

**ZAHA
HADID
ARCHITECTURE
AND
DESIGN**

29 JUNE TO 25 NOVEMBER 2007

Zaha Hadid



Zaha Hadid

Zaha Hadid is one of the most distinctive creative talents of her generation. Born in Baghdad in 1950, she first came to London to study architecture in 1972, and this year celebrates 30 years in practice. She runs an office of 250 people, working on projects that range in scale from urban masterplans in Singapore and Istanbul, to domestic objects and furniture.

In the 1980s Hadid attracted international attention for her unbuilt projects that remained on paper, but nevertheless transformed expectations of what architecture could be. Recently completed designs, including the Phaeno Science Center in Wolfsburg, the BMW Central Building in Leipzig and the Rosenthal Center for Contemporary Art in Cincinnati, demonstrate Hadid's commitment to building. She is currently working on a series of projects that will serve as defining landmarks in such disparate settings as Dubai, Rome and Guangzhou.

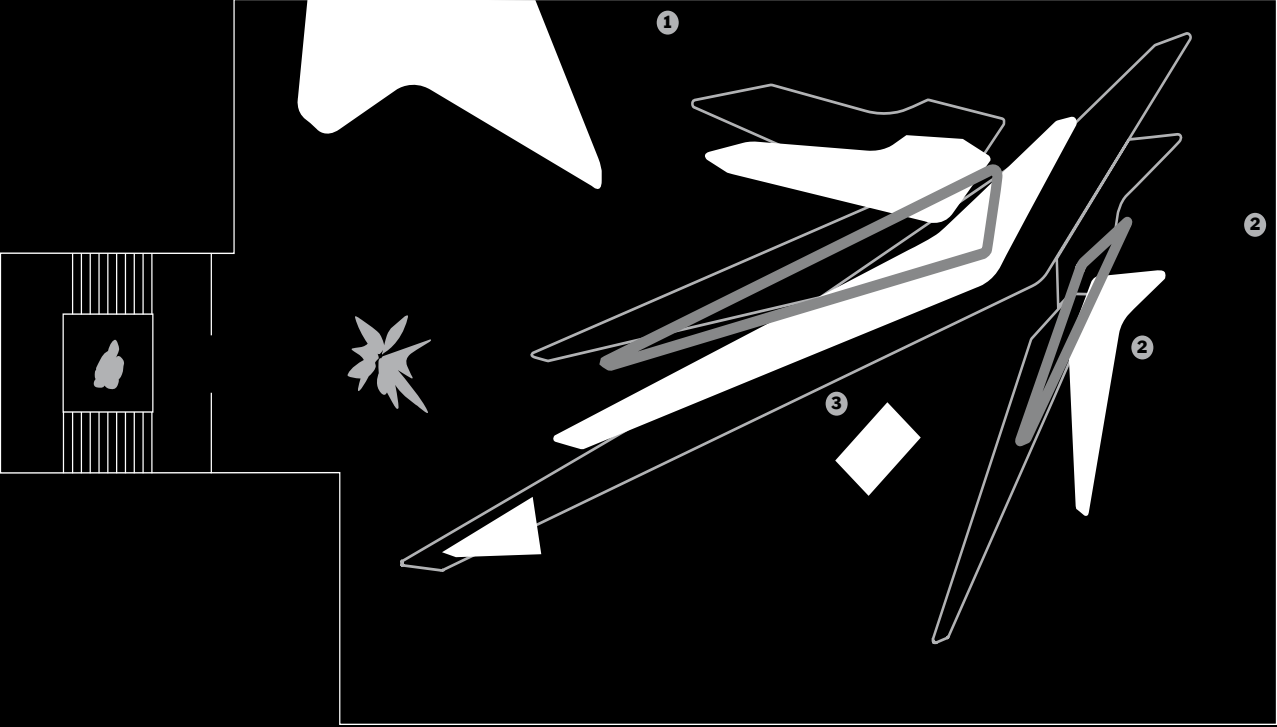
As well as large-scale, complex schemes, she has also realised gently-scaled, modest projects such as a pavilion for the Maggie's Centre cancer care movement on a hospital campus in Kirkcaldy, Scotland.



