it will be impossible to have a conventional career. She owes it to her talent to refine and develop it over the next few years.'

'It would be a pleasure and an honour if we could be involved in that enterprise.'

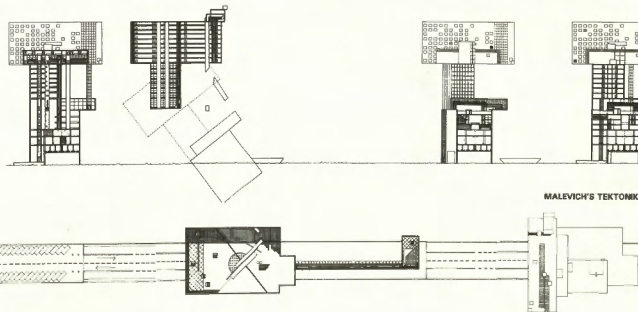
Rem Koolhaas, fifth year report, 1977

ALVIN BOYARSKY ■ In a sense your entire architectural career has been caught up with the School; as student and teacher and, more recently, as practitioner. How did the School receive you? **ZAHA HADID** □ I had a very interesting first year. A lot of people who had come to do architecture had done other things before. The first person who actually had any influence on me was Graham Shane. I gave a seminar on the Maison de Verre, which had just been published in *Perspecta* magazine by Ken Frampton and Michael Carapetian. Graham thought I would find it very interesting . . . A lot of us are teaching in the School now, I think it was a very interesting generation . . . My



second year was disastrous. I worked with Jeremy Dixon and Chris Cross and they treated me abominably. I think even now they have a slight guilt complex about it. They felt they were not very useful to me, but I think that was in a way quite useful in itself. There was a very English situation – landscape, Milton Keynes etc. I was seen as a wealthy Arab lady, waltzing in and out. I remember Jeremy and Chris saying that I looked like an actress between rehearsals, because I used to appear in clothes I designed myself. I really resented being patronised – I was so furious that when I came to join Leo Krier in the third year, I became much more committed. Up to then I wasn't sure; I was semi-faithful, I think. ■ It was a very important year for both of you, as I recall. □ I think so. Leo was an unknown. We only knew him through his lectures. He gave us an insight into the city and at that point he wasn't as dogmatic as he later became. He was also learning himself and I think he involved us in that whole exercise. It was his best year in terms of his teaching. I still like him, although I disagree with him and I'm sure he disagrees with me as well. I like him as a person and my memory of him as a tutor is of him being very helpful and supportive. Of all the visitors to the Unit, only Elia Zenghelis at juries really understood what I wanted to do. And so when I came to the Diploma School I decided to ask to join Elia. It was Rem's first year teaching with Elia. I remember Leo saying to me that I had

abandoned him. But I thought I had really learnt what I could and that it was time to move onto something else and I had a certain affinity with Elia. My fourth year was very significant. I started something which was almost entirely intuitive. The year for me was purely experimental. Elia and Rem let me do it. ■ Such people as Jeremy Dixon, Leo Krier, Rem Koolhaas and Elia Zenghelis have all written, built and drawn up schemes about different futures for architecture. The Englishness, the cool precision and good taste of Jeremy Dixon; Leo Krier's dogmatic late nineteenth-century urbanism and then Rem and Elia, just at the moment when OMA was being formed and they were in full flight recapturing the lost ground of Modernism. It must have been an incredibly exciting period for you – particularly as there were so many other people putting noise into the system at the time. □ We learnt where to edit. I think it was important that there were all these diverse things. We could take some of them with a pinch of salt and we could take others more seriously – you could choose. In the end, I think Elia and Rem were really fantastic. ■ You make it sound as if Elia and Rem were totally liberal and that it was possible for you to do exactly as you pleased. □ I think they were liberal in the sense that we had an almost telepathic relationship – without them it could not have been possible; they intercepted at the right moment. I remember when I first started doing the interpretation of Malevich's Tektoniks. I was ill – I had bronchitis and I was in bed for three months. I saw Elia once or twice but really evolved that project on my own. I don't know why I decided to put it in the Thames or why I decided to put a club in it and why I decided to include a slab of water. When I came to the jury, which I thought was going to be a disaster, it was received very well by John Miller and the rest of the jurors. All these things added to my confidence, which is very important. You have to be confident to pursue certain things . . . Although I am sure that my language was totally unsophisticated compared to theirs, there was a kind of affinity which