Phaeno Science Center, Wolfsburg, Germany, 2000–05

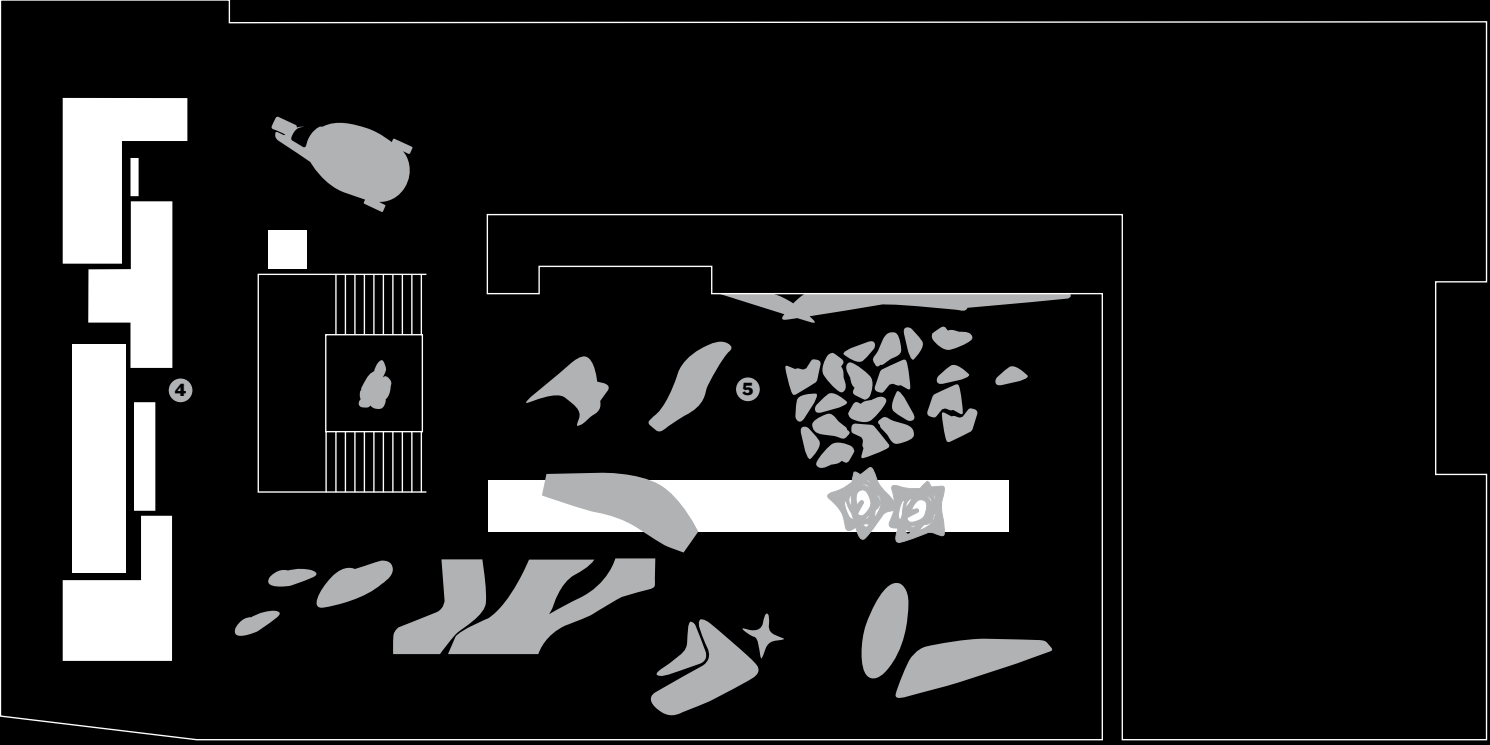
First Floor Gallery

- 1** London
- 2** Unbuilt work
- 3** Built work



Second Floor Gallery

- 4** Work in progress
- 5** Objects and furniture



First Floor Gallery
London



The Peak, Hong Kong, China, 1982-83.
Painting

London was in the depths of recession when Hadid arrived as a student in the 1970s. Its architects were experiencing both a shortage of work and a loss of confidence. Modernism, as pioneered by Le Corbusier and Mies van der Rohe in the 1930s, looked dead as the utopias of the 1960s soured. The Architectural Association, where Hadid studied from 1972 to 1977, provided a unique centre for debate about new directions in design. Under Alvin Boyarsky's leadership it attracted radical thinkers and practitioners of every ideological persuasion. At one time, Bernard Tschumi, Rem Koolhaas, Leon Krier and Brian Anson were all on the teaching staff. Classicists, community activists, conservationists and radical Modernists all had a platform. The experience clearly had a profound effect on Hadid.

The school provided an environment in which Hadid could explore one of the twentieth century's great art movements, Russian Constructivism. This revolutionary period was the point of departure for her breakthrough project – the winning design for

The Peak – an apartment complex and club overlooking the city of Hong Kong. The design rejected the current architectural style of Post-Modernism that applied decorative classical columns and cosmetic stone façades to every new project. Although never built, the extraordinarily dynamic paintings that she used to convey the essence of the design commanded worldwide attention and continue to shape Hadid's thinking today.