was very good to have with a tutor. I didn't have to explain anything – they really understood. Rem claims he locked me up in the Square Room for a month to teach me how to draw! He told everyone he had locked up this Arab princess and she couldn't get out. Little did he know that I could sneak out through the Registrar's Office! . . . The most staggering thing about that year was Rem's Manhattan lectures at the AA. I was very influenced by Rem and Elia, there's no way I could ever deny that. They were not just my tutors, they were my teachers. ■ Your drawings and paintings seem to transcend the subject matter. They appear to be some form of research. □ It started in my fourth year. I tried to draw things which presented the idea even if they were not always realistic. I think that through a set of drawings one discovers certain things which otherwise would not have been possible. You look at a project in so many different ways that it begins to unveil certain things. Drawing is not only about the final product – for instance every drawing for Easton Place shows the objects looking different because it was on the one hand a means of presenting and on the other a means of designing. It's not only that you end up with an appealing image, it's also that through that means one discovers how things could be altered or developed. Some people have said to me that there's no way anybody is going to be standing up there looking at an aerial view. Maybe not, unless you're a fly. Testing things

LIST OF PLATES

Frontispiece

THE EARTH London, 1983
(acrylic on canvas, 72"x84")

1 MALEVICH'S TEKTONIK London, 1976
(acrylic on paper, 60"x35")

2 MUSEUM OF THE NINETEENTH CENTURY London, 1977
(acrylic, watercolour and pencil on paper, 70"x27")

THE PEAK HONG KONG, 1983

6 SLABS
(acrylic on canvas, 72"x102")

7 EXPLODED ISOMETRIC
(acrylic and watercolour on paper, 41"x81")

8 ELEMENTS OF THE VOID
(acrylic on paper, 22"x15")

9 VIEW FROM COURTYARD
(acrylic on paper, 12"x16")

10 NIGHT VIEW
(acrylic on paper, 12"x16")

11 OVERALL ISOMETRIC
(acrylic and watercolour on paper, 73"x52")

12 TWENTY APARTMENTS AND VOID
(acrylic on paper, 12"x16")

3 RESIDENCE FOR THE IRISH PRIME MINISTER Dublin, 1980
(acrylic on paper, 41"x74")

4 69 EATON PLACE London, 1981
(details: top, acrylic on paper, 38"x68"; bottom, acrylic on paper, 40"x74")

5 PARC DE LA VILLETTE Paris, 1982
(acrylic and watercolour on paper, 36"x59")

13 VIEW FROM LIBRARY OF LANDSCAPE AND VOID
(acrylic on paper, 12"x16")

14 THE DIVE
(acrylic and watercolour on paper, 41"x71")

15 INDOOR DIVING POOL AND SQUASH COURTS
(acrylic on paper, 12"x16")

16 UPPER PENTHOUSE APARTMENTS
(details: top, acrylic on paper, 14"x19"; bottom, acrylic on paper, 29"x18")

17 STUDIO APARTMENTS AND VOID
(acrylic on paper, 23"x33")

18 PROMOTER'S PENTHOUSE AND DIVING BOARDS
(acrylic on paper, 12"x16")

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CREDITS

1976-77 MALEVICH'S TEKTONIK Fourth year student project
1977-78 MUSEUM OF THE NINETEENTH CENTURY Fifth year student design thesis
1978-79 DUTCH PARLIAMENT EXTENSION Office for Metropolitan Architecture (OMA): Zaha Hadid, Rem Koolhaas, Elia Zenghelis with R. Peckmutter, R. Steiner, E. Veneris
1979-80 RESIDENCE FOR THE IRISH PRIME MINISTER with K. Aheri, J. Dunn
1981-82 69 EATON PLACE with J. Dunn, K. Knapkiewicz, B. Garjei, W. Galwey
1982-83 PARC DE LA VILLETTE with J. Dunn, M. van der Weals, M. Wolfson
1982-83 THE PEAK with M. Wolfson, J. Dunn, M. van der Weals, N. Ayoubi
 Presentation: M. Wolfson, A. Standing, N. Lee, W. Galwey
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