The Peak, Hong Kong, China, 1982-83. Painting

First Floor Gallery
Unbuilt work



'The World (89 Degrees)', 1983. Painting

A series of architectural competitions were the focus for a huge outpouring of design energy in the early part of Hadid's career. These powerful visions persuaded Rolf Felhbaum, the owner of the furniture manufacturer Vitra, to commission Hadid's first realised project, a fire station on the company's factory complex at Weil am Rhein in Germany. It was followed by a series of unrealised designs, including the Cardiff Bay Opera House (1994-96), one of the great 'might have beens' of architecture in Britain. Hadid belonged to a generation familiar with the idea of architecture as a speculative, theoretical activity in which design drawings were as important as building. The delay between conceiving the designs that made her reputation, and building them, made it inevitable that Hadid would be represented as being more concerned with theory than practice. These schemes, however, gave her the opportunity to develop ideas and working methods that would form the basis of new work.



Zollhof 3 Media Park, Düsseldorf, Germany, 1989-93. Painting

First Floor Gallery
Built work



Phaeno Science Center, Wolfsburg, Germany, 2000-05

After the Vitra Fire Station was completed in 1993, Hadid built very little until the major projects of the last three years. Taken together, the Phaeno Science Center, the BMW Central Building and the Rosenthal Center for Contemporary Art powerfully lay to rest the myth that Hadid is primarily a theorist rather than a builder. Each has a strong material quality, and demonstrates her ability to translate the dynamic warping and disruption of space evident in her drawings into physical reality. In these projects the jagged, linear spaces of her earlier work have melted into more voluptuous forms.

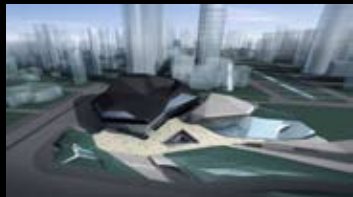


Lois and Richard Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA, 1997-2003



BMW Central Building, Leipzig, Germany, 2002-05

Second Floor Gallery
Work in progress

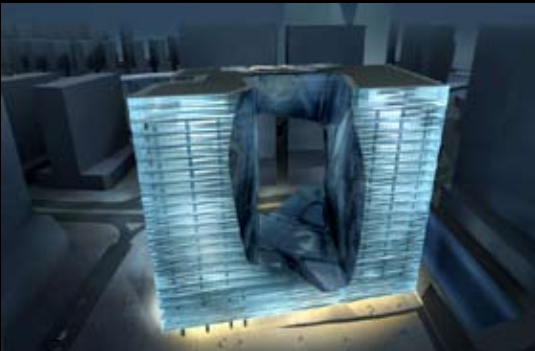


Guangzhou Opera House, Guangzhou, China, 2003–ongoing. Digital rendering

A wave of remarkable buildings, now under construction across the world, will define the next stage in Hadid’s career. She is one of very few architects operating on a global scale, building outside the usual European and North American circuit, with commissions throughout the Middle East, Russia, India as well as China. Hadid has a visibility that has attracted projects on an increasing scale. She continues to explore fresh shapes and new thinking, making the transition from the world of theory and research, to large-scale practice.



Abu Dhabi Performing Arts Centre, Abu Dhabi, UAE, 2007–ongoing. Presentation model



'The Opus' Office Tower, Dubai, UAE, 2007–ongoing. Digital rendering



London Aquatics Centre, London, UK, 2005–ongoing. Digital rendering

Second Floor Gallery
Objects and furniture



Vortexx Chandelier, 2005.
Image courtesy of Zumtobel Lighting GmbH, Dornbirn, Austria

Design and architecture are different activities. Their scale, material and structure require a distinct tactical approach. In the last decade, architects have rediscovered an interest in designing small-scale objects, often seduced by working on a 1:1 scale within a short timescale. A chair is not a miniature building, but it can offer the opportunity to explore an idea, or an architectural form. Hadid’s designs include both functional furniture and limited edition pieces that occupy territory somewhere between art and design.



Serif Shelves, Seamless Collection, 2006.
Image courtesy of Established & Sons, London, UK



Aqua Table, 2005. Image courtesy of Established & Sons, London, UK

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Daily 10am – 5.45pm
Last admission 5.15pm

Admission
£7 adults
£4 students + concessions
Free to members
Free to under 12s

Events
Zaha Hadid will be in conversation
with Deyan Sudjic on 12 October.
Design Overtime, the museum's late
opening event, will return on 5 October.
For tickets, contact us T 020 7940 8783
or tickets@designmuseum.org

